

English Language

Paper 1

Name: _____

Teacher: _____

Solid, real	Concrete	Abstract	Not physical, an idea
Tidy, controlled, clear	Order	Chaos	Confusion, disorder
Difficult to harm	Secure	Vulnerable	Easy to harm, fragile
Stubborn, unchangeable	Dogmatic	Malleable	Able to be changed, flexible
Stable, the same	Constant	Volatile	Unpredictable, uncertain
Every so often	Intermittent	Perpetual	Cyclical, repetitive, incessant
Can be touched, real	Tangible	Intangible	Cannot be touched
Can be touched, real	Physical	Metaphysical	Not physical, not real
Expected, logical, usual	Natural	Supernatural	Beyond laws of nature, magical
Expected, logical, usual	Normal	Abnormal	Beyond what is expected
Original, basic, true	Literal	Metaphorical	Symbolic, not literal
Logical, using reason	Rational	Emotional	Using mood or feelings
Lasting forever	Permanent	Ephemeral	Lasting for a short time, temporary
Make stronger, support	Reinforce	Transgress	Go against
Right, good	Moral	Immoral	Wrong, bad
Kind, good	Benevolent	Malevolent	Unkind, evil
Gullible	Credulous	Duplicitous	Two-faced
Inside	Interior	Exterior	Outside
Unaware; not guilty	Innocent	Corrupt	Wrong, bad, dishonest
Less than	Inferior to	Superior to	Better than
The best imaginable world	Utopia	Dystopia	The worst imaginable world
Staying still	Static	Active	Moving
Hunted	Prey	Predator	Hunter
Calming	Comforting	Unsettling	Disturbing
Free	Liberated	Imprisoned	Trapped
Not enough, a lack	Paucity	Excess	Too much, extra
Generous, loves people	Philanthropic	Misanthropic	Mean, hates people
Dull, boring, ordinary	Banal	Idiosyncratic	Individual, unique, quirky, extraordinary
All the same	Homogeneous	Heterogeneous	Varied, mixed, diverse
Can end, will end, mortal	Finite	Infinite	Will never end, eternal, immortal

English Language Paper 1	
Q1 (4 marks)	1. <i>List four things from the text about...</i>
	Copy from the text; no quotation marks needed
Q2 (8 marks) Language	2. <i>How does the writer use language to...?</i>
	The writer / We notice / For example / Here, we see that In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that Therefore the reader thinks / feels / imagines... because...
Q3 (8 marks) Structure	3. <i>How does the writer use structure to...?</i>
	Overall, the text is structured to... The extract opens with a focus on..., which causes the reader to... because... The focus then shifts to..., which encourages the reader to... because... The extract concludes with..., which positions the reader to... because... [the words <i>reflect</i> , <i>mirror</i> and <i>echo</i> are particularly useful here]
Q4 (20 marks) Evaluation	4. <i>A student, after reading this part, said "...". To what extent do you agree?</i>
	Clearly / Evidently / Demonstrably / I agree because / Here, we see that / In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that / Therefore the reader thinks / feels / imagines... because....

Everything Under, Daisy Johnson

The places we are born come back. They disguise themselves as migraines, stomach aches, insomnia. They are the way we sometimes wake falling, fumbling for the bedside lamp, certain everything we've built has gone in the night. We become strangers to the places we are born. They would not recognise us but we will always recognise them. They are marrow* to us; they are bred into us. If we were turned inside out there would be maps cut into the wrong side of our skin. Just so we could find our way back. Except, cut wrong side into my skin are not canals and train tracks and a boat, but always: you.

It is hard, even now, to know where to start. For you, memory is not a line but a series of baffling circles, drawing in and then receding. At times I come close to violence. If you were the woman you were sixteen years ago I think I could do it: beat the truth clean out of you. Now it is not possible. You are too old to beat anything out of. The memories flash like broken wine glasses in the dark and then are gone.

There is a degeneration* at work. You forget where you have left your shoes when they are on your feet. You look at me five or six times a day and ask who I am or tell me to get out, get out. You want to know how you got here, in my house. I tell you over and over. You forget your name or where the bathroom is. I start keeping clean underwear in the kitchen drawer with the cutlery. When I open the fridge my laptop is in there; the phone, the television remote. You shout for me in the middle of the night and when I come

running you ask what I'm doing there. You are not Gretel, you say. My daughter Gretel was wild and beautiful. You are not her.

*Marrow - bone marrow is the soft fatty substance inside human or animal bones.

*Degeneration – becoming worse, lower in quality, weaker or more dangerous.

[P1Q1 AO1] List four things from the final paragraph about the narrator's mother:

1. The mother _____
2. The mother _____
3. The mother _____
4. The mother _____

[P1Q2 AO2] Look in detail at the underlined sections.

1. The writer says that "the places we are born" "disguise themselves as migraines, stomach aches, insomnia". In other words _____

2. Johnson says that the "places we are born" are "the way we sometimes wake falling, fumbling". In other words _____

3. "They are marrow to us; they are bred into us." It is almost as if these "places" are **permanent** and **secure** because _____

4. "If we were turned inside out there would be maps cut into the wrong side of our skin ". To "cut" is to make a deep mark using a sharp object.
Metaphorically, Johnson means that memory _____

5. "Cut wrong side into my skin are not canals and train tracks and a boat, but always: you." Here, we notice that the speaker's relationship with her mother is made **tangible**. In other words _____

6. Memory is **intangible**. However, Johnson makes it seem **tangible**. For example _____

7. It is almost as if the speaker feels that memory can **imprison**. For example _____

8. "Memory is not a line but a series of baffling circles, drawing in and then receding." If something is "baffling", it is confusing. Here, we see that memory is **imprisoning** the speaker's mother because _____

9. "The memories flash like broken wine glasses in the dark and then are gone." In other words _____

By using this **simile**, Johnson is implying that memories are _____

_____ and _____

10. There is an **unsettling** atmosphere created when _____

11. Johnson chooses **idiosyncratic** imagery of violence and pain, talking about memories being like "broken wine glasses in the dark" and being "cut into the wrong side of our skin". Perhaps this is because _____

12. **Perpetual imprisonment** is hinted at when _____

[P1Q2 A02] How does the writer use language to describe memory?

