

IGCSE English Language Revision Guide

Paper 2





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Outline of the Exam

Cambridge IGCSE English Language, Paper 2 is marked for Reading and Writing skills.

There are 40 marks for Reading and 10 marks for Writing available, which makes a total of 50 marks.

The paper consists of 3 questions:

- | | |
|---------------------|----------|
| 1. Directed Writing | 20 marks |
| 2. Writer's Effect | 10 marks |
| 3. Summary | 20 marks |

You will need to read **two** unseen passages. These could be non-fiction or fiction.

The exam lasts for **2 hours**.

General Advice from the Examiner:

- give equal attention to all sections of each question
- plan each question response; cross out material which is not intended to form part of the final answer
- explain points concisely, but in sufficient detail to convey clear meaning
- use your own words; do not lift whole phrases or sentences from the passages
- select only the material that is appropriate for the response to the question
- only make a point once in a response
- give thought to the structure and sequence of the material in the response
- adopt a suitable voice and register for the task, different for each question
- pay attention to length
- practice note-making, sequencing and concise expression.

Directed Writing

This question asks you to read a passage and then use your understanding of the passage to write a new text in a given form and for a given audience.

You are marked for how many ideas you use from the text and how you develop them.

1. Read Passage A
2. Read and deconstruct the question (work out what it wants from you) CRAPF.
3. Return to Passage A and skim read for ideas to use in your response (underline or tick the details that are relevant).
4. Work out which register (voice) you will be writing in
5. Work out who you are writing to
6. Work out why you are writing the text
7. Use three different coloured highlighters (one for each bulletpoint) to highlight relevant information in the text. Use this to help you plan your response.
8. Take 2 minutes to plan your response **REMEMBER** to write in the format asked for in the question. Use the bulletpoints to help you. Make sure you have material for each bulletpoint.
9. Write your response.
10. Spend a few minutes checking your response afterwards. Remember that you get 5 marks for writing, so your use of paragraphs, spelling, punctuation, sentences and vocabulary are all important.

Top Tips:

- Remember to use the bulletpoints! You should write equal amounts for each bulletpoint (2-3 paragraphs for each one).
- Make sure that your points are relevant to the bulletpoints and that you are not just re-telling the story.
- Develop your ideas by explaining what the details from the passage suggest about the character/place/situation/feelings/mood etc.
- Remember to use your own words! If you just copy the words from the passage, then the examiner cannot tell if you understand them.

Content = **What** you have to write about it.

Register= **Who** you have to write **as**. What **style** will be appropriate?

Audience= **Who** you need to write **for**?

Purpose= **Why** you are writing, e.g. to advise, persuade etc.

Form= **Type** of writing, e.g. feature article, speech, interview etc.

Directed Writing- What do the questions look like?

REGISTER= You need to write as both the reporter and as Julia's parents. You need to write in an appropriate style .

PURPOSE= The reason why you are writing. Here it is to explain the experience

1 Julia, during her recovery, fully explained her experience to her parents. A reporter for a newspaper interviews Julia's parents and asks the following three questions only:

- What made you choose to visit the rainforest in Ecuador with your daughter, Julia?
- How did Julia's accident happen, and what did she do to survive?
- What are your thoughts and feelings towards the Achuar people and their way of life?

Write the words of the interview, beginning with the first question.

Base your interview on what you have read in Passage A. Be careful to use your own words. Write between 1½ and 2 sides, allowing for the size of your handwriting.

Up to 15 marks are available for the content of your answer, and up to 5 marks for the quality of your writing.

(20 marks)

AUDIENCE

This tells you that you are writing for newspaper readers, so should write in a formal style.

CONTENT=

The Answers to these three questions

FORM=

This tells you the type of writing, i.e. an interview

This tells you how much you should write.

This means that you are mainly marked for reading. You must use **details from the passage** to show you have read it. You must put these details into your **own words**.

Directed Writing- Examiner's Advice:

- Candidates must change the language of the passages in response to **Question 1** and **Question 3** in order to achieve a higher Reading and Writing mark.
- Answer all parts of the question, giving equal attention to each of the three sections.
- Answer in your own words and adapt material from the passage to the form and viewpoint of the response.
- Use all the main ideas in the passage and use detail to support them.
- Develop and extend some of the ideas relevantly.
- Create a suitable voice, tone and style for the persona in the response.

