This pack accompanies the Mocks Marking pre-recorded training. Please download this pack and familiarise yourself with the scripts before starting the recording.
In this extract from a short story, the philosopher Cornelius asks the narrator to watch over a magic potion he is creating. While the narrator watches, he thinks about the girl he loves, Bertha, who has rejected him in favour of another man, Albert.

The Mortal Immortal: Mary Shelley

Cornelius had watched for three days and nights and had not closed his eyes. The progress of his work was slower than he expected: in spite of his anxiety, sleep weighted upon his eyelids. Again and again he threw off drowsiness with more than human energy; again and again it stole away his senses. He eyed his crucibles* wistfully. “Not ready yet,” he murmured; “will another night pass before the work is accomplished? You are vigilant—you are faithful—you have slept, my boy—you slept last night. Look at that glass vessel. The liquid it contains is of a soft rose-colour: the moment it begins to change colour, awaken me—till then I may close my eyes. First, it will turn white, and then emit golden flashes; but wait not till then; when the rose-colour fades, rouse me.” I scarcely heard the last words, muttered, as they were, in sleep. Even then he did not quite yield to nature. “My boy,” he again said, “do not touch the vessel—do not put it to your lips; it is a philtre**—a philtre to cure love; you would not cease to love your Bertha—beware to drink!”

And he slept. His head sunk on his breast, and I scarce heard his regular breathing. For a few minutes I watched the vessel—the rosy colour of the liquid remained unchanged. Then my thoughts wandered—they visited the fountain, and dwelt on a thousand charming scenes never to be renewed—never! Serpents and adders were in my heart as the word “Never!” half formed itself on my lips. False girl!—false and cruel! Never more would she smile on me as that evening she smiled on Albert. Worthless, detested woman! I would not remain unrevenged—she should see Albert expire at her feet—she should die beneath my vengeance. She had smiled in disdain and triumph—she knew my wretchedness and her power. Yet what power had she?—the power of exciting my hate—my utter scorn—my—oh, all but indifference! Could I attain that—could I regard her with careless eyes, transferring my rejected love to one fairer and more true, that were indeed a victory!

A bright flash darted before my eyes. I had forgotten the medicine…I gazed on it with wonder: flashes of admirable beauty, more bright than those which the diamond emits when the sun’s rays are on it, glanced from the surface of the liquid; and odour the most fragrant and grateful stole over my sense; the vessel seemed one globe of living radiance, lovely to the eye, and most inviting to the taste. The first thought, instinctively inspired by the grosser sense, was, I will—I must drink. I raised the vessel to my lips. “It will cure me of love—of torture!” Already I had quaffed*** half of the most delicious liquor ever tasted by the palate of man, when the philosopher stirred. I started—I dropped the glass—the fluid flamed and glanced along the floor, while I felt Cornelius’s grip at my throat, as he shrieked aloud, “Wretch! you have destroyed the labour of my life!”
The philosopher was totally unaware that I had drunk any portion of his drug. His idea was, and I gave a tacit**** assent to it, that I had raised the vessel from curiosity, and that, frightened at its brightness, and the flashes of intense light it gave forth, I had let it fall. I never undeceived him.

*crucibles – containers
**philtre – a magic potion
***quaffed – drunk
****tacit – unspoken

Acknowledgement:

*The Mortal Immortal*, Mary Shelley, 1833, from http://gutenberg.net.au
(Work is out of copyright.)
In lines 14–25, how does the writer use language and structure to show the narrator's feelings about Bertha?

Support your views with reference to the text.

Shelley portrays the narrator as angry, hurt, and heartbroken. Her repetitive use of exclamation marks allows the reader to understand just how angry the narrator is with Bertha. Such is the repetition that it could even be interpreted as 'betraying' the narrator describes Bertha as 'detestable' woman.

Furthermore, Shelley does not allow the narrator to refer to Bertha by name. The narrator refers to Bertha as 'she', 'girl' and 'woman' as if the narrator is so hurt that he is unable to say Bertha's name out loud or to himself.

In addition, Shelley uses the image of 'serpents and soldiers' to describe the narrator's heart. As snakes have connotations of evil, the reader can interpret that the narrator believes that Bertha herself is evil, especially as the narrator describes Bertha as 'false and cruel'.

Lastly, Shelley allows the narrator this internal monologue when he has been given an important task. This shows the reader that the narrator's feelings are so strong he can concentrate on nothing else as he watched the vessel for only 'a few minutes'.