Johnson chooses to depict memory as causing inescapable pain.

For example _____

In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

Furthermore, Johnson chooses to depict memory as **imprisoning**.

For example _____

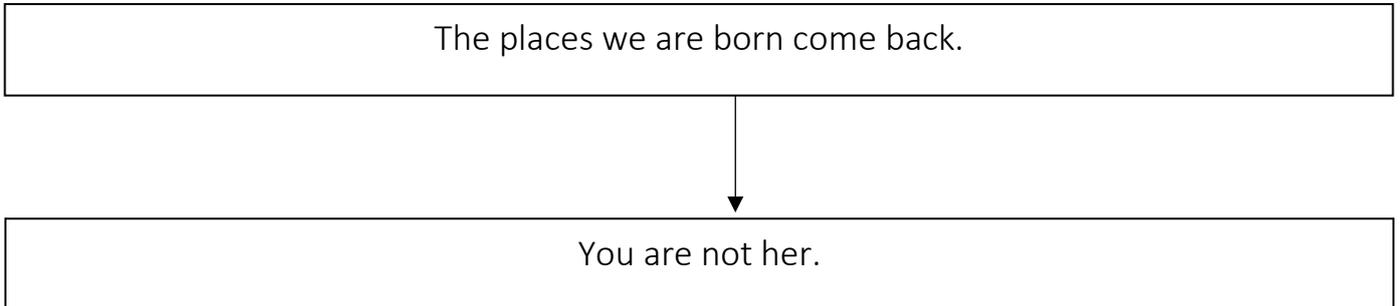
In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

[P1Q3 AO2] Look at the first line and the last line of the extract.



1. The first sentence focuses on _____

2. Johnson states that "the places we are born come back" because

3. The final sentence focuses on _____

4. At the end of the extract, we hear the voice of the narrator Gretel's mother because _____
- _____
5. The extract opens with the idea that memory can be **cyclical** and ends with Gretel's mother saying "You are not her" because _____
- _____
6. The extract as a whole is **cyclical** / **linear** because _____
- _____
- _____

[P1Q3 AO2] Divide the text into three sections. The first is done for you.

Text 1: Everything Under, Daisy Johnson	
Section	Focus
Beginning / opening [first paragraph]	Memory is "cut" into us all; it seems permanent but can emerge in painful ways like "migraines".
Middle	_____ _____ _____ _____
Ending	_____ _____ _____ _____

[P1Q3 AO2] How does the writer use structure to interest the reader?

Overall, the text is structured to take the reader on a journey from _____
_____ to _____

The extract opens with a focus on _____
which causes the reader to _____
because _____

The focus then shifts to _____
which encourages the reader to _____
because _____

The extract concludes with _____
which positions the reader to _____
because _____

[P1Q4 AO4] Look in detail at the language of the third paragraph. Think about whether we feel sympathy for the mother.

1. Johnson uses the second person pronoun "you". The narrator is addressing _____ and so _____
2. This makes the reader feel _____
because _____
3. Johnson uses **anaphora**. For example _____
4. Johnson lists the actions of the narrator's mother because _____

5. The reader is **unsettled** because _____

6. The mother seems **vulnerable** because _____

7. Johnson **contrasts** the **banal** with the **idiosyncratic**. For example _____

8. Johnson uses the repetition of "you are not" to _____

9. The narrator's mother's **abnormal** actions seem **perpetual** because _____

[P1Q4 AO4] A student who read the third paragraph of the text said: "I feel sympathy for the narrator's mother. She seems vulnerable." To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / 'brain dump'. The first one has been done for you.

Agree / disagree	Quotation	Notes / 'brain dump'
I <u>do</u> / do not feel sympathy for the narrator's mother	"get out, get out"	Repetition = she seems imprisoned / attacked / afraid / prey / static / interior / inferior to her daughter or to the predators in her own mind?
I do / do not feel sympathy for the narrator's mother		

She seems vulnerable / secure		
She seems vulnerable / secure		

[P1Q4 AO4] A student who read the third paragraph of the text said: "I feel sympathy for the narrator's mother. She seems vulnerable." To what extent do you agree?

Clearly, Johnson does / does not create sympathy for the narrator's mother.

For example _____

In other words _____

More specifically _____

because _____

It could be that _____

Perhaps _____

Therefore the reader may _____

Furthermore, Johnson does / does not create sympathy for the narrator's
mother when _____

For example _____

In other words _____

More precisely _____

because _____

It may be that _____

Perhaps _____

Therefore the reader might _____

Evidently, Johnson does / does not depict the mother as vulnerable.

For example _____

Literally _____

Metaphorically _____

because _____

Johnson might _____

Perhaps _____

Therefore the reader could _____

Furthermore, Johnson does / does not depict the mother as vulnerable when

For example _____

Literally _____

Metaphorically _____

because _____

Johnson aims _____

Maybe _____

Therefore the reader may _____

1. _____

2. To "fumble" is to hold something in an unstable or clumsy way. "I fumbled with the carton, checking that the eggs were whole". In other words _____

3. **Metaphorically**, the fact that the narrator "fumbled" with the eggs, checking "that they were whole", could show how out of control she has

become and that she is desperate for _____

4. "I rearranged my features". In other words _____

5. To "rearrange" something is to consciously change and control it. It is almost as if the narrator is trying to _____

6. To "scuttle" is to move quickly with short steps, often out of fear or embarrassment. At the start of the extract, the narrator seems confident, self-assured, judgemental and perhaps malevolent. However, by the end she is "scuttling off". In other words _____

7. The reader feels tension because _____

8. "I caught my breath in soup". The writer returns to the **banality** of the supermarket setting but contrasts this with the narrator's breathlessness.