Directed Writing- Mark scheme

A: Content (Reading): 15 marks

Band 1 13-15	<ul style="list-style-type: none"> The answer reveals a thorough reading of the passage. There is an appropriate amount of supporting detail, which is well integrated into the text, contributing to a strong sense of purpose and approach. Creates a consistent attitude for the 'writer'. Takes on the role/character of the writer. Original ideas are consistently well related to the passage.
Band 2 10-12	<ul style="list-style-type: none"> There is evidence of a competent reading of the passage. Represents the attitude of the 'writer'. Integrates some of the material with occasional effectiveness, and without repeating passage. There is some development, but not consistently sustained. There is some supporting detail throughout.
Band 3 7-9	<ul style="list-style-type: none"> The passage has been read reasonably well, but there may be some weakness in assimilating material. There may be evidence of a mechanical use of the passage. There is focus on the task and satisfactory reference, but opportunities for development and interpretation are not always taken.
Band 4 4-6	<ul style="list-style-type: none"> Some reference to the text is made without much inference or more than brief, factual development. Answers may be thin, lack originality or in places, lack focus on the text. There is some evidence of general understanding of the main points of the passage.
Band 5 1-3	<ul style="list-style-type: none"> Answers are either very general with little specific reference to the text OR lift sections of the original. Content is insubstantial and there is little realisation of the need to modify material from the passage.
Band 6 0	There is little or no relevance to the question or to the passage.

B: Quality of Writing: Structure and Order, Style and Language: 5 marks

Band 1: 5	<ul style="list-style-type: none"> The language of the text has character and sounds real, possibly as the 'writer' may write or speak. Comments are very clearly expressed and enhanced by a wide range of effective and/or interesting language. Structural presentation is sound throughout.
Band 2: 4	<ul style="list-style-type: none"> Language is mainly fluent and there is clarity of explanation. There is a sufficient range of vocabulary to express thoughts and feelings with some precision. There are occasional hints of character or appropriate voice. The letter is mainly well structured.
Band 3: 3	<ul style="list-style-type: none"> Language is clear and appropriate, but comparatively plain, expressing little character. Individual points are rarely extended, but explanations are adequate. There may be flaws in structural presentation of material.
Band 4: 2	<ul style="list-style-type: none"> There may be some awkwardness of expression Language is too limited to express shades of meaning. Structural weakness in presentation of material.
Band 5: 1	<ul style="list-style-type: none"> There are problems of expression and structure. Language is weak and undeveloped. There is little attempt to explain ideas.
Band 6: 0	<ul style="list-style-type: none"> Sentence structures and language are unclear. The work is difficult to follow.

- You need to aim to get into Band 3 to achieve a C grade.
 - Read the mark scheme.
- What do you need to do to achieve your target grade?

Writer's Effect

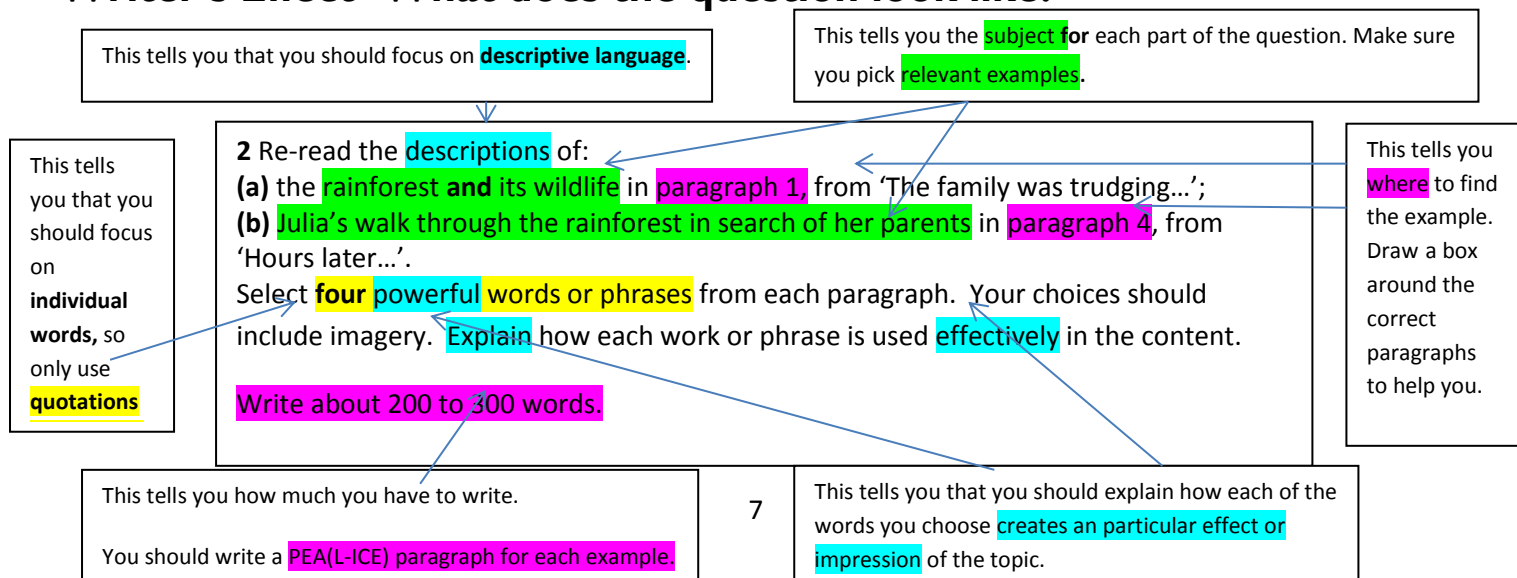
This question asks you to analyse the writer's language choices. You need to select words which create images and write PEA paragraphs about them (Point, Evidence, Analyse).