(Total for Question 3 = 6 marks)
In responses to the question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 2 or above, where analysis of both language and structure is required.**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Indicative content</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Reward responses that explain how the writer uses language and structure to show the narrator’s feelings about Bertha in lines 14-25.</td>
</tr>
</tbody>
</table>

Responses may include the following points about the **language** of the text:
- the narrator uses hyperbole and repetition to heighten his sense of loss: ‘a thousand charming scenes never to be renewed – never!’
- he uses metaphor: ‘Serpents and adders were in my heart’ shows how negative his thoughts are about Bertha and her deceit
- he uses critical language and negative adjectives to show his sense of hatred towards her: ‘False girl! – false and cruel!’; ‘Worthless, detested’
- the description of how he seeks his ‘vengeance’ by wishing Albert would die or ‘expire at her feet’ shows his anger and extreme abhorrence at Bertha’s relationship with Albert
- the description of Bertha’s contemptuousness and power over him illustrates his misery: ‘she knew my wretchedness’; ‘exciting my hate’ (juxtaposition)
- the narrator feels ‘rejected love’ for Bertha but has to ignore his feelings of love and wishes to appear ‘indifferent’ to cope with her rejection: ‘regard her with careless eyes … that were indeed a victory!’
- the metaphor of battle is used to apply to his emotions to succumb to a ‘victory’ and ‘triumph’
- the use of questions to show his torment – ‘Yet what power had she?’ and exclamation marks throughout to show his anger and despair
- the use of the personal pronoun ‘she’ rather than using her name shows his disdain and disgust for Bertha.

Responses may include the following points about the **structure** of the text:
- the narrator uses repetition to show his despair and anger: ‘Never’; ‘False’
- the section is structured to show the narrator’s range of feelings for Bertha
- the use of connectives shows how the narrator’s torment is emphasised: ‘Serpents and adders’; ‘false and cruel’; ‘disdain and triumph’
- the section is structured as all one paragraph which shows the pace of events as his torment unfolds
- a variety of sentence types including rhetorical questions, exclamations, short sentences and the use of pauses in the form of dashes to show his spontaneous thinking.

(6 marks)

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>No rewardable material.</td>
<td></td>
</tr>
</tbody>
</table>
| **Level 1** | 1–2 | - Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.  
  - The selection of references is valid, but not developed.  
  **NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.** |
| **Level 2** | 3–4 | - Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.  
  - The selection of references is appropriate and relevant to the points being made. |
| **Level 3** | 5–6 | - Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features.  
  - The selection of references is discriminating and clarifies the points being made. |
Script 2

4 In this extract, there is an attempt to show how important it is to concentrate on a task.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

The extract begins by informing the reader how little sleep Cornelius had; his eyes were not closed, his eyelids were heavy, and they were thrown off by dreams. All these points display to the reader how dedicated he was to creating the potion and show the importance of complete dedication when completing a task. The narrator then goes on to use adjectives such as 'vigilant' and 'fearful' to describe the levels of concentration he feels Cornelius and concentrated on how difficult it is to complete the task he feels Cornelius has been. This makes the reader aware that even with complete concentration, it is required to complete a task.

In the next section, the narrator begins to neglect the potion and describe the girl he loves, but who has rejected him. He gets extremely frustrated and distressed by his feeling and forgets about the potion. When he finally notices a bright flash before him and realizes he had forgotten about the medicine he begins to notice how beautiful and fragrant it
He is so intoxicated by the vessel that he decides to drink it; however, he does so without Cornelius' permission. As Cornelius wakes up, the narrator tries to drop the glass and much bashing Cornelius who begins to appear to strangle and grab at the narrator's throat. This displays how upset and anger infatuated Cornelius had become as he had dedicated all his time and effort and aim to making the potion and how he felt about the narrator had destroyed the labour of my life. Furthermore, this demonstrates how much a task can mean to someone, as he describes it as being "the labour of my life".

Finally, Cornelius believes that the narrator had been intruged by the potion and tells him to go back. He is ashamed and possibly embarrassed due to his lack of concentration and doesn't want to tell the truth. This shows the importance of focus on a task, or it can result in a bad outcome.
Moreover, potentially at worse a not serious outcome further due to the fact Cornelius doesn't know the truth, he will not be able to warn the narrator of any dangers above the potion. This demonstrates that due to the narrator's lack of concentration in his task, he may be in danger and even if nothing happens it is resulted in a bad negative outcome.