This makes the narrator seem _____

because _____

[P1Q4 AO4] [P1Q4 AO4] Look in detail at this extract. A parent, who read this extract, said: "The narrator is unsettling. This extract gives a feeling of chaos." To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / 'brain dump'. The first one has been done for you.

Agree / disagree	Quotation	Notes / 'brain dump'
The narrator <u>is</u> / is not unsettling	"I caught the crease of a double chin."	Cruel; judgemental; offensive; self-controlled; confident; hubris? Authoritative / tyrannical?
The narrator is / is not unsettling		
There is a feeling of order / chaos in this extract		
There is a feeling of order / chaos in this extract		

--	--	--

[P1Q4 AO4] Look in detail at this extract. A parent, who read this extract, said: "The narrator is unsettling. This extract gives a feeling of chaos." To what extent do you agree?

Clearly, Shriver does / does not construct a narrator who seems unsettling.

For example _____

In other words _____

More specifically _____

because _____

It could be that _____

Perhaps _____

Therefore the reader may _____

Furthermore, Shriver does / does not establish the narrator's unsettling

character when _____

For example _____

In other words _____

More precisely _____

because _____

It may be that _____

Perhaps _____

Thus the reader might _____

Evidently, Shriver creates a feeling of order / chaos.

For example _____

Literally _____

Metaphorically _____

because _____

Shriver might _____

Perhaps _____

Therefore the reader could _____

Furthermore, Shriver embeds this feeling of order / chaos when _____

For example _____

Literally _____

Metaphorically _____

because _____

Shriver aims _____

Maybe _____

Therefore the reader may _____

English Language Paper 1:

Writing Fiction

Name: _____

Teacher: _____

START: A paragraph planning resource for creative writing

First, decide where 'you' are in the image and the atmosphere and attitude you want to evoke. Then, START.

Sky	Begin this paragraph with a single word sentence. Then use an extended metaphor: <i>'Chaos. Perpetual chaos. The sky was a deafening scream; a piercing shout; a metaphysical yell.'</i>
Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... wereon which...
Away (zoom out)	Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...
Reaction of weather, person, animal	Begin this paragraph with a form of repetition: <i>'It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'</i> . Here, something small happens to you or a character or the weather.
To.... was to..... One sentence paragraph	e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i> <i>'To be here was to be in a perpetual utopia'</i> <i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i>

Writing Nuts and Bolts

Return to this page after you've completed a piece of writing; use this list as a checklist for everything you write.

1	Use full stops and capital letters. Every sentence. Every time.
2	Plan using 'START' before you <i>start</i> .
3	Make your writing fill a minimum of two pages and a maximum of three.
4	When you start a new paragraph, miss a line or indent.
5	Use at least full stops, commas and semi-colons. Correctly.
6	Use short simple sentences.
7	Use longer, complex sentences.
8	Include 'Versatile Vocabulary' in every paragraph.
9	Use the 'Big Hitter' Techniques.
10	If you think you're finished, you're not! Re-read, edit and re-read again; use the whole allotted 45 minutes.

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Techniques – the big hitters

After you have written, you can self-assess your work using this list.

Term	Meaning
Extended metaphor	A metaphor is an imaginative way of describing something by referring to something else which is the same in a particular way. To extend a metaphor, continue the comparison for more than one sentence.
Semi-colon	<ul style="list-style-type: none">• Used instead of a full stop between two closely linked sentences.• Used instead of <i>for, and, nor, but, or, yet, so</i>• Used to separate long items in a list• Do not capitalise words after a semi-colon
Juxtaposition	The juxtaposition of two contrasting objects, images, or ideas is the fact that they are placed together or described together to emphasise differences between them.
Cyclical	A cyclical piece of writing is one in which the beginning and the end have the same focus. Starting and ending with the same word is particularly effective.
Listing	Syndetic list – a list with ‘ands’ Asyndetic list – a list with commas or semi-colons

Example



START: Describing the sky.

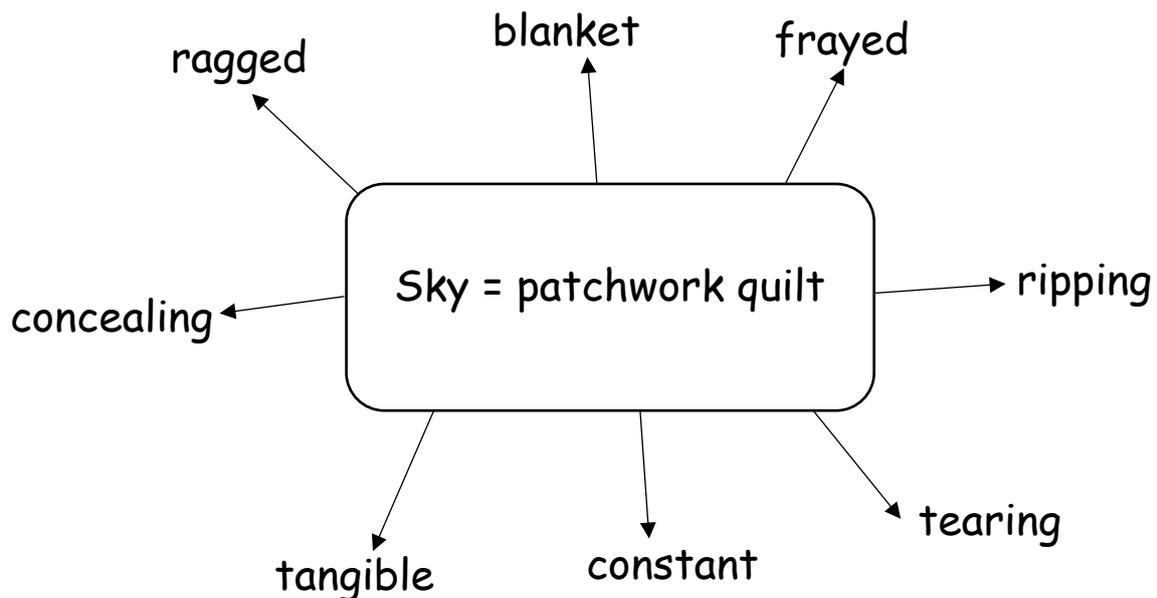
Sky	Begin this paragraph with a single word sentence. Then use an extended metaphor: ' <i>Chaos. Perpetual chaos. The sky was a deafening scream.</i> '
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Modelled example:

I could compare the sky to a blanket or a quilt because it has many different colours and the lightning looks a bit like a

rip in fabric. The sun looks like it's coming through a hole in the fabric.

Confirm what you will compare the sky to and then add 8 words that link to this!



Tangible. Constant and tangible. The sky was a ragged blaze of purple and blue and indigo: a discarded cloth; a patchwork quilt. It almost concealed the smiling benevolent sun beneath, which peered through a small rip in the fabric. Here and there, the thick blanket frayed, ripping suddenly to reveal furious lightning that tore angrily through. The silhouettes of

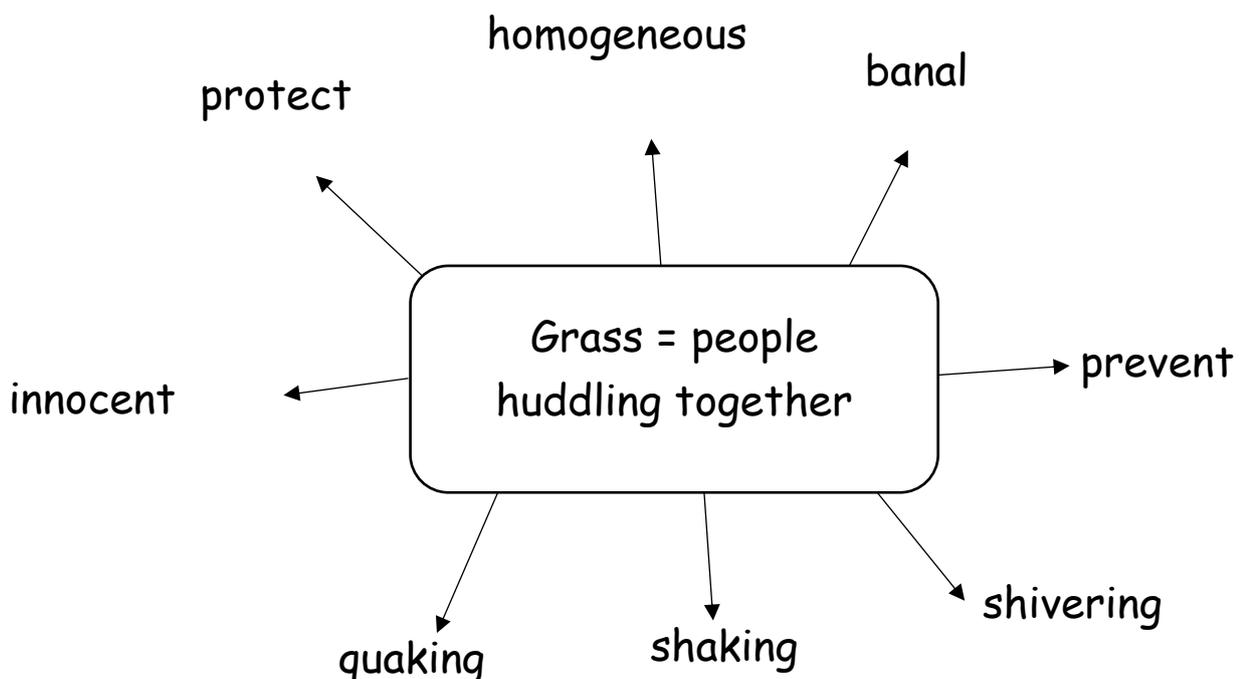
the houses beyond were slowly losing their dimensions as the thickening darkness of the quilt was laid out above.

START: Describing tiny features of the scene.

Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... wereon which...
--------------------------------------	--

Modelled example:

I am going to zoom in on the blades of grass because they're really close together, almost as if they're huddling together for protection from the sky.