1. Read the question.
2. Draw a box/circle around the relevant paragraph for question 2(a) and 2(b)
3. Underline words and phrases you will use – annotate each for any senses, emotions, atmosphere and IMAGE they create. Make sure they are relevant to the question.
4. Write your response:
5. Introduce the overall impression and write a L-ICE paragraph
 - i. about one word/phrase.
 - ii. Write a second L-ICE about another effect choosing a different example to comment on.
 - iii. Write a third L-ICE about another effect choosing a different example to comment on.
 - iv. Leave a space and start on (b) – come back at the end if you have time to write another L-ICE paragraph
6. Exactly the same as above BUT on the SECOND paragraph you have been given in the question.
7. Remember it is ESSENTIAL that you answer both parts of the question

Top Tips

- Make sure the comments on Effects link back to the passage. Think: What is the effect of that word in that passage? Do not be too general or random!
- Make sure your examples are images, i.e. create a picture in your head.
- Make sure your examples are relevant to the question.

Writer's Effect- What does the question look like?



Remember the iceberg?

Layers of ICE

Quote

Literal Meaning

Implicit Meaning

Connotations

Effects



Writer's Effect Writing Frame.

You may wish to use the following writing frame to structure each paragraph:

The writer creates the impression of... in paragraph...

The word '...' helps to create this effect. It literally means...

However, it also suggests...

The word has connotations of... The writer uses this word to create an image of...

Writer's Effect- Examiner's Advice

- re-read the whole paragraph before making selections; choose the best and not those which happen to come first. Remember that you are not being asked to write about the whole paragraph but only about the language which relates to the particular question.
- choose a range of words and phrases that seem powerful. Do not write out whole sentences, but also do not give only one word if it is part of a descriptive phrase. Do not write out the beginning and end of a long quotation with the key words missing from the middle.
- remember to put quotation marks around your choices. This makes it easier for the Examiner to identify them and makes it easier for you to focus on the exact wording.
- treat each of your choices separately and do not present them as a list or give a general comment which applies to all of them.
- avoid general comments such as 'the writer makes you feel that you are really there' or 'this is a very descriptive phrase'. Such comments will not earn any marks at all.
- if you are not sure about effects, try to at least give a meaning, in context, for each of your choices. That can earn half marks for the question.
- to explain effects, think of what the reader sees and feels when reading the word or phrase, because of the connotations and associations of the language. Often there is more than one possible related effect.
- include images from each paragraph, and try to explain them (but you do not need to know or give their technical names); think about sounds as well as visual effects.

Writer's Effect- Exam Answer

(a) The rainforest and its wildlife in paragraph 1

The writer conveys the slow speed and effort required by the family in walking through the forest by the word 'trudging', which gives the idea of the difficulty of the terrain, described as consisting of 'thick knots and tangles of roots'. This luxuriant growth and confused mass of interlocked vegetation makes it seem as though the forest does not want visitors to pass through it and is asserting its dominance. The word 'steaming' describes the vapour being given off with a 'hissing sound' reminiscent of a boiling kettle or angry snakes. The jungle seems hostile to the extent that it 'stole their air', as if deliberately trying to suffocate the visitors by depriving them of oxygen. The 'outraged hoops and screams' of the monkeys suggest that their loud angry noise is an attempt to show their displeasure and warn off the intruders into their territory. The birds which 'splashed the canvas' are like randomly thrown, vividly-coloured paint blotches on the dark background of the trees, or dots of green highlighted against the bits of sky seen in the gaps of the canopy; both of these images are artistic and make the jungle scene picturesque and reminiscent of a large painting consisting of contrasting colours. The rainforest is as beautiful as it is inhospitable.