It could result in a bad outcome.
<table>
<thead>
<tr>
<th>Question Number</th>
<th>Indicative content</th>
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<tbody>
<tr>
<td>4</td>
<td>Reward responses that evaluate how successfully the purpose of conveying the importance of concentration is achieved.</td>
</tr>
</tbody>
</table>

**References to writer’s techniques should only be credited at Level 2 and above if they support the critical judgement of the text.**

Responses may include:

- the opening idea of tiredness is introduced and developed as Cornelius has watched for three days and nights, showing a sense of exhaustion through concentrating on the liquid
- the narrator’s clear explanation of Cornelius’s determination to carry out the task further suggests he has to use super-human strength to see the experiment through: ‘threw off drowsiness with more than human energy’
- the writer shows the idea of self-determination; despite his exhaustion, Cornelius has to convince himself that it is vital he concentrates on monitoring the liquid
- Cornelius shows how important it is to concentrate; he has to trust the narrator as he cannot concentrate any further: but he explains that the narrator has to concentrate and wake him up when the liquid changes colour
- Cornelius gives a detailed explanation of changes in the liquid to show how critical precise timing is
- the philosopher is so focussed that he is unable to stop concentrating: even in sleep he gives the narrator further advice: ‘do not touch the vessel’, ‘beware to drink!’
- the structure shows the consequences of failing to concentrate. The narrator takes the task on, briefly concentrating for ‘a few minutes’ before his ‘thoughts wandered’ to Bertha which shows the conflict between his job and his feelings for her
- the language used shows that failure to concentrate can have destructive consequences: 'destroyed the labour of my life'
- structure is used effectively to contrast the theme of concentration on doing something (observing) and thinking about something (Bertha) and the effect of this contrast
- the theme of the extract is explored very successfully as the reader is shown that concentration means different things
- the narrator’s concentration is brought swiftly back following ‘A bright flash’, but instead of awakening Cornelius he concentrates on his own thoughts and feelings and decides to drink the liquid.

*(15 marks)*
<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO4: Evaluate texts critically and support this with appropriate textual references</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1</td>
<td>1–3</td>
<td>- Description of ideas, events, themes or settings.</td>
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<tr>
<td></td>
<td></td>
<td>- Limited assertions are offered about the text.</td>
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<tr>
<td></td>
<td></td>
<td>- The use of references is limited.</td>
</tr>
<tr>
<td>Level 2</td>
<td>4–6</td>
<td>- Comment on ideas, events, themes or settings.</td>
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<tr>
<td></td>
<td></td>
<td>- Straightforward opinions with limited judgements are offered about the text.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is valid, but not developed.</td>
</tr>
<tr>
<td>Level 3</td>
<td>7–9</td>
<td>- Explanation of ideas, events, themes or settings.</td>
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<td></td>
<td></td>
<td>- Informed judgement is offered about the text.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is appropriate and relevant to the points being made.</td>
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<tr>
<td>Level 4</td>
<td>10–12</td>
<td>- Analysis of ideas, events, themes or settings.</td>
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<tr>
<td></td>
<td></td>
<td>- Well-informed and developed critical judgement is offered about the text.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is appropriate, detailed and fully supports the points being made.</td>
</tr>
<tr>
<td>Level 5</td>
<td>13–15</td>
<td>- Evaluation of ideas, events, themes or settings.</td>
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<tr>
<td></td>
<td></td>
<td>- There is a sustained and detached critical overview and judgement about the text.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is apt and discriminating and is persuasive in clarifying the points being made.</td>
</tr>
</tbody>
</table>
SECTION B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.
Write your answer in the space provided.

EITHER

*5  Look at the images provided.
Write about a time when you, or someone you know, had to work hard on something.
Your response could be real or imagined. You may wish to base your response on one of the images.
*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 5 = 40 marks)

OR

*6  Write about a time when you, or someone you know, did something without thinking it through.
Your response could be real or imagined.
*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 6 = 40 marks)
I was about 12 years old and played with my mates for our local football club M United FC, we had been a team for about 3 years and in the current season we were in second place behind our rivals M C FC however we both had 37 points and we're only behind on goal difference. The team behind us in the league were 7 points behind and there was one game left in the season and our last game was against our rivals in first place M C FC.

The title was between us and our Rivals C whoever came out on top in the last game would win the league and a huge golden Trophy which would have our names engraved on it. In the current season we had already won the Fair Play Cup along with being runners up in the U12 Cup.

1 month before the game we still had another 3 games before the final decider however we still had to win all 3 of the games before and one of them was against 3rd place Fi Youth which we had drew 3-3 to earlier on in the season however we played very poorly.
Our first game out of the 3 was against T B Fc which we had beaten them 5-1 earlier on in the season however our key striker was unfit to play and he was our main goalscorer and highest scorer in the league. My mate who usually played in Centre-Midfield and was our play-maker got put upfront which meant we had and he was our captain and kept us together, which meant we had to change our formation to 4-3-3 instead of 4-5-1. I usually played as part of the midfield on the left however I was needed to play upfront as a p Paisley, mid-fielder in particular. This meant that my best mate would pass me the ball from directly behind would no longer be right behind me.