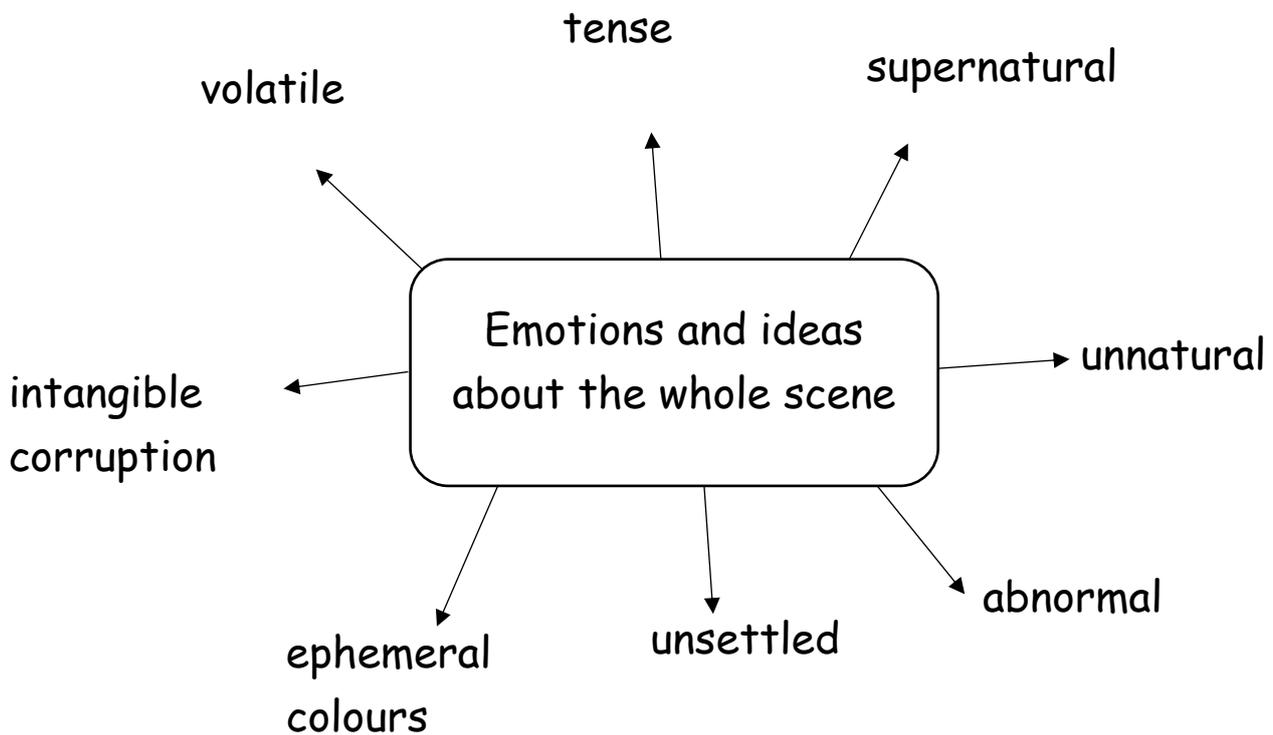
On the ground were innocent blades of grass. On one side were homogenous replicas. On the other side were banal, continuous twins. They were shivering and shaking and huddling together beneath the oppressive blanket above. Scattered about the surface of each one were quiet, protective drops of dew, on which light bounced benevolently.

START: Away (zooming out).

Away (zoom out)	Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...
--------------------	---

Modelled example:

The emotions or ideas that I might describe are hopelessness, tension and volatility because the colour are almost supernatural; the weather seems abnormal.



Everything was supernatural; everything was abnormal; everything was ephemeral. All of my thoughts were occupied with the volatility of the surroundings. It was a place that muttered quietly and growled suddenly. It was a time of tension and of chaos and of intangible corruption. It was a space that dominated and commanded - a controlling tyrant.

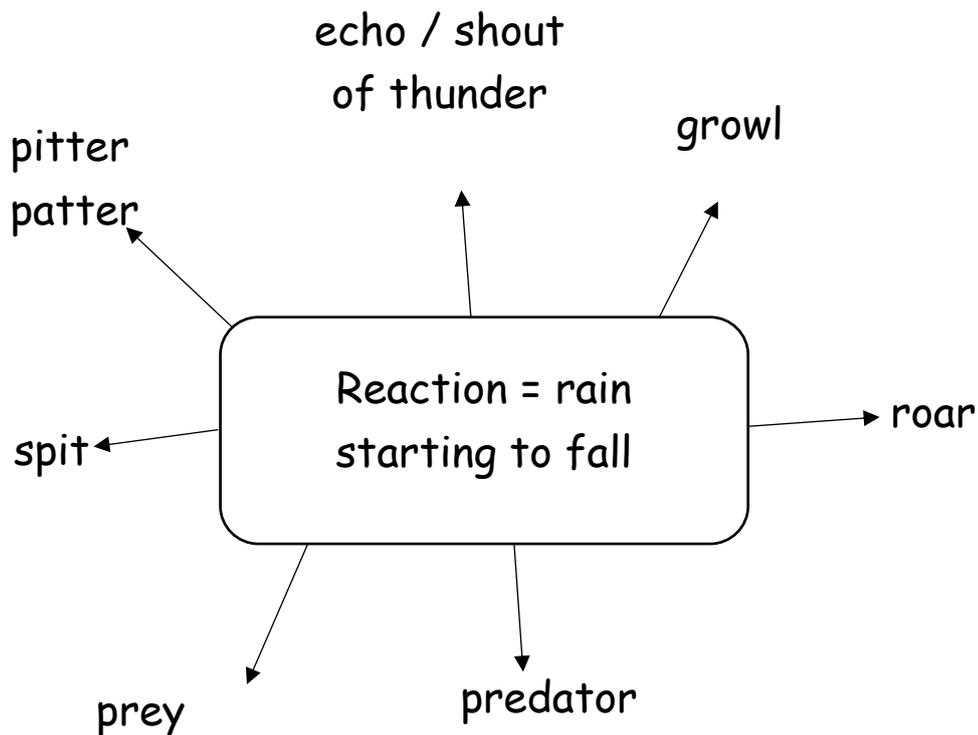
START: Describing a reaction (or an event).

Reaction of weather, person, animal	Begin this paragraph with a form of repetition: <i>'And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'</i> .
-------------------------------------	--

Here, something small happens to you or a character or the weather. Use sensory details.

Modelled example:

The reaction or event I will describe is rain starting to fall.



And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing. The sky transformed into a growling, spitting, roaring predator. Thunder echoed mercilessly, malevolently across the land. I was the innocent prey and each rain drop corrupted me; each roll of thunder

tainted me. My skin was marked with lines of water; water that sprinted to the ground across its passive surface.