(b) Julia's walk through the rainforest in paragraph 4

Julia's experience of the rainforest is that it is a frightening and painful place to be alone and in 'deep darkness', where the total lack of light creates an effect of being submerged and disorientated. The 'staggered' nature of her unstable walking shows how much pain she is in and how much effort she is having to make to keep moving. The 'screaming jungle', like the screams of the monkeys earlier, makes the place seem alive and threatening, as if trying to drown out any noise she could make. The foliage which 'snaked, twisted and snared' is sinister language showing that the jungle plants seem to be trying to catch hold of Julia and entwine around her to prevent her from escaping its clutches. The swarms of insects 'whirr', suggesting how close they are to her ears and that they sound like an engine rather than something natural. This image is repeated in the reference to their being 'as large as model aircraft'. This makes them seem unnaturally, impossibly huge and therefore frightening, able to inflict damage when they 'dive, attack and bite', once more using the language of fighter aircraft and pain. The fact that they 'orbited her constantly' means that they surrounded her like satellites and focused on her as their target in a way she could not escape. The leeches also 'gravitated' towards her as if their movement was the effect of being pulled by a magnetic or cosmic force. All these aspects of her walk made it a 'torturous journey', pain and suffering deliberately inflicted to a nightmarish degree by an animated rainforest.

- Which mark does this answer deserve and why?
- Highlight comments which explain meanings and associations of words in one colour.
- Highlight comments about the writer's

Writer's Effect Mark Scheme

Band 1 9-10 marks	<ul style="list-style-type: none"> • Wide ranging discussion of language • High quality comments that add meanings and associations to words. • Addresses both parts of the questions • Demonstrates the writer's reasons for using the words. • May group examples to demonstrate overview of meaning/inference/attitude. • Tackles imagery with some precision and imagination.
Band 2 7-8 marks	<ul style="list-style-type: none"> • Reference is made to a number of words and phrases. • Some explanations are given and effects identified. • Both part of the question are addressed. • Images are identified with some explanation.
Band 3 5-6 marks	<ul style="list-style-type: none"> • A satisfactory attempt is made to identify appropriate words and phrases. • Mostly give meanings of words. • Some attempt to explain effects. • One half of the question is better than the other. • Identify linguistic devices but does not explain why they are used. • General explanations.
Band 4 3-4 marks	<ul style="list-style-type: none"> • Selects a mixture of appropriate words and words that communicate less well. • Explanations are only partially effective and occasionally repeat words from the original evidence. • Comments are very general and do not refer to specific words.
Band 5 1-2 marks	<ul style="list-style-type: none"> • The choice of words is partly relevant, sparse or sometimes unrelated. • Only offers a few words and makes very slight generalised comments.
Band 6 0 marks	<ul style="list-style-type: none"> • The answer does not fit the questions. • Inappropriate words and phrases chosen.

Summary Question

This question asks you to identify relevant points from the text on a chosen topic and write about them in your own words.

1. Read the text
2. Underline topic in the question
3. Re-read the text and highlight or underline relevant points– you should be able to find 15
4. Write these as bulletpoints for part (a). Try to put them in your own words at this point and make sure they make sense.
5. For part (b), put the points into paragraphs.
6. Use your own words.
7. Write in the third person.
8. Do not give opinions, extra details or quotations.
9. Use connectives to link your ideas.

Top Tips:

- Imagine that the examiner has not read the passage. Will all of your sentences make sense to them?
- Include an introductory sentence, which mentions the topic in the question.
- Make sure all your points include specific details from the passage.
- Make sure that all your points are relevant.
- Do not repeat yourself.
- Write in the third person.
- Try to use a range of connectives, not just 'also'.
- Make sure you have answered both parts of the question.
- Watch out! **This question is about Passage B.**
- You may want to answer this question first or second, as it is worth 20 marks (You don't want to run out of time and automatically lose all those marks!).

Summary- What does the question look like?

3 (a) Notes

What does the **Kalahari expedition offer a traveller**, according to **Passage B?**

Write your answer using **short notes**.

You do not need to use your own words.

Up to 15 marks are available for the content of your answer.

This tells you **where** to find the information.

This tells you **the topic** that you need to write about for each part of the question- be **relevant!**

You **do NOT need to write in full sentences**, but each point should make sense.

This tells you that you **CAN copy** from the passage but part (b) will be easier if you have put it into your own words.

This tells you to **select key points** and **write** about them in a **concise** way.

