



GCSE (9-1) English Language

Paper 2: Non-fiction and Transactional Writing

Section A: Reading

Questions 3, 6 & 7

Summer 2017

Exemplars – Responses

## Question 3 - Script 1

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

The writer, Irina Ratushinskaya, ~~is~~ engages the reader by talking directly to <sup>them</sup> you. By doing this it makes <sup>the reader</sup> you part of the story and keeps <sup>them</sup> you involved. ~~The words~~ Ratushinskaya ~~is~~ even demands you, 'picture it for yourself' allowing the readers to do so, ~~empathising with the narrator.~~ <sup>allowing them to</sup> empathising ~~with~~ the narrator.

Ratushinskaya uses many questions, to again, directly address the reader. By doing this, she allows the readers to think for themselves and involve them. The multiple questions not only include the reader, but they explain ~~the notes~~ ~~of the~~ what she's trying to say. In this case, she's showing us how strict it is, for example, 'Why are you packing those red socks? Do you want to ~~go on rep~~ find yourself on report'

The ~~language used to describe the~~ descriptive language describes every key detail about where she is, 'two shelves and one drawer' and 'small beside locker', by doing this Ratushinskaya

is allowing the readers to imagine the settings; so then she is able to tell them to picture it themselves and guide them through exactly the rules and regulations. But only once that picture was painted in the head.

~~The text is persuasive, the positivity from it forces the reader to engage and take an interest.~~

## Question 3 - Script 2

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

Firstly, the use of lists is particularly effective in engaging the reader as it emphasises and sends home the messages of lack of space and possessions. Exemplified by "letters, tooth powder, clothes and the like" in just "thirty by thirty by seventy centimetres" of space. <sup>this</sup> resonates with the reader due to the surprising absurdity of fitting so much into so little; engaging the reader.

The use of the pronoun "you" is evidence of direct address, a powerful language feature. The effect of this in phrases such as "You're overdoing it a bit, aren't you?" is to ~~draw~~ immediately involve the reader, causing them to question themselves. Reinforced by the repetition of rhetorical sentences, the reader feels engaged, furthering their interest. // Likewise, the structural device of a question and answer format allows the writer to push and place ideas in the reader's mind; "better not risk it" is evidence of the careful manipulation of the the flow of ideas as it pushes the reader to reconsider their choices, engaging and interesting them.

From the very beginning, sentence structure is

extremely relevant in engaging the reader. The use of a fronted adverbial in the first sentence sets the scene for a tense and involving extract. The powerful verb "Striding" as the first word has connotations of organisation, purposefulness and speed. This engages the reader as it contrasts with the small commodity of a sock which is being searched for, encouraging the reader to sympathise with Natasha, engaging them.

Lastly the use of a precise, matter of fact tone allows the reader to also experience the unrelenting reality of the prison. The rhetorical question "What on earth for?" has an almost condescending tone, which makes the reader feel, in a way, naive, just as a new prisoner would. Thus the reader feels engaged and interested.

### Question 3 - Script 3

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

The writer uses structure to interest the reader in several ways. One of the ways she does this is by using a lot of compound and complex sentences, for example 'Don't forget to include ..... a couple of towers...'. These sentences with multiple clauses help to establish a conversational tone and give the impression the writer is directly talking with the reader. This is further aided through the first person narrative, we as the reader feel engagement as she speaks to us. Even though there isn't much use of the word 'I', the writer still powerfully engages us with the use of 'You' - by doing this, she directly addresses us, and we as the reader feel ~~indirectly~~ beckoned to listen and respond. Another way the writer interests the reader is through the use of parenthesis, where she tactically employs them to drop little ~~unimportant~~ nuggets of wisdom e.g. '(whom you won't see for years)'. By using them, she allows herself to give her personal opinion in addition to the information she gives us which allows the reader to engage with her. Another way the writer engages us as the reader is through the use of punctuation. The various uses of punctuation varying from ~~double~~ dashes to colons for example

in 'Try to picture it for yourself, my readers: go through...'  
By using punctuation, the writer is able to keep fragments up her long sentences into digestable sized clauses allowing for us as the reader to feel the conversational tone of the piece. Also this by giving us time to understand each clause, she allows us to relate to her more allowing for more interest and engagement. Another structural device used is rhetorical questions, for example 'what on earth for?' The use of rhetorical questions helps to get engagement from the reader. They encourage us to think about what the writer is saying and listen to their response after they pose the question.