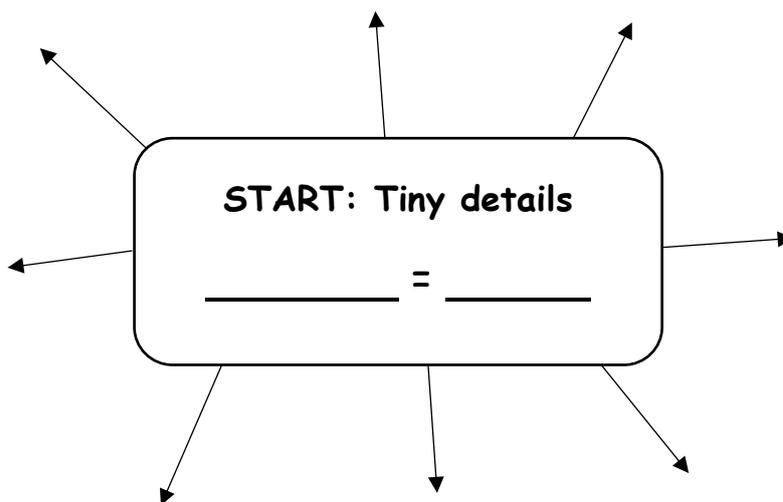
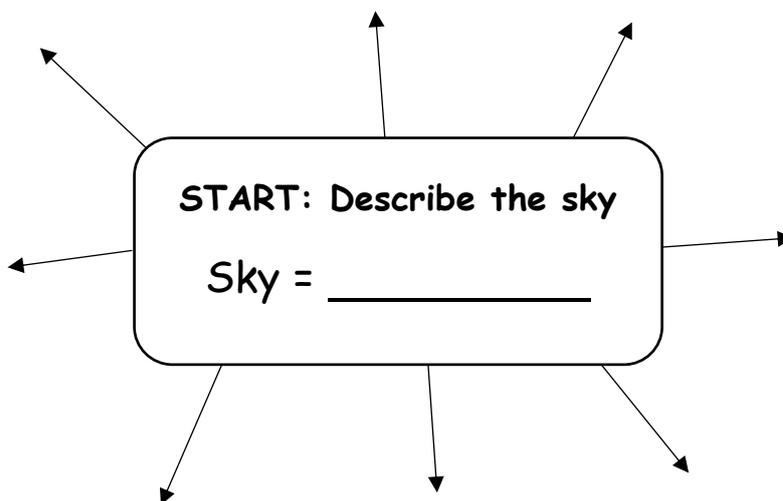
START: To... was to... (one sentence paragraph).

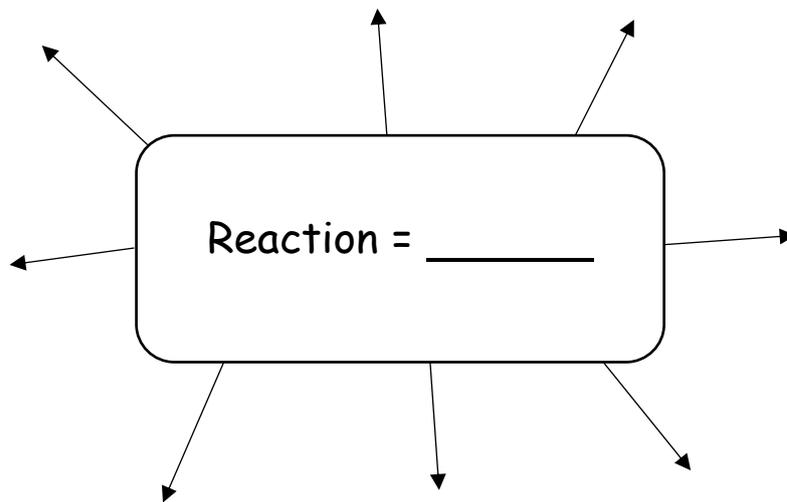
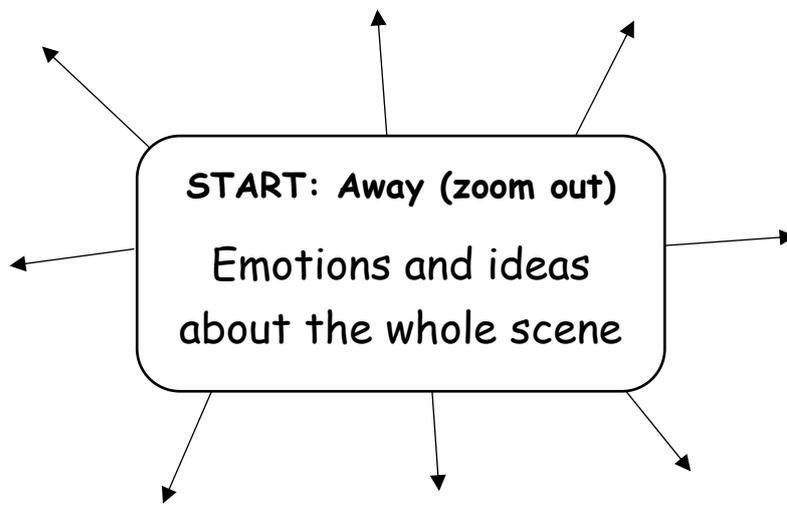
To.... was to.....	e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i>
One sentence paragraph	<i>'To be here was to be in a perpetual utopia'</i> <i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i>

START: Extended writing practice



Use the versatile vocabulary, the START table and the example plans to help plan your writing.