This tells you **the topic** that you need to write about for each part of the question- be **relevant!**

This tells you **NOT to copy** from the passage but to put the points into **your own words**

3 (b) Summary

Now use your notes to write a **summary** of what **Passage B** tells you about **what the Kalahari expedition offers a traveller.**

You must use **continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should include all 15 of your points in **Question 3(a)** and **must be 200 to 250 words.**

Up to 5 marks are available for the quality of your writing.

This tells you **where** to find the information.

This tells you **how much** to write. Do not ramble!

Summary- Examiner's Advice

- re-read the passage after reading each part of the question, in order to find the precise information to answer it
- only select points which answer the specific question
- do not write a narrative, or in the first person, or in any other inappropriate form
- make points briefly, but in sufficient detail to make it clear what they mean
- do not copy whole phrases from the passages
- write no more than one side of average handwriting
- write in an informative style and never comment on or add to the content of the passage
- be careful to include only the information that answers the question
- make each point only once
- do not generalise the content of the passage.

Summary- Exam Answer

The following specimen answer gives points simply and clearly, paraphrased into the writer's own words. It includes all 12 points, but if handwritten would easily fit onto one page.

Section (b)

A trip to the Kalahari offers stunning panoramic landscapes worthy of photographs and the rare privilege of visiting the artistic decorated rock sites. The traveller learns how to survive in the bush and gets to know and share the lives of the San Bush people, thanks to the guide who is known and trusted by the tribe. There is a huge range of wild animals to be seen, and the thrill of hearing the lions roar. The San teach visitors how to track animals and how to make hunting weapons in preparation for going on a hunt. They also relax by enjoying the music, dancing and crafts of the bush people. Other exciting experiences are sleeping and cooking in the open air in the bush. The San community benefits from the support provided by visitors.

Summary- Writing Mark-scheme.

In this question you can gain a total of 15 marks for Reading. You simply need to include relevant points from the list in the mark-scheme, e.g.

(a) the rainforest and its wildlife in paragraph 1, from ‘The family was trudging..’

Credit responses which show the rainforest is inhospitable but also thrilling and beautiful.

1. trudging: implies effort and exhaustion when walking
2. thick knots/tangles of roots: shows the impenetrable nature of the rainforest
3. steaming: suggests extreme heat/humidity/boiling water
4. hissing: suggests the jungle is alive/threatening sound (snake)
5. (image) stole their air: makes the jungle seem hostile/dangerous/suffocating
6. outraged hoops and screams: suggests the monkeys are angered by intruders/are using
7. noise to intimidate/own the jungle
8. (image) splashed the canvas: like in a modern/abstract painting, the birds are very bright/a
9. variety of stunning colours
10. (image) flecked green onto patches of blue sky: birds are like spots of paint used as
11. contrast colour

Marking criteria for Writing (concision, focus, use of own words):

Band 1	5	The response is well focused on the passage and the question. All points are expressed clearly, concisely and fluently, and in the candidate’s own words (where appropriate) throughout
Band 2	4	Most points are made clearly and concisely. Own words (where appropriate) are used consistently. The summary is mostly focused but may have a redundant introduction or conclusion.
Band 3	3	There are some areas of conciseness. There may be occasional loss of focus or clarity. Own words (where appropriate) are used for most of the summary. Responses may be list-like or not well sequenced.
Band 4	2	The summary is sometimes focused, but it may include comment, repetition, unnecessarily long explanation or lifted phrases.
Band 5	1	The summary is unfocused or wordy. It may be answered in the wrong form (e.g.narrative, commentary or as notes). There may be frequent lifting of phrases and sentences.
Band 6	0	Excessive lifting; no focus. The response cannot be understood or consists entirely of the words of the passage.

Timings

The exam lasts. You should aim to spend:

- 15 minutes reading the passages and the questions.
- 40 minutes on Directed Writing.
- 20 minutes on Writer's Effect.
- 40 minutes on Summary
- 5 minutes check.



A Grade Example Answers:

Paper 2 Reading Passages (Extended)

Read carefully Passage A, The Beast of Bodmin Moor, in the Reading Booklet Insert and then answer Questions 1 and 2 on the Question Paper.

Question 1

You are Nicole Panteli, the journalist. Write a newspaper article for the local newspaper based on your visit to the moor, with the title 'Big Cat or Tall Story?'.

In your newspaper article you should comment on:

- what the local people believe about the 'beast'
- your own memories and your experience while driving across the moor
- your opinions on the 'beast' and the locals, and predictions for the future

Base your newspaper article on what you have read in Passage A but be careful to use your own words. Address each of the three bullets.

Begin the newspaper article: 'Last week I went on a trip down memory lane to investigate a long-standing mystery ...'