The writer uses language ~~advised~~ <sup>advised</sup> to interest the reader. One way she does this is through the informal language she uses - 'Better not risk it'. This informal tone connotes a sense of welcome and helps to build an easy and friendly tone to the piece.

The use of imperatives 'hold it' and 'put the bootpaste back' also engage the reader as the writer is attempting to engage us by using giving us advice of how to survive in the camp. By adopting this friendly tone, she assumes the role of our "big sister" or that friend that is always willing to give you tips.

## Question 3 - Script 4

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

The writer uses a variety of explanation marks, commas, full stops. ~~SA~~ TO build up tension in the language so its more understanding for the readers.



## Question 3 - Script 5

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

The writer directly addresses the audience, saying 'my readers.' This is done intentionally to engage the reader in the action, and add a more personal feel to the extract. This is developed when the author uses imperatives such as 'go through your cupboards' and 'now take a look.' These both involve the reader in what is happening, the first quotation does so by asking the reader to think about what they possess. The second example is used by the author to bring the reader back to her point, and both engage the reader.

The author also uses a wide variety of sentence types and lengths. In the second paragraph of the extract, there are a few compound sentences in a row, and ~~then~~ then, all of a sudden, 'Better not risk it' - a short sentence is introduced. This breaks up the writing, allowing the reader to stay focused and not get bored by similar sentences throughout the piece.

The writer also uses a variety of language, such as 'treacherous underclothes,' whilst describing things. Through using different adjectives, ~~such as~~ <sup>like</sup> 'treacherous' (which you would not normally associate with clothing), the author successfully maintains the readers interest.

The author also embeds many rhetorical questions, and lists into the piece. The lists sustain the reader's interest by fitting in lots of fascinating information, whilst the questions engage the reader by increasing their involvement in their reading experience. The author uses a list of three rhetorical questions at one point, asking 'You're taking a tracksuit? What on earth for? To do exercises?' The use of 'what on earth for' emphasises the absurdity of bringing a very normal thing - a tracksuit. This engages the reader by making them wonder why such a common piece of clothing is not ~~just~~<sup>taken</sup> to this place.

The writer uses every day ~~languages~~<sup>items</sup> and informal language such as 'anyway' or 'towels' to make the piece relatable. This successfully interests the reader as it ~~brings~~ draws to their attention that this woman is just like them, with these commonplace items and phrases, yet is in such a strange ~~an~~ place (the camp).

The writer also successfully ~~sustains~~ engages the reader by incorporating ~~the~~ expressions, such as 'years to come' to make the piece flow more like a story. This engages the reader by making the memoir flow more like an ~~an~~ interesting tale.

## Question 3 - Script 6

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

~~The writer uses personal pronouns to engage the reader because it feels like they're there and the writer is talking to them personally.~~

~~The writer uses rhetorical questions to engage~~

The writer uses personal pronouns to engage the reader for example, 'You're overdoing it a bit, aren't you?' This ~~and~~ makes the reader feel as if they're there and the writer is talking to them personally.

The writer uses rhetorical questions to engage the reader for example, 'You're taking a track suit? To do exercise?'. This suggests that the writer is answering your questions as if they're you or you're there.

The writer uses language to interest and engage the reader for example, 'Try to picture it for yourself, my reader...' This <sup>implies</sup> ~~suggests~~ that the writer is interacting with reader which allows them to imagine the conditions that the prisoners lived in. ~~perhaps~~

The writer uses language to describe the harsh conditions the prisoners lived in and the weather they had: 'Natascha is particularly sensitive to the cold'. This engage the reader because it allows

ask them to picture ~~if~~ their life in that time and  
in those conditions.