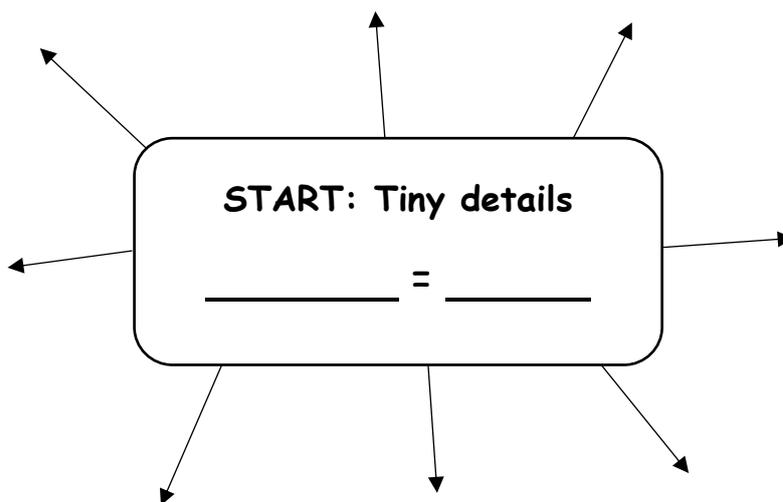
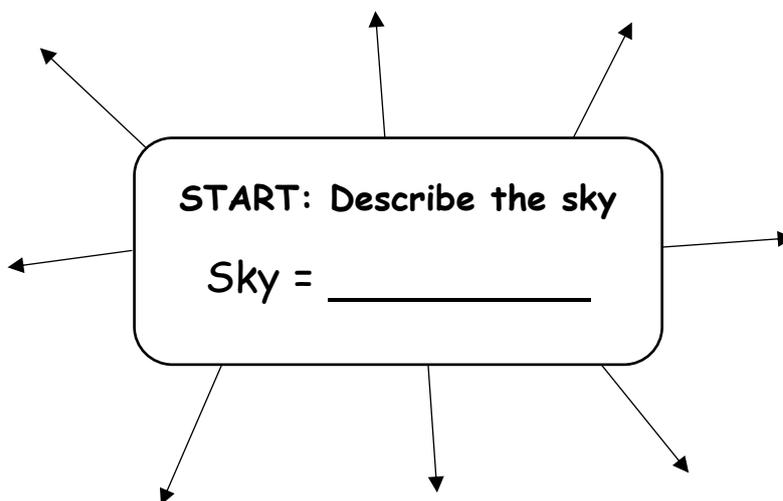


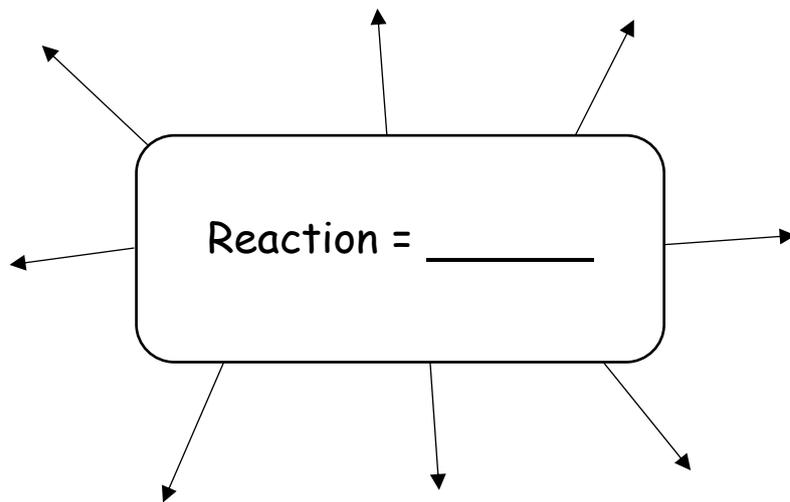
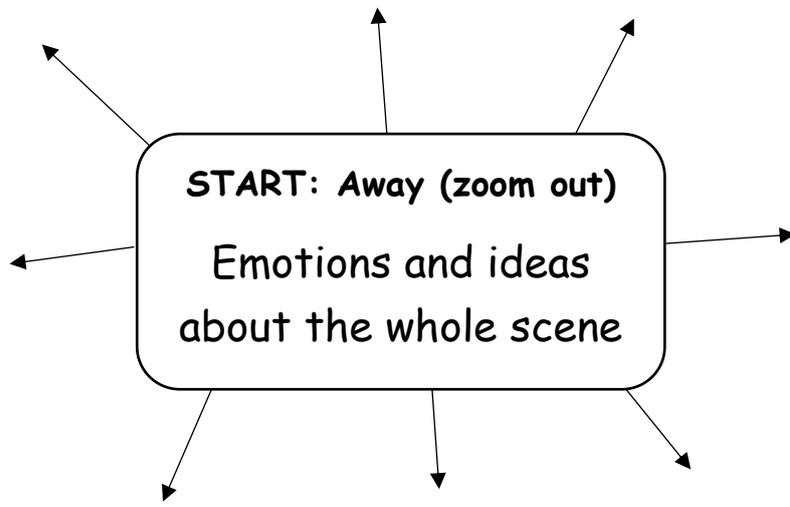


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English Language

Paper 2

Name: _____

Teacher: _____

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Unaware; not guilty	Innocent	Corrupt	Wrong, bad, dishonest
Less than	Inferior to	Superior to	Better than
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Staying still	Static	Active	Moving
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Free	Liberated	Imprisoned	Trapped
Not enough, a lack	Paucity	Excess	Too much, extra
Generous, loves people	Philanthropic	Misanthropic	Mean, hates people
Dull, boring, ordinary	Banal	Idiosyncratic	Individual, unique, quirky, extraordinary
All the same	Homogeneous	Heterogeneous	Varied, mixed, diverse
Can end, will end, mortal	Finite	Infinite	Will never end, eternal, immortal