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

Answer:

Para 1 : intro – short back story

Para 2: The locals and livestock. Beliefs

Para 3: Driving, big cat, yellow eyes, heart. Feelings.

Para 4: Exists, sum up both opinions into one. More 'beast' incidents'.

Last week I went on a trip down memory lane to investigate a long-standing mystery. Everyone has heard the tales of large wild cats of hulking proportion, preying on the livestock of the foggy Bodmin Moor, but it has been shown through darkened sightings and various videos that what seems like a tall tale may well be true! I visited the moors to investigate further, and there I learned a fascinating truth.

In the Moor, there is much local speculation, especially within the local farmers who have lost livestock to the Beast. I met with one at his farm, and he, along with most other locals, believes strongly that the beast is real. He reported that everyone on the moors believes in the beast, and strongly agree that it is impossible to be a dog. However, the

locals did not seem to believe that the beast had to be killed, just acknowledged and controlled, which made me question if the beast was all it's hyped up to be. By my next experience answered all my doubts for me.

It is rare to see a big cat in its natural habitat alone, but imagine this. You are driving through the moors on a foggy November afternoon, when you round a corner and in front of you witness something only told of in stories. A massive feline beast, muscular and powerful in stature but smooth as silk in its liquid movements scurrying across the tarmac. Left with a frantic heart and a longing to have recorded it, you become just another witness to the Beast of Bodmin Moor. Well believe it or not, that was me and I cannot deny what I saw that afternoon!

Now I may be a journalist, but even I am not ignorant enough to accept was a trick of the light! I have to agree with the local population on the beast's existence, even if some of their ideas are based on well pulled hoaxes and darkened sightings. However, it is my opinion that the locals should feel less harshly towards the creature, and that it is as much part of the land now as the fog, and to be left alone. I do think though that in the future it is likely that the wrong actions will be taken against the animal, perhaps by a scared farmer or just a pride-hunting person, and that it is likely that, like many legends, the Beast of Bodmin will fall into the category of 'tall tale'.

Question 2

Re-read the descriptions of:

- (a) the appearance of the beast in paragraph 3, beginning 'As she rounded...'
- (b) the appearance of the farmer **and** his farm in paragraph 4, beginning 'A little further...'

Select **four** powerful words or phrases from each paragraph. Your choices should include imagery. Explain how each word or phrase is used effectively in the context.

Write about 200 to 300 words.

Up to 10 marks are available for the content of your answer.

Answer:

2a

In the description of the beast, the writer shows that the beast is strong, powerful and fast. They describe the beast of having muscles "like that of engine pistons", which literally shows the animal to be mechanical in its make up. This implies, from the connotations of 'pistons' like speed and strength, that the beast has great power, and is extremely fast. This creates an effect of how imposing the animal is, and is effective in the context as it makes the reader feel as though the legend is of importance and danger.

But as well as being dangerous, the writer also brings in a sense of wonder, surrounding the beast. This is through phrases such as 'black-slitted orbs', and a 'supernatural manifestation'. These explicitly mean that the animal has black, line-pupilled eyes, and also that the beast is unnatural and created not by nature. The connotations of 'black-slitted orbs' are mythical and mysterious, and these imply that the beast is magical in some respect. Connotating 'supernatural manifestation' into unnatural and alien imply that the beast is un-earthly and like an alien. The implications of both the phrases create an effect of interest in the reader, but are effective in the context as they create the legendary and strange feelings for the beast within the writing.

But the writer adds to the sense of danger by showing the beast to have a 'curved snake of a tail' which explicitly shows that the animal has a snake for a tail. A connotation of snake is dangerous, and this further creates an implication of danger aside from its stature.

The effect this gives on the reader is that the animal is not just a hulking brute, but as precise as a snake, which is well used in the text as it represents the feline back story of the animal.

The writer shows the farm visited with phrases like 'rickety, rotting footbridge' and 'battered' to describe a sign. These literally show that farm is broken and breaking down. A connotation of 'rickety, rotting footbridge' is broken and this implies and creates an image that the arm is broken and run down. A connotation of 'battered' is damaged and this implies that something has damaged the sign. These create the effect that the farm is old and uncared for, which is used effectively as it how long the tale has been going, shown mostly by the fact that the sign saying 'Wild Big Cats, Keep Out' has become old and battered.

2b

The appearance of the farmer links to his farm, as he is described as 'weather beaten' and with 'tremendous whiskers'. These explicitly tell you that he is outside a lot and has a large moustache. However, connotations such as old relate to both phrases, and imply that the man is run down and tired. These create an effect that the man is constantly working but are used effectively in the text as they relate through him the age of the legend of the Beast of Bodmin, which creates an image that the beast is old too and therefore might not last long.