It Game day and we all looked nervous however their key player got injured pre-match and couldn’t play. From kick-off we our out of place Striker managed to lob the opposition’s keeper from the half way line and the off right after I managed to cross the ball in and our RW headed the ball in the back of the net.
At half time we were very positive, however from the second half Kev off they managed to score within about a minute, and the 5 minutes before the end of the game they somehow put it in again.

It would be the last kick of the game and we had a free-kick on the edge of the box, I stepped up to take it. Score and we could still win the league but miss and we could see our dreams fade away right in front of us.

It was difficult because their players are all so good. It was like mountains but I picked one where I was going to aim for and as I kicked it I saw it was curling to the left where I wanted it to but it was far too high. But it dipped just before the goal and went into the top left hand corner.

We trained twice midweek and on the Saturday for our next game against F, but on the day they had to forfeit because they didn’t have enough fit players so we decided to train again.
The last match before the big game was against the worst team in the league and but still we trained 3 times before and still took it serious. Our main striker was back, however his Grandad had passed away the night before so we decided to play for his Grandad and we won one amazing 7-2.

The big game was one week away and we knew it was going to be tough so we trained every day before it to make sure we were ready.

It was Sunday and game day, we felt so nervous as we sat in the changing rooms before the game. As we warmed up before the game we could see their manager shouting at them and pushing them to the max in their warm up however our manager was very chilled and like he said before every game "Give 110% and just have fun!"

With that in mind we headed out onto the pitch where our parents were cheering us. They had kick off and for the first 8 minutes they were just passing it around until their CB made a bad pass and our striker took the ball and yessed it passed their keeper making it 1-0.
Our fun didn’t last long as they scored twice just before half time. We went out onto the pitch 15 minutes later and with the ball in our possession our playmaker got caught by defense but lobbed it past past them where I collected it and became 1 on 1 with the keeper who had come up his line so I tried to chip him but it went too far and over the cross bar. It was our last chance as I ran down the left and tried to cross it but it ended up flying into the back of the net.

It came down to penalties where it became 3-3 and then my best mate stepped up and put it far to high and then they scored making it 4-3 then we scored making it 4-4. It was the last penalty for them and our keeper pulled of an amazing save. I was last to take and the pressure was on me but I tried to keep my cool and I placed it in the bottom right corner. We had won the league and that feeling was incredible.

RW - Right wing
Finesse - place the ball carefully.

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Section B – Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking Question 5 and Question 6.

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Indicative content</th>
</tr>
</thead>
</table>
| **5**           | **Purpose:** to write a real or imagined piece about a time a person had to work hard on something. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.  

**Audience:** the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.  

**Form:** the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.  

**Responses may:**  
- use the images to inspire writing: a project for school, homework, a practical task like making something, working hard on a physical activity or working together as a team  
- give reasons why it was hard work and the impact on the person doing the work and others: what was achieved as a result of the hard work  
- use appropriate techniques for creative writing: vocabulary, imagery, language techniques  
- use a voice that attempts to make the piece interesting and believable to the chosen audience  
- demonstrate particular understanding of the form used  
- be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, a sustained single voice in monologue.  

(40 marks)  
(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)
## Writing assessment grids for Question 5 and Question 6

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>The candidate:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>• Provides no rewardable material.</td>
</tr>
</tbody>
</table>
| **Level 1** | 1–4 | • Offers a basic response, with audience and/or purpose not fully established.  
   • Expresses information and ideas, with limited use of structural and grammatical features. |
| **Level 2** | 5–9 | • Shows an awareness of audience and purpose, with straightforward use of tone, style and register.  
   • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. |
| **Level 3** | 10–14 | • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register.  
   • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear. |
| **Level 4** | 15–19 | • Organises material for particular effect, with effective use of tone, style and register.  
   • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. |
| **Level 5** | 20–24 | • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register.  
   • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. |
<table>
<thead>
<tr>
<th>Level</th>
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<th>The candidate:</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>• Provides no rewardable material.</td>
</tr>
</tbody>
</table>
| **Level 1** | 1-3 | • Uses basic vocabulary, often misspelled.  
• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. |
| **Level 2** | 4-6 | • Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.  
• Uses punctuation with control, creating a range of sentence structures, including coordination and subordination. |
| **Level 3** | 7-9 | • Uses a varied vocabulary and spells words containing irregular patterns correctly.  
• Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect. |
| **Level 4** | 10-12 | • Uses a wide, selective vocabulary with only occasional spelling errors.  
• Positions a range of punctuation for clarity, managing sentence structures for deliberate effect. |
| **Level 5** | 13-16 | • Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.  
• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |
Read the text below and answer Questions 1–3 on the question paper.

TEXT 1

Extract from ‘Love Letters of the Great War’, an anthology of letters written to and from soldiers during the First World War.

This edited letter was written by rifleman Bert Bailey to his wife Lucilla. Bert and Lucilla had married in June 1915, when he was last at home on leave. A few hours after writing this letter, Bert was killed.