## Question 3 - Script 6.1

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

The writer uses language and structure to engage the reader by being direct to the reader. She says 'Try to picture <sup>tho</sup> yourself, my readers'. The possessive pronoun 'my' suggests she is here and showing she is directly talking to people who are reading her memoir who have better lives than being imprisoned.

## Question 3 - Script 6.2

3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

(15)

Ratushinskaya uses a range of language and structure techniques to engage the reader.

The writer speaks directly to the reader in an almost conversational tone but retaining stern to mirror the atmosphere of the prison camp. "Hold It! You're overdoing it a bit aren't you?" This style of writing keeps the reader in thought as they imagine the situation as the writer tells them what to consider. The exclamation mark reminds the reader that there is the danger in being caught. This places the writer above the reader in terms of knowledge and makes them feel as if they're being taught.

The text begins with a search taking place for a pair of socks, however there isn't any closure on whether or not they are found. "Podust leads purposefully for Natasha's bed, turning it inside out to search for these wretched socks" This creates the mood because a state of panic is brought across by the description of Podust's actions. Amplified by the fact that the

writer immediately se turns to describing the lack of storage space, as opposed to the event which is currently happening. This leads to the text being read in a fast pace, decreasing striving to interest and engage the reader in its content. Imperatives are used extensively throughout the text, such as "it will be confiscated" and "Show it away somewhere safe" these leave no room for disagreement, and have the effect of sounding like orders. This successfully interests the reader because there is little reason given behind the truths that are presented, leaving them to wonder why and search for answers further on in the text.

In conclusion, Rubtshinskaya engages and interests her readers through using a range of structure and language techniques, such as talking directly to them through the use of personal pronouns.

## Question 6 - Script 7

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

I think it is successfully achieved because they are trying to stay up-beat about it all. Such as when ~~the~~ the writer says "we left a huge basement library, dining room, a mini cinema, a big sitting room, three bedrooms plus guest flat" and then straight after says what they now have, and try and make it sound good and exiting.



## Question 6 - Script 8

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer uses an exclamation mark in the line, 'we did it!' to show that they successfully downsized their house. The exclamation mark ~~shows~~<sup>conveys</sup> the positive side because they are ~~happy~~<sup>extremely happy</sup> that they completed their task therefore the attempt to be positive about moving into a smaller house is very successful.

The writer uses personification in the line, 'the very bricks seemed to sigh with relief.' The writer gives the bricks feelings to show that they are happy due to all of the junk being taken off of them. They 'sigh' because they are happy and relieved as there's no more weight on them which gives a positive side ~~on bricks~~ about moving into a smaller house.

The Purves gives her own feelings after finishing the house, 'I am incurably keen on having people to stay' This shows how successful downsizing the house was as the adverb 'incurably' suggests that she is extremely keen and can't stop being keen about ~~us~~ having people to stay over at her new, downsized house. The readers then know ~~the task~~ went well as the writer was so positive about it.

However, in other sections, the writer is less positive about moving into a smaller house, for example, 'Face it, some of it just won't fit' This is when Purves ~~is~~ is saying now not all of the furniture will fit ~~and~~ it is less positive as she is saying you just have to deal with ~~the~~ the fact that not all of it will fit, but some people will miss their belongings as it can bring back memories.

However, the positivity is then brought back, in the line, 'one rarely misses anything'. This is positive as it shows that throwing things away doesn't matter because ~~most~~ a lot of people don't miss stuff like furniture as ~~it~~ they aren't ~~very~~ usually, ~~very~~ & typically, sentimental objects. The adverb 'rarely' suggests that it is not often that someone misses home objects.

Overall, the positivity is displayed throughout the whole extract, from the middle to the end.

## Question 6 - Script 9

- humor

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

A successful attempt at positivity is made from the very opening sentence. The short sentence opening of "We did it!" combined with a punctuation mark has a resoundingly optimistic tone. Thus ~~from the~~ even from the opening, the reader is immediately aware of the positive sentiment.

The progression of ideas within the piece subtly manipulates the reader and flows from one idea to the next. The first half of the piece documents the impressive decluttering of the house, then as the reader begins to question how, advice is offered ("categorise things as pure rubbish or charity shop"). The effect of this is to turn a potentially ~~stressful~~ <sup>stressful</sup> event into a more organised one, which immediately has a positive effect on the reader.

