

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

**Sample assessment material for first teaching
September 2018**

Time: 2 hours 5 minutes

Paper Reference **1EN0/02**

English Language

Paper 2: Non-fiction and Transactional Writing

Section A: Reading Texts Insert

Secure Mock Paper

Do not return the Insert with the Question Paper.

Advice

- Read the texts before answering the questions in Section A of the Question Paper.

Turn over ►

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Read the text below and answer Questions 1–3 on the question paper.

TEXT 1

Extract from 'I Know Why the Caged Bird Sings' by Maya Angelou (1969).

This was the first autobiography of African-American writer Maya Angelou. In this extract Maya describes the impact of the 1930s Depression on the town of Stamps where she lives with her brother Bailey and their Grandmother 'Momma'.

The Depression must have hit the white section of Stamps with cyclonic impact, but it seeped into the Black area slowly, like a thief with misgivings*. The country had been in the throes of the Depression for two years before the Negroes in Stamps knew it. I think that everyone thought that the Depression, like everything else, was for the white-folks, so it had nothing to do with them. Our people had lived off the land and counted on cotton-picking and hoeing and chopping seasons to bring in the cash needed to buy shoes, clothes, books and light farm equipment. It was when the owners of cotton fields dropped the payment of ten cents for a pound of cotton to eight, seven and finally five that the Negro community realized** that the Depression, at least, did not discriminate.

Welfare agencies gave food to the poor families, Black and white. Gallons of lard, flour, salt, powdered eggs and powdered milk. People stopped trying to raise hogs because it was too difficult to get slop rich enough to feed them, and no one had the money to buy mash or fish meal.

Momma spent many nights figuring on our tablets, slowly. She was trying to find a way to keep her business going, although her customers had no money. When she came to her conclusions, she said, 'Bailey, I want you to make me a nice clear sign. Nice and neat. And Sister, you can color** it with your Crayolas. I want it to say:

1 5 LB. CAN OF POWDERED MILK IS WORTH 50 ¢ IN TRADE

1 5 LB. CAN OF POWDERED EGGS IS WORTH \$ 1.00 IN TRADE

10 #2 CANS OF MACKEREL IS WORTH \$ 1.00 IN TRADE'

And so on. Momma kept her store going. Our customers didn't even have to take their slated provisions home. They'd pick them up from the welfare center** downtown and drop them off at the Store. If they didn't want an exchange at the moment they'd put down in one of the big gray ledgers*** the amount of credit coming to them. We were among the few Negro families not on relief, but Bailey and I were the only children in the town proper that we knew who ate powdered eggs every day and drank the powdered milk.

Our playmates' families exchanged their unwanted food for sugar, coal oil, spices, potted meat, Vienna sausage, peanut butter, soda crackers, toilet soap and even laundry soap. We were always given enough to eat, but we both hated the lumpy milk and mushy eggs, and sometimes we'd stop off at the house of one of the poorer families to get some peanut butter and crackers. Stamps was as slow coming out of the Depression as it had been getting into it. World War II was well along before there was a noticeable change in the economy of that near-forgotten hamlet.

*misgivings** – doubts

*realized, color, center*** – American spellings used of *realised, colour, centre*

*ledgers**** – books, registers

Read the text below and answer Questions 4-7 on the question paper.

TEXT 2

Extract from 'Now Then' magazine (2017).

This is a free arts, culture and politics magazine published in the areas of Sheffield and Manchester. This edited article was written by volunteers and customers of Foodhall Sheffield and published in the Sheffield Issue 97 in 2017.

We live in a globalised world, but despite being the most connected generation ever, cooking and eating communally has become harder. The more technologically dependent we get, the more socially isolated we become. Sheffield is home to some extremely interesting buildings, many of which lay derelict. Being a city of makers, can we reclaim these empty spaces as public places?

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Foodhall / Sheffield is a social experiment. It's a project that is being led from the bottom up and could form part of an alternative, people-led city centre master plan. One of the first schemes supported by Creative Arts Development Space (CADS) and ReNew Sheffield, and helped by the University of Sheffield, it's a communal kitchen and dining area, where the public are invited to come and cook a meal for the city or dine on a pay-as-you-feel basis. Anyone, regardless of their social status and identity, can dine at the same table, get to know someone new and re-establish those human connections lost in the modernising world. One service user told us: "I don't really know who my neighbours are and I live right round the corner from here, but I'm realising there is a great community of people in Sheffield, coming together for a great cause."

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Foodhall / Sheffield can be placed in the context of a vibrant range of social enterprises and projects which have been revitalising the city. It's also part of a much longer history of cafés running as social hubs, taking inspiration from Edward Carpenter's Commonwealth Café, founded in 1887 in Scotland Street, Shalesmoor. Carpenter, a radical socialist philosopher and early LGBT activist, opened the Commonwealth Café to serve the slum residents of Shalesmoor and provide them with a space in which to come together, attend talks, participate in activities and listen to visiting speakers. Carpenter was concerned that inner city life for slum dwelling workers was "sapping the strength of our populations".

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While it was enjoyed by many, the Commonwealth Café struggled financially because Carpenter was the primary patron and shut within its first year. In 2016, cafés based on similar principles, operating on a pay-as-you-feel basis, are re-emerging and nothing short of a revolution in community dining is taking place. Foodhall's aim, much like the Commonwealth Café, is to instigate social cohesion and bring the people of Sheffield together, but this time in a built environment that has been collectively developed, physically embodying the principles which direct it.

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It is run completely by volunteers, some of whom are students from the University of Sheffield, and members of Sheffield Alcohol Support Service (SASS) and Camerados, a peer support group dedicated to ending social isolation. It offers a neutral space in which different social groups can find an inclusive meeting space. As one SASS worker explains: "No-one else is really doing anything like this [...] It's captivating people from every generation and walk of life. That, for me, is what makes it special."

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Foodhall does all of this while considerably minimising its impact on the environment and of larger food retailers in Sheffield, as all food that is served has been cooked using surplus ingredients donated by retailers, saving it from being sent to landfill. We are open

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from 10am till 4pm, Thursdays to Saturdays, at 121 Eyre Street, so come and experience Foodhall yourself. From 18 April to 11 May we will have a pop up by the Moor Market (Foodhall itself will be closed momentarily), at which we will gather feedback about how we approach the city's food infrastructure and share meals with the public. We are also launching our web app, which will allow people to advertise their communal dinners to a wider audience and freecycle* surplus food locally. Check it out at foodhalls.org.

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*freecycle** – giving away unwanted items to others

Source information:

Text 1: *I Know Why the Caged Bird Sings*, Maya Angelou, Little, Brown Book Group Ltd

Text 2: *Foodhall – A New Kind of Public Place*, collectively written by volunteers and customers, 2017, Now Then magazine, Issue 97.