Wednesday, 27 October 1915

My Darling Wife,

Another night has passed and another morning come and I am still in the trenches and in good health. Although all day and night on Monday it rained steadily yet Tuesday (yesterday) morning broke fair and fine and we had a nice day except that underneath everything was mud and slosh. We were employed all the morning and afternoon in putting down boards along the trenches and have greatly improved it for walking...

Just a few words now about your last parcel. I don’t often mention everything, but I do appreciate the rag you sent me, it is so very useful. The piece this week is lovely and I make a very shrewd guess that, when I am using it as a tablecloth, it was not always used for that purpose but once formed part of my lady’s – ‘Oh dear, oh dear, what am I saying’ – nevertheless, it is grand to wrap my bread in and keep my food clean and nice. Cigarettes – don’t send any more until I ask you to. Toffee, condensed milk, candles, rice and potted meat: the toffee, milk, rice and one candle have all gone. Potted meat for tea today, candle tonight if necessary. The Oxo cubes will be very nice to augment* my soup with, no doubt. Don’t send me anymore Oxo or Bovril until I ask you to, Darling, will you? The little pat of butter is always welcome, and the bread I think is an improvement on buying expensive cakes. Of course a little home-made cake is nice, but I was never a lover of cake. Please discontinue sending tea, sugar and salt for a bit, Darling, as I have plenty. Don’t think I am trying to economise and stint myself because it is not that, and it all helps us, dear, doesn’t it?

Now my little Darling, you must be patient with me won’t you and don’t get cross because I have been having a lot to say about the parcels. You are a pet to send them and you know you asked me to guide you as to what I most required, didn’t you?

The pastry of your own make was absolutely A1, and a perfect success – and she’s the little girl who said, ‘Oh, I can only cook a plain dinner.’ One great thing is off my mind and that is that I need never fear for my life in the future when you send me or make me pastry!

The weather has remained fine all the afternoon and let’s hope it will be fine tonight. A cold night’s bad, but a wet cold night is worse. You must not worry about me, Darling, because I am just as able to look after myself as the other chaps. So, dearest little one, just keep cheerful and enjoy yourself all you can, and wrap up now the cold is here. If you require new clothes in the way of an overcoat or mac or gloves or anything for the winter, don’t let yourself go short, will you? Just take it from the cash and note it in the book as I told you, so that we can see how the cash is made up for the sake of keeping proper accounts. I’m afraid I twaddle** a lot but never mind.
I remain
ever your own devoted
Bert

*augment* – enhance
*twaddle* – talk rubbish
Read the text below and answer Questions 4–7 on the question paper.

TEXT 2


Jack Monroe is a journalist, food writer and campaigner against hunger and poverty in the UK. This extract is taken from the introduction to her book, where she discusses her experience of living on a budget to feed herself and her son, who she refers to as ‘Small Boy’.

I spent a year unemployed from 2011 to 2012, with a budget of around £10 per week for food for me and Small Boy. I moved from shopping online and having swanky organic fruit and vegetables delivered in a recyclable cardboard box, to living out of the orange and white livery* of the Basics range at my local supermarket. The ardent foodie in me was utterly miserable. Cheap, processed ready meals and a lack of fruit and vegetables led to poor sleep patterns and a constantly hungry child, and for the first time in my life my skin broke out in big angry spots. Something bad was going in, and nothing good was coming out of it.

Things had to change. I no longer had the well-stocked kitchen of my former home, nor the ‘luxury executive apartment’; I had a kitchen I couldn’t so much as lie down in, with an oven, a hob and two saucepans, but I decided to dust off my apron and cook meals from scratch, as cheaply as I possibly could. I cut down on meat and dairy products, out of necessity, and fell in love with home-cooked food again.

The results were, and continue to be, surprising. I found that my £10 weekly budget extended to home-baked breads for breakfast, thick wholesome protein-packed soups, warming winter casseroles and curries and stews, home-made burgers and piles of fruit and vegetables. Small Boy and I are healthier, happier and still a bit soft around the edges, with three meals a day and a supply of bread and snacks as and when we want them. Cooking for one and a half people used to feel pointless and laborious; now it’s quick and delightful, with minimal preparation and washing-up. All my recipes can be made easily for one hungry person, or one person and a child, or in multiples, and frozen for home-made ready meals.

Being a parent means I don’t have hours to spend in the kitchen, so most of my recipes are speedy and simple. There’s no tarting about, no fancy expensive ingredients, but still, when I call my friends and invite them over for dinner, I manage to fill a table and they manage to clear their plates with compliments and smiles and disbelief that I do it so cheaply.