The use of humour is another structural technique which, carefully crafted, also has a positive effect. The use of the adjective "lethal" when describing the "World War I khaki canvas thing" is a hyperbole which ~~is~~ and creates humorous effect as the idea is both relatable and laughable, creating a positive, light hearted atmosphere.

The use of first person also allows a more positive

take as the use of the pronoun "we" allows the reader to almost join the writer on the journey, emphasising the euphoric moment of achievement.

// In addition, the use of a ~~simile~~ personification: "even the bricks seemed to sigh with relief" and a variation in sentence length which varies the pace (picking up momentum at positive or humorous moments, increasing the positive tone) are also used for great effect.

Colloquial language is demonstrated by the word "shipshape". The friendly term gives the impression of a robust room and a positive motherly outlook on life which is extremely reassuring for the reader, increasing positivity.

## Question 6 - Script 10

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

I believe the writer - Libby Purves has successfully achieved a positive attitude when talking about moving house. The extract starts off with "we did it!" The almost instantly grabs the readers attention as it is cheerful and exciting which from the very start puts a positive feeling on the extract. This already tells the reader that the "downsizing" was a positive thing.

The writer uses structure to make moving into a smaller house positive. The writer seems to be telling herself that getting rid of rubbish is good and everytime she gets excited and uses short sentences. "We downsized!" this makes the reader feel positive almost as if, if they can do it then so can we attitude, is felt here by the reader.

The writer makes the reader feel involved by explaining all the things she is getting rid of "deep, deep wardrobes full of ~~random~~ random oddities" this may make the reader agree as they know all about this and may make them feel positive about downsizing.

Overall, I think the positive atmosphere was achieved extremely well in this extract.

## Question 6 - Script 11

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Libby Purves successfully attempts to be positive about moving to a smaller home by beginning the first paragraph with a short sentence that says "We did it!" This creates a happy atmosphere as the writer seems to be excited about her accomplishment. The readers would be contaminated by that positivity, and therefore would be persuaded to move into a smaller home either. Therefore Libby Purves masterfully attempted to be positive about moving to a smaller house, just in the beginning of the extract.

Furthermore, the writer shows to be positive about moving to a smaller home as she says they "stared in amazement" at the junk that they owned. This also creates a positive ~~status~~ tone because they are happy that this was the opportunity they needed to start over and get rid of the unnecessary things they had. This engages the reader because they understand how it feels to throw away things that are not needed.



anymore. Therefore the writer successfully attempted to be positive about moving to a smaller house.

Moreover the writer intentionally describe what is left behind which is "a huge basement library, dining-room and mini-cinema" in order to show how those things won't be missed. This creates a tone of excitement as the family looks forward to their new home, thereby engaging the reader because they understand how it feels to experience change. Therefore Libby Purves masterfully attempted to be positive about moving to a ~~new~~ smaller house.

In addition, the writer purposefully ~~gave~~ offered advice to people planning to move to a smaller home. She tells people to "categorise things as pure rubbish, or charity-shop and jumble-sale". This is a very helpful advice because people should only take what is necessary with them and things that they ought to use, instead of leaving rubbish in a new, cleaner place where it offers them with a fresh start. Therefore this successfully showed how the writer attempted to be positive about moving

in to a smaller house.

(Total for Question 6 = 15 marks)

## Question 6 - Script 12

6 In this extract, there is an attempt to be positive about moving to a smaller house.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer is very positive from the start of the text about downsizing, as ~~the~~ the text is started with "we did it! we de cluttered, emptied sheds, filled skips, overloaded local charities!" This shows that they had a big house and a lot to move as in the third paragraph the writer says "we left a huge basement library, dining room and mini-cinema, a big sitting room, three bedrooms plus guest flats!" Then in the writer adds in the fourth paragraph what they have downsized too and the writer is still very positive about this throughout the whole of the text. you can see this because the writer says "I am incurably keen on helping people to stay" even after the downsize she wants a lot of people to stay by the sounds of it even tho there may be nowhere near as much space as the old house.