English Language Paper 2	
Q1 (4 marks)	1. Choose four statements which are true
	Shade the true statements
Q2 (8 marks) Summary	2. Use both sources to write a summary of the similarities / differences
	In Source A,... We see this in the quotation "...", which implies that... and... and so... However / similarly, in Source B... We see this in the quotation "...", which implies that... and so... x2
Q3 (12 marks) Language	3. How does the writer use language to...?
	The writer / We notice / This is seen when / Here, we see that / In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that / Therefore the reader thinks / feels / imagines... because...
Q4 (16 marks) Comparison	4. Compare how the writers convey different perspectives on...
	Clearly, the writer of Source A... This is seen when / Here, we see that / In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that / Therefore the reader thinks / feels / imagines... because... However / similarly, in Source B, the writer clearly... This is seen when / Here, we see that / In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that / Therefore the reader thinks / feels / imagines... because... x2 – 3

Extract from *Incidents in the Life of a Slave Girl*, Harriet Jacobs

When I was six years old, my mother died; and then, for the first time, I learned, by the talk around me, that I was a slave. My mother's mistress was the daughter of my grandmother's mistress. She was the foster sister of my mother. They played together as children; and, when they became women, my mother was a most faithful servant to her whiter foster sister. [...] I grieved for her, and my young mind was troubled with the thought of who would now take care of me and my little brother. I was told that my home was now to be with her mistress; and I found it a happy one. [...] My mistress was so kind to me that I was always glad to do her bidding, and proud to labor for her as much as my young years would permit. I sit by her side for hours, sewing diligently, with a heart as free from care as that of any free-born white child. [...] Those were happy days—too happy to last. The slave child had no thought for the morrow; but there came that blight, which too surely waits on every human being born to be a chattel*.

When I was nearly twelve years old, my kind mistress sickened and died. [...] I was now old enough to begin to think of the future; and again and again I asked myself what they would do with me. I felt sure I should never find another mistress so kind as the one who was gone. [...] After a brief period of suspense, the will of my mistress was read, and we learned that she had bequeathed** me to her sister's daughter, a child of five years old.

*chattel – possession

**bequeathed – left in a will

[P2Q1 AO1]

Re-read the whole of Text 6.

Choose **four** statements below which are TRUE.

- * Shade the boxes of the ones that you think are true
- * Choose a maximum of four statements

- | | |
|---|--------------------------|
| A. She was 5 when her mother died | <input type="checkbox"/> |
| B. She was 6 when she learned she was a slave | <input type="checkbox"/> |
| C. Her home was an unhappy one | <input type="checkbox"/> |
| D. Her mistress was kind | <input type="checkbox"/> |
| E. She would sit with her mistress, knitting, for hours | <input type="checkbox"/> |
| F. She was 12 when her mistress died | <input type="checkbox"/> |
| G. She was sure she would never find a mistress as kind again | <input type="checkbox"/> |
| H. She was bequeathed to her mistress' sister | <input type="checkbox"/> |

[4 marks]

[P2Q2 AO1] You need to refer to Text 6 and Text 7 for this question.

Using details from both texts, write a summary of the different experiences of the writers.

First you need to identify differences between the experiences of the two writers, selecting appropriate quotations to support your points.

The first one has been done for you.

Text 6 - Malala	Text 7 - Harriet Jacobs
Malala feels metaphorically imprisoned <i>"imagined figures slipping into the shadows"</i>	Jacobs is literally imprisoned <i>"I was a slave"</i>

[P2Q2 AO1] You need to refer to Text 6 and Text 7 for this question.

Using details from both texts, write a summary of the different experiences of the writers.

In Text 6, Malala _____

We see this in the quotation _____

Which implies that _____

And so _____

However, Harriet Jacobs _____

We see this in the quotation _____

Which implies that _____

And so _____

Furthermore, in Text 6, Malala _____

We see this in the quotation _____

Which implies that _____

And so _____

Whereas, Jacobs _____

We see this in the quotation _____

Which implies that _____

And so _____

[P2Q3 AO2] Language - Look in detail at the underlined sections.

1. The writer, a slave, says that she found her home "a happy one" this is **abnormal** because _____

2. The adjective "happy" is **comforting** because _____

3. "My mistress was so kind to me" It is almost as if this is **idiosyncratic** because _____

4. Here, the **transgression** of our **normal** expectations creates a **comforting** mood or atmosphere by _____

5. "I was always glad to do her bidding". The **comforting** mood is intensified here because _____

6. "I was always glad to do her bidding". The adjective "glad" implies _____

7. Jacob states that she had "a heart as free from care as that of any free-born white child" it is almost as if despite her **literal imprisonment** she feels **liberated** because _____

8. The adjectives "free" and "care" are **comforting** because _____

9. In this part of the text, Jacobs **contrasts** ideas about _____

10. In particular, she **juxtaposes** the words _____

because _____

[P2Q3 AO2] How does Jacobs use language to create a comforting atmosphere?

Jacobs _____

For example _____

In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

Furthermore, Jacobs _____

For example _____

In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

[P2Q4 AO3] You need to refer to Text 6 and Text 7 for this question.

Compare how the writers' experience of imprisonment is presented differently in these two texts.

Fill in the table below. First, identify the points of comparison between the two texts. Then choose the quotations, identify the methods used and then fill in the notes / 'brain dump'. The first one has been done for you.

Point of comparison Similarity / difference?	Quotations and methods	Notes / 'brain dump'
Difference (however) Malala's experience is unsettling Jacob's experience is comforting		
Similarity / difference		
Similarity / difference		
Similarity / difference		

[P2Q4 AO3] Compare how the writers' experience of imprisonment is presented differently in these two texts.

In Text 6, the writer _____

For example _____

In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

However, in Text 7, the writer _____

This is seen when _____

In other words _____

In particular, _____

It is as though _____

Therefore the reader _____

Furthermore, Malala _____

For example _____

In other words _____

More specifically, _____

It is almost as if _____

Therefore the reader _____

On the other hand / similarly, Jacobs _____

This is seen when _____

In other words _____

In particular, _____

It is as though _____

Therefore the reader _____