I started to document my recipes on my online blog, www.agirlcalledjack.com, and soon different people were asking me every day if I would put them all into a cookbook. People emailed me to tell me how much money they were saving on their weekly shop.

I don’t claim to be the world’s greatest cook, but I can sweat an onion and sauté a mushroom with the best of them; and in an age of glossy food on our televisions watched while stabbing ready meals with a fork, there seems to be a disheartening disconnect between fantastic, nutritious food and the myth that one needs a fancy kitchen and seventy ‘store cupboard essentials’ to cook them with. It’s simply not true. Cooking can be easy.

*livery* – the brand colours of a supermarket
3 Analyse how the writer uses language and structure to interest and engage the reader.

Support your views with detailed reference to the text.

When using direct speech, the writer is able to engage the reader as if they feel the writer is speaking to them about your parcel, this makes the reader feel as if they know the writer which would make them want to read more.

With structure, the writer clearly uses many rhetorical questions, ‘doesn’t it’ this engages the readers as they starts to answer the questions and feel apart of a part of the story.

Listing was used in the text, the toffee, milk, rice, to structure the writing to engage the reader in the letter. The listing clearly shows how much he is loved by his wife as she sends him so much food and this shows the reader the connection they have which will make them read more.
The writer is able to engage the reader by language. We had a nice day at the use of irony, as he is at war but having a nice day. Shows the writer cares for her and doesn’t want her to worry. This engages the reader because they want to see the writer progress.

'I can never fear for my life,' the use of irony shown in the text. Shows that he doesn’t want the wife to worry, hence the light tone in the text. This engages the reader as they know what is to come (his death).
In responses to the question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 3 or above, where analysis of both language and structure is required.**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Indicative content</th>
</tr>
</thead>
</table>
| 3               | Reward responses that analyse how the text uses language and structure to interest and engage the reader. Responses may include the following points about the **language** of the text:  
  - the use of personal pronouns: repetitive use of ‘I’ creates a sense that the events are personal  
  - the language used creates a sense of normality in that the letter starts with news and weather: ‘on Monday it rained steadily yet Tuesday (yesterday) morning broke fair and fine’  
  - references to time show that events are important to him and create a sense that he is missing home: ‘Another night has passed and another morning come’, ‘all day and night on Monday’, ‘all the morning and afternoon’  
  - positive language is used to show he is trying to remain upbeat despite the circumstances: ‘good’, ‘fair and fine’, ‘we had a nice day’, ‘greatly improved’  
  - the writer emphasises how pleased he is when he talks about what his wife has sent him: ‘it is so very useful’, ‘The piece this week is lovely’, ‘it is grand’, ‘very nice’  
  - alliteration is used to create interest: ‘fair and fine’  
  - use of emotive language conveys the writer's feelings and affection for his wife: ‘my little Darling’, ‘Dearest little one’; this contrasts with his feelings about work which are implied through language like ‘employed’ and ‘putting down boards along the trenches’  
  - he uses contrasting descriptions to show he wants his wife to know he is alright, but also he does not want her to feel that he is pleased to be away: ‘we had a nice day except that underneath everything was mud and slosh’, ‘A cold night’s bad, but a wet cold night is worse. You must not worry about me, Darling’  
  - colloquial language is used to show he is talking to someone he knows and is relaxed with: ‘slosh’, ‘twaddle’.  

Responses may include the following points about the **structure** of the text:  
  - the letter starts with repetition of ‘another’ to show how long he has been away: ‘Another night has passed and another morning’  
  - use of lists shows what the writer wants and does not want his wife to send: ‘Toffee, condensed milk, candles, rice and potted meat’  
  - the letter uses (tag) questions to show that he is engaging his wife in the letter and to try to avoid upsetting her: ‘will you’, ‘doesn’t it?’, ‘won’t you’, ‘didn’t you?’  
  - the use of structure shows the spontaneity of his thinking: ‘Potted meat for tea today, candle tonight if necessary’, ‘it was not always used for that purpose but once formed part of my lady’s – ‘Oh dear, oh dear, what am I saying’  
  - the use of a variety of paragraph lengths: short paragraphs to make specific personal comments to his wife and longer paragraphs to explore the wider context for both of them  
  - the letter suggests it is one of a sequence; it makes reference to the past at the start: ‘I am still in the trenches’, ‘your last parcel’; it ends by looking to the future: ‘If you require new clothes…for the winter’. |