The writer ends the text by saying  
"a bit sad you say? A bit Aunt-Agatha?  
not at all. It more like being newly weds again:  
nesting in the tiny first flat with the  
wedding presents. honest." This shows  
that the writer is very happy  
about moving and is insisting it ~~may~~  
may be making her marriage better.

## Question 7 - Script 13

Question 7 is about Text 1 and Text 2. Answer both parts of the question.  
Refer to both texts in your answers.

7 (a) The two texts show people experiencing change.

What similarities do the writers share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

Both writers use rhetorical questions to engage the reader. For example in text 1 the writer converses with the reader with the rhetorical question "You're overdoing it a bit aren't you?" ~~and in~~ text 2 the writer humours the reader with the ~~so phrase~~ phrase "how did that happen?" following a funny fact.

Both writers also use short sentences, ~~to show~~ their ~~enthusiasm~~ For example in text 1 Ratushinskaya writes "Hold it!" ~~and~~ ~~in~~ and in text 2 the punner ~~so~~ writes "We did it!" Both of these simple sentences also end in an exclamation mark ~~so~~ to <sup>perhaps</sup> show the writers ~~the~~ enthusiasm for the topic.

(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about possessions.

Support your answer with detailed references to the texts.

(14)

The writer of Text 1 ~~finds a~~ ~~and~~ expresses a ~~more~~ valuable perspective on possessions, whereas Text 2's writer ~~is a~~ expresses the ~~uselessness~~ ~~the~~ ~~uselessness~~ ~~no~~ uselessness of ~~them~~ ~~some~~ more possessions.

~~Text 2~~ ~~p~~urves ~~a~~ ~~writer~~ uses words like "unwanted", "rarely misses ~~[misses]~~ anything" and "Junk" to describe her possessions which ~~both~~ heavily contradicts the ideas about possessions in Text 1.

The preciousness of simple possessions is emphasised in the first text through use of words like and phrases like "Barrett's essential to serve you for the next seven years." and the use of "Hold it! You're overdoing it a bit, aren't you?" after a ~~simple~~ <sup>very</sup> basic list of items. This idea is opposed in the second extract with language like "unwanted", "Junk," etc. <sup>used</sup> to describe possessions.

## Question 7a - Script 14

Question 7 is about Text 1 and Text 2. Answer both parts of the question.  
Refer to both texts in your answers.

7 (a) The two texts show people experiencing change.

What similarities do the writers share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

Both writers describe a downgrade in space for their belongings. Text 1 ~~deser~~ narrates a downgrade to a "thirty by thirty by seventy centimetre" space, whilst Text 2's is to a "a house with" two small but shipshape bedrooms".

Both use rhetorical questions to engage the reader with the change. Text 2 uses direct address also in the question "A bit sad, you say?" and this is reflected in Text 1's "You're taking a tracksuit?". The effect of this is to involve the reader, emphasising the emotions of change.

Leading on from this, both narrators show a degree of emotion due to the change of space and moving, albeit to different locations and for different reasons. Text 1 describes how "the person will not see their <sup>because of the change</sup> "nearest and dearest" for "5 years", pulling on the heartstrings of the reader. Similarly Text 2 details how memories were "freshened... to smile" suggesting emotional effects of the change of space.

## Question 7b - Script 14

- (b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about possessions.

Support your answer with detailed references to the texts.

(14)

One of the most noticeable differences between the two texts is that the discarding and selection of possessions in Text 1 is forceful, necessary and that Text 2's is optional and by choice. This arises from the setting of each extract - the first text is set in a prison whereas the second is a move from a more comfortable "huge basement library" with "three bedrooms plus guest flat" to "two small but shipshape bedrooms". As a result it is unsurprising there are differences in ideas.

<sup>In addition</sup>  
~~From example~~, the first text has a more cynical tone; factual and unrelenting. It is in this backdrop that the harsh reality of the lack of possessions is presented (just "five books"). The second has a more motherly yet humorous tone, which provides a more positive tone. In this way, the way the two are presented in terms of tone are very different.