Read *carefully* **Passage B, Unicorns and Yetis**, in the Reading Booklet Insert and then answer **Question 3(a) and (b)** on this Question Paper.

Question 3

Answer the questions in the order set.

(a) Notes

What are the reasons for **not** believing in the existence of unicorns and yetis, according to **Passage B**?

Write your answer using short **notes**.

You do **not** need to use your own words.

Up to 15 marks are available for the content of your answer.

5 ✓ *Research doesn't support the possibilities*

10 ✓ *Pictures prove nothing*

9 ✓ *Elusive evidence*

- 13 ✓ *Fake yetis made*
- 4 ✓ *Handed down memories*
- 11 ✓ *Yeti scalps used by monks were actually goats*
- 16 ✓ *Traditional Sherpa stories*
 - Rare sightings*
 - Evidence could have come from anywhere*
- 2 ✓ *Known animals can be mistaken*
 - Reports from 2400 years ago*
 - ✓ *Evidence disappears*
 - No modern photos*
- 17 ✓ *May just be a Tibetan bear*
 - No set location to be found at*

(b)Summary

Now use your notes to write a summary of what **Passage B** tells you about the reasons for **not** believing in the existence of unicorns and yetis.

You must use **continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should include all 15 of your points in **Question 3(a)** and must be 200 to 250 words.

Up to 5 marks are available for the quality of your writing.

There are many different reasons for not believing in unicorns and yetis. Firstly, research does not support possibilities that the animals could exist, and evidence used to justify it could have come from any source, like traditional Sherpa stories and reports from 2400 years ago. Also, evidence disappears, and with no modern photographs pictures can prove nothing, so evidence is every often elusive. Sightings, especially in areas where the animals are said to exist, are extremely rare, and people find it hard to believe in modern times with so few accounts of modern sightings. In the mountains and forests, known animals are easily mistaken for the yeti, and accounts of yeti scalps used in rituals by monks were proved to be made of goat under investigation. Also the account by Reinhold Messner was thought to have actually described a Tibetan bear, which occasionally rises to two legs. The creation of fake yetis as hoaxes make the handed down memories which tell of the yetis make it hard to distinguish between fact and hoax, so real accounts are likely ignored. There is no set location where the animals can be found either, so it seems unlikely that the animals can exist without a set habitat.

Passage B shows mainly that people do not believe in unicorns and yetis because there is not enough evidence, and it is likely that stories of the animals have been misshapen with hoaxes and fakes.

Past Paper 1

Past Paper INSERT

Read Passage A carefully, and then answer Questions 1 and 2 on the Question Paper.

Passage A: The Great Plague of 1665

The following passage explains how the Great Plague of 1665 changed the face of London and the lives of the people living there.

The plague of 1665 began in London in the February of that year and, within 7 months, 100,000 Londoners had died; one fifth of the population lost their lives. Each London parish had to add up the number of dead, they were printed on a list called the ‘Mortality Bills’. At one point in September it was registered that 7,165 people had died in just one week before the spread of the disease slowed down. An already grim scenario had been made even worse by the hot summer of 1665 that escalated the spread of the disease to uncontrollable levels. It wasn’t until the Great Fire of London in 1666 that the threat of the disease ended.

The causes of the plague were much debated and different people believed different things. Some believed that stray roaming cats and dogs were responsible and so ‘dog killers’ were appointed; 40,000 dogs and 200,000 cats were slaughtered on the diseased streets of London. However, more likely was the scenario that disease-ridden fleas were carried around the city on the bodies of oblivious rats and in full view of unconcerned crowds.

Rats were very prevalent in London at a time when waste, both domestic and human, was left on the streets. The putrid stench of human waste attracted the curious and hungry rats. Their sinewy bodies frantically scurried through the mounds of rancid waste. Upon their oily bodies they carried a miniscule enemy, unable to be seen by the naked eye. Silent yet bold, these deadly fleas jumped enthusiastically from the bodies of their couriers on to those of the unsuspecting people living near by and released their deadly cargo. These invisible assassins were responsible for wiping out a fifth of the whole population as if implementing a horrific master plan. Once the infection was unleashed there was no stopping it.

It was the city’s poor who suffered the most; those who could afford to leave London did and perhaps saved their lives in doing so. The poor however, were trapped, waiting for the inevitable. In the poorest areas of London, families lived in one room and so when one person fell ill, the rest soon followed. Any family that had one member infected by the plague was locked in their house for 40 days and 40 nights with a red cross painted on their front door accompanied by the words, “Lord, have mercy upon us”. Those who had not caught the disease could do nothing but try and find strength in the interminable wait.