(15 marks)
<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>No rewardable material.</td>
<td></td>
</tr>
<tr>
<td>Level 1</td>
<td>1–3</td>
<td>- Limited comment on the text.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Identification of the language and/or structure used to achieve effects and influence readers.</td>
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<tr>
<td></td>
<td></td>
<td>- The use of references is limited.</td>
</tr>
<tr>
<td>Level 2</td>
<td>4–6</td>
<td>- Comment on the text.</td>
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<tr>
<td></td>
<td></td>
<td>- Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is valid, but not developed.</td>
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<td></td>
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<td><strong>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</strong></td>
</tr>
<tr>
<td>Level 3</td>
<td>7–9</td>
<td>- Explanation of the text.</td>
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<tr>
<td></td>
<td></td>
<td>- Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is appropriate and relevant to the points being made.</td>
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<tr>
<td>Level 4</td>
<td>10–12</td>
<td>- Exploration of the text.</td>
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<tr>
<td></td>
<td></td>
<td>- Exploration of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is detailed, appropriate and fully supports the points being made.</td>
</tr>
<tr>
<td>Level 5</td>
<td>13–15</td>
<td>- Analysis of the text.</td>
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<tr>
<td></td>
<td></td>
<td>- Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features.</td>
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<tr>
<td></td>
<td></td>
<td>- The selection of references is discriminating and clarifies the points being made.</td>
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</tbody>
</table>
Question 7 is about Text 1 and Text 2. Answer both parts of the question. Refer to both texts in your answers.

Write your answer in the space provided.

7 (a) The two texts show people taking care of others.

What similarities do Bert and Jack share in these extracts?

Use evidence from both texts to support your answer.

Both texts show that Bert and Jack love someone close to them. Bert has emotional connections with his lover, whereas Jack has an emotional connection with her son. Furthermore both texts suggest a traumatic experience that both Bert and Jack went through. Bert was fighting in the army, while Jack was caring for her son in a time of poverty.

In addition to this, both texts talk about food and how it emotionally affects both Bert and Jack. For example, Bert shows gratitude for his pastry and Jack shows despair for not being able to feed her children an appropriate amount of food. Both texts also show similarities between Bert and Jack being grateful for what they have. For example, they express this gratitude through positive language like "lovely."
**7a** Students must draw on BOTH texts to access marks.

Responses may include:
- both texts show that Bert and Jack are removed from the comfort of normality – Text 1 shows the writer away at war while Text 2 shows her living in a much smaller place than she was used to
- both writers have family responsibilities. Text 1 refers to a traditional early 20th century husband informing his wife what she must do; while Text 2 shows the writer having to fend for herself while looking after her son, ‘Small Boy’
- both writers have to cook or eat with limited resources. In Text 1 the writer receives food parcels from his wife whereas the writer in Text 2 has to eat the 'Basics range'. In Text 1 the writer has to use a rag to keep his food clean and the writer in Text 2 only has ‘a hob and two saucepans’
- Bert and Jack both explain that even with limited resources there is always a choice. In Text 1 the writer asks his wife to not send certain items. Similarly in Text 2 the writer decides to ‘dust off my apron and cook meals from scratch’
- both writers hint at a positive future. Text 1 comments on ‘keeping proper accounts’ to check their household budget when he gets back from the war and Text 2 looks at how much healthier the writer and others have become since changing eating habits
- both writers have had to learn how to cope without luxuries: in Text 1 the writer is not at home eating fresh home-cooked pastry and in Text 2 the writer has had to do without her ‘well-stocked kitchen’ and ‘swanky organic’ food
- both writers share an enjoyment of eating. In Text 1 the writer compliments his wife on her pastry; in Text 2 it is the writer’s friends who compliment her on her cooking.

(6 marks)

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO1: Select and synthesise evidence from different texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>No rewardable material.</td>
</tr>
</tbody>
</table>
| **Level 1** | 1–2 | - Limited understanding of similarities  
- Limited synthesis of the two texts  
- The use of evidence is limited. |
| **Level 2** | 3–4 | - Sound understanding of similarities  
- Clear synthesis of the two texts  
- The selection of evidence is valid but not developed and there may be an imbalance. |
| **Level 3** | 5–6 | - Detailed understanding of similarities  
- Detailed synthesis of the two texts  
- The selection of evidence is appropriate and relevant to the points being made. |
Question 7 is about Text 1 and Text 2. Answer both parts of the question. Refer to both texts in your answers.

Write your answer in the space provided.

7 (a) The two texts show people taking care of others.
What similarities do Bert and Jack share in these extracts?
Use evidence from both texts to support your answer.

Both Text 1 and 2 show similar emotions and feelings of love and care.

In Text 1 we see Bert Bailey expressing love to his wife when repeatedly referring to her as his "Darling." In the text we can also infer that Bailey's unnamed wife, known as "Darling," is being questioned not to send more things. She is also being complimented and thanked for her love for her husband when she sends things for him. Text 2 also conveys a similar effect when Jack Monroe supports her young son, referred to as 'Small Boy', with love. She also displays love when she provides an anecdote about the time she personally invited her friend for dinner, expressing her love toward her friends. This also shows that she cares about her friends and son as she tries her best to provide good food for them which is vitally not only this but another similarity presented in both texts is the use of longer sentences.
(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about changes in their situations.