One similarity, however, is the sharing of emotional ties with the possessions which is displayed in both texts. In Text 2, some of the possessions are described as "treasured". This powerful adjective displaying just how important some of <sup>objects</sup> ~~the~~



are. Similarly the phrase "photographs of your nearest and dearest" suggests personal connections as the superlative "nearest and dearest" imply people of great significance, thus lending a strong emotional tie to the photograph.

However, Text 1 displays more ruthless ideas on decluttering. A "Tracksuit" for exercise - one of the most widespread and important pastimes is not allowed, instead Ratushinskaya brusquely asks "What on earth for?". ~~Here~~ In contrast Text 2 is much more lenient towards keeping possessions, as seen in the phrase "you rediscover long-forgotten treasures" that "Spring back to life".

Another difference in the presentation of ideas is that Text 2 is prone to exaggeration and uses figurative language to emphasise meaning. One example being that the "very bricks seemed to sigh with relief" (the personification of bricks to exaggerate just how much "junk" has been removed). Conversely, Text 1 is much more factual and precise, showing that possessions ~~must be~~ are controlled - "Packing old socks" and as a result forfeiting "a meeting with a relative" - and that the space allowed is excessively small. In fact, much smaller than Text 2's space; "thirty by thirty by seventy centimetres" to be exact.

## Question 7a - Script 15

Question 7 is about Text 1 and Text 2. Answer both parts of the question.  
Refer to both texts in your answers.

7 (a) The two texts show people experiencing change.

What similarities do the writers share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

In these two extracts, the writers share the similarity of directly addressing the reader. In text one, the writer ~~say~~ writes 'see how much stuff you have ~~gathered~~ gathered?' ~~Further~~ In Text two the writer writes 'How did that happen?' ~~By directly addressing the~~ <sup>using rhetorical question, they are directly addressing the</sup> reader.

Furthermore, they both share the similarity of non-negotiable ~~things~~ qualities and items. Text one says, 'Put that back, it's against regulations'. Text two says 'Hospitality is my non-negotiable red line'. They also both share the theme of memories as text one says 'photographs of your nearest and dearest' and text two says, 'revived and freshened in memories'. ~~They both~~

They both share the idea of items ~~to be thrown away~~ <sup>not to be kept</sup> as text one says 'Shove it away' and text two says 'some things really aren't worth hoarding'.

## Question 7b - Script 15

(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about possessions.

Support your answer with detailed references to the texts.

(14)

~~Text one~~ The writer of Text 1, Rabushinkaya, presents her idea of possessions as something to be tightly packed. She writes, 'everything must be crammed'. The use of the indirect object pronoun 'everything' indicates that it is all possessions that 'must be crammed and not some, and the use of the verb 'crammed' emphasises how all the items must be shoved away in a very tight ~~way~~ manner, all together. Therefore, this means that possessions must all be tightly packed from Rabushinkaya's perspective.

On the other hand, the writer of Text 2, Purves, displays her perspective of possessions to be stored away safely where they are not all tightly packed together. This is clear as she writes 'in a big, safe art folder'. The use of the adjective 'big' highlights that there is a ~~lot~~ large amount of space available in the folder which ensures that the possessions are not tightly packed. Furthermore, the use of the adjective 'safe' emphasises how Purves wants to be cautious of her possessions and keep them out of danger and so, safe instead. This elucidates her perspective and idea of ~~poss~~ possessions to be that they must

they must be kept safe, in a place where they will not be tightly packed.

Moreover, in Text 1, Ratushinskaya presents her ideas and perspectives of possessions to be something that is to be kept. She writes 'Show it away somewhere safe'. By claiming that they are to be stored in a place that is safe she is implying that possessions are to be kept, which indicates her perspective and idea of possessions, to be something that is kept ~~safe~~ and not thrown away.