Support your answer with detailed references to the texts.

In text 1 and 2 the writers have presented their ideas and perspectives in different ways.

Text 1 has presented its ideas in the form of a letter whilst Text 2 has done so in the form of an introduction to a book.

Text 1: The author of text 1 presents their ideas and perspectives through using the theme of love and care. The writer refers to his wife as 'Darling' expressing his love and affection towards her. He also complements the woman's cooking and thanks her for all that she does for him through this change whilst he fights in World War I.

In a similar manner in text 2 the author also demonstrates love and affection to her only son referred to as 'Small boy' and her friends. She 'invites them over for dinner' and they 'managed to clear their plates with compliments and smiles and belief of how she did it so cheaply.' The similarity of theme in both texts is represented in their writing.

However, one difference in the texts when the author of presenting their perspectives is their text.
shows love towards his wife who is his life partner so he wants her to be happy and would like to take care of her and reassure her that he is okay. The relationship between the rifleman and his 'darling' wife is different to that of a single parent who lives on the 'roundfield per week' towards her son and friends. The relation of a mother child comes one step after the relation of a couple and so the mother is a guide and method of survival for her son. Whereas in text 1 the method of survival for the author at war is through food and him taking care of himself.

Both text show changes in the situation and they deal with them in different manner but with a similar end consistent theme, which is love, affection and care towards the other(s).
In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence in the response analysing each text, and comparing the texts to reward responses.

**Responses that are unbalanced will not be able to access Level 3 or above, where explanation of writers’ ideas and perspectives is required alongside a range of comparisons between texts.**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>Indicative content</th>
</tr>
</thead>
<tbody>
<tr>
<td>7b</td>
<td>Reward responses that compare how each writer presents the changing situations.</td>
</tr>
</tbody>
</table>

Responses may include:

- both show the impact of negative changes in circumstances. In Text 1 the writer is a soldier in the trenches during WW1, whereas the writer in Text 2 has moved from affluence to poverty by being made unemployed
- the texts have a different audience: in Text 1 the writer is speaking to a particular person i.e. his new wife, whereas the writer in Text 2 is speaking to a much wider and more diverse audience
- both texts use a mix of formal but mainly informal language. While both extracts are on serious topics, both writers manage to create some humour or use irony
- both texts are mainly about themselves and how they feel. Both writers use a lot of personal pronouns, especially ‘I’ in order to explain how isolated and lonely they feel
- both show experiences when under pressure: of the war and having a new wife in Text 1, a change in finances and caring for a small child in Text 2
- both talk about the impact of their situations on others. In Text 1 the writer is careful to explain without offending his wife, whereas the writer in Text 2 talks of the impact on her young son
- both writers gave practical advice to the readers: Text 1 to his wife on how to cope with the winter and Text 2 to the readers on how to produce cheap and healthy meals
- both show how food prepared by others can be reassuring in their situations. In Text 1 Bert is quick to compliment his wife on her pastry; similarly the writer in Text 2 is able to compliment her own efforts and relay the compliments of others as reassurance
- both show the importance of hierarchy in a family but this contrasts given the time of the text. In Text 1 the writer is clearly the head of his traditional household being a male, whereas the writer in Text 2, a female, is head of hers
- both texts are personal about the situation but are used in different ways - one uses the experience to reassure his wife, the other to raise interest in her book/blog.

(14 marks)
<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th><strong>AO3: Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material.</td>
</tr>
</tbody>
</table>
| **Level 1** | 1–2  | - The response does not compare the texts.  
        - Description of writers’ ideas and perspectives, including theme, language and/or structure.  
        - The use of references is limited. |
| **Level 2** | 3–5  | - The response considers obvious comparisons between the texts.  
        - Comment on writers’ ideas and perspectives, including theme, language and/or structure.  
        - The selection of references is valid, but not developed.  
        **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.** |
| **Level 3** | 6–8  | - The response considers a range of comparisons between the texts.  
        - Explanation of writers’ ideas and perspectives including theme, language and/or structure.  
        - The selection of references is appropriate and relevant to the points being made. |
| **Level 4** | 9–11 | - The response considers a wide range of comparisons between the texts.  
        - Exploration of writers’ ideas and perspectives including how the theme, language and/or structure are used across the texts.  
        - References are balanced across both texts and fully support the points being made. |
| **Level 5** | 12–14 | - The response considers a varied and comprehensive range of comparisons between the texts.  
        - Analysis of writers’ ideas and perspectives including how the theme, language and/or structure are used across the texts.  
        - References are balanced across both texts, they are discriminating, and clarify the points being made. |