Contrastingly in text 2, Purves presents her ideas and perspectives ~~of~~ possessions to be that ~~something that~~ <sup>are</sup> not worth safe-guarding. She states, 'some thing really aren't worth hoarding'. The use of a negative in the continuous tense ~~here~~ of 'aren't worth hoarding' creates a melancholy atmosphere for possessions <sup>which</sup> ~~as she is~~ emphasising <sup>es</sup> how she feels that some are not worth keeping which indicates ~~how she~~ her perspective of them to be that they are not worth safe-guarding.

## Question 7a - Script 16

Question 7 is about Text 1 and Text 2. Answer both parts of the question.  
Refer to both texts in your answers.

7 (a) The two texts show people experiencing change.

What similarities do the writers share in these extracts?

Use evidence from **both** texts to support your answer.

(6)  
Both of the texts are about size. Text 1 is about how it's so cramped and small. Text 2 is about a couple moving ~~to~~ <sup>from</sup> a smaller house. Text 1 has evidence by it saying he had two ~~drawers~~ <sup>shelves</sup> and one drawer we had to cram everything into. ~~It~~ letters, clothes, towels. Text 2 has evidence when it says in the title don't dread downsizing showing that ~~it's going to be~~ <sup>it's going to be</sup> smaller place than what it is now.

## Question 7b - Script 16

(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about possessions.

Support your answer with detailed references to the texts.

(14)

In text 1 you cannot have much ~~stuff~~ books but can have as much stuff as you need or want just not pants. In text 2 it says they have her life time possessions to sort out. As we navled and sorted and stared in amazement at how much junk we own showing they both have the same perspective.

## Question 7a - Script 17

Question 7 is about Text 1 and Text 2. Answer both parts of the question.  
Refer to both texts in your answers.

7 (a) The two texts show people experiencing change.

What similarities do the writers share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

Both texts show how the narrators must limit their possessions. Text 1 shows that the narrator is angry about less possessions: "Don't forget to include your maximum allowance of five books". And text 2 shows how easy it is to limit possessions: "Books? We sold a third of them." The texts reveal how angry and easy people feel about having less resources.

Both texts show how small spaces are used by more than one person. Text 1 shows that possessions are not safe: "locker must be shared by two prisoners". Text 2 shows the excitement of inviting guests to the house: "I am incurably keen on having people to stay". Both texts reveal how the lack of space is still used by both wanted and unwanted visitors.

Both texts show the importance of memorable possessions. Text 1 shows how photographs are an essential need: "photographs of your nearest and dearest". Text 2 shows the easy storage of family collages: "collages of holidays or schooldays are out of their dusty frames". Both texts show how desperate the narrators are at keeping their sentimental possessions.

## Question 7b - Script 17

(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about possessions.

Support your answer with detailed references to the texts.

(14)

Both text 1 and text 2 show their ideas and perspectives about possessions. Text 1 has a more desperate and angry approach towards possessions whereas text 2 shows how easily disposable unwanted possessions are to dispose.

Text 1 is a memoir highlighting the rough experience of the narrator as she must prepare for her camp in the prisons. The writer reveals clearly how the conditions of the prisons are horrific making the possessions more desperately wanted. The writer clearly presents how the narrator is a prisoner and must be treated horrifically due to them breaking the laws. The narrator is absolutely disgusted and is desperate to escape. The narrator also describes the lack of possessions that she can keep effectively presenting the lack of luxury in the prisons. The narrator also hates the idea of the lack of room to store belongings and essential needs. The writer also cleverly suggests ideas of hiding important possessions such as underwear so that the narrator has chances of having any comfortability in the prison.



Text 2 is majorly different to text 1. Despite both texts highlighting the issue of smaller spaces and less possessions, the writer in text 2 describes the positive side to less possessions. The narrator throughout the article describes how disposing of possessions known as "junk" is easy to do in order to make room in the house. Text 1 highlights the struggle of keeping possessions due to lack of room. Also the narrators in text 2 enjoyably dump possessions whereas in text 1 the narrator's possessions are confiscated. Comparing how people are presented; text 2 shows the joys of inviting more people into a smaller space whereas text 1 hates the idea of sharing possessions with other prisoners.

In conclusion, both texts highlight the importance of storing certain possessions despite the fact that each narrator has a completely different attitude towards the disposal of possessions.