Those who remained alive would watch their loved ones deteriorate, powerless to act against a disease that killed with ruthless efficiency. Their bodies would be enveloped by angry red, circular blotches found on the skin. Large pus-filled sacs would be found lurking under the armpit and near the groin. The victim's breath would putrify as the disease intensified causing everyone in close proximity to feel repulsed. The victim was robbed of peaceful sleep as the pain started to infiltrate their veins. The cruel disease even stole speech as its victim became less and less intelligible. Towards the end, as the disease made its final assault, the victim was left in the throes of a mindless delirium, lurching about as if in a drunken stupor, staggering and stumbling with no control over their own bodies. The plague stripped its victims of both dignity and self-constraint. Alienated from the outside world, they could do nothing but meekly await their inevitable demise.

London itself had to change too; theatres and public entertainment was banned to prevent the spread of disease. The once bustling and lively streets became desolate and empty as a Sunday morning. The grass started to grow in the streets, a vivid picture of the lack of footfall. Communities turned on one another in a race for survival; Samuel Pepys commented in his diary that, "the plague [is] making us as cruel as dogs to each other".

Passage B

In this extract of Samuel Pepys' Diary, he explains his experience of the Great Fire of London.

Pepys Diary Entry, September 2 1666

Some of our maids sitting up late last night to get things ready against our feast today, Jane called up about three in the morning, to tell us of a great fire they saw in the City. So I rose, and slipped on my night-gown and went to her window, and thought it to be on the back side of Mark Lane at the farthest; but, being unused to such fires, I thought it far enough off, and so went to bed again, and to sleep. . . . By and by Jane comes and tells me that she hears that above 300 houses have been burned down tonight by the fire we saw, and that it is now burning down all Fish Street, by London Bridge. So I made myself ready presently, and walked to the Tower; and there got up upon one of the high places, . . .and there I did see the houses at the end of the bridge all on fire, and an infinite great fire on this and the other side . . . of the bridge. . . .

So down [I went], with my heart full of trouble, to the Lieutenant of the Tower, who tells me that it began this morning in the King's baker's house in Pudding Lane, and that it hath burned St. Magnus's Church and most part of Fish Street already. So I rode down to the waterside, . . . and there saw a lamentable fire. . . . Everybody endeavouring to remove their goods, and flinging into the river or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them, and then running into boats, or clambering from one pair of stairs by the waterside to another. And among other things, the poor pigeons, I perceive, were loth to leave their houses, but hovered about the windows and balconies, till they some of them burned their wings and fell down.

Having stayed, and in an hour's time seen the fire rage every way, and nobody to my sight endeavouring to quench it, . . . I [went next] to Whitehall (with a gentleman with me, who desired to go off from the Tower to see the fire in my boat); and there up to the King's closet in the Chapel, where people came about me, and I did give them an account [that] dismayed them all, and the word was carried into the King. So I was called for, and did tell the King and Duke of York what I saw; and that unless His Majesty did command houses to be pulled down, nothing could stop the fire. They seemed much troubled, and the King commanded me to go to my Lord Mayor from him, and command him to spare no houses. . . .

[I hurried] to [St.] Paul's; and there walked along Watling Street, as well as I could, every creature coming away laden with goods to save and, here and there, sick people carried away in beds. Extraordinary goods carried in carts and on backs. At last [I] met my Lord Mayor in Cannon Street, like a man spent, with a [handkerchief] about his neck. To the King's message he cried, like a fainting woman, 'Lord, what can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it.' . . . So he left me, and I him, and walked home; seeing people all distracted, and no manner of means used to quench the fire.

The houses, too, so very thick thereabouts, and full of matter for burning, as pitch and tar, in Thames Street; and warehouses of oil and wines and brandy and other things.

[This text has been slightly edited]

Past Paper 1: Questions

Part 1

Read carefully Passage A, “The Great Plague of 1665” and answer questions 1 & 2 on this question paper.

1 Question 1

You are the mother of a young family living in London at the time of the plague. Write a letter to your brother who lives outside London.

In your letter you should comment on:

- What is happening in London.
- The impact the plague is having on your family and others you may know.
- Your hopes and fears for the future.

Base your letter on what you have read in Passage A and be careful to use your own words.

You should begin your letter with the words, “I am afraid that terrible things are happening in London”.

Up to fifteen marks will be available for the content of your answer, and up to five marks for the quality of your writing.

(20 marks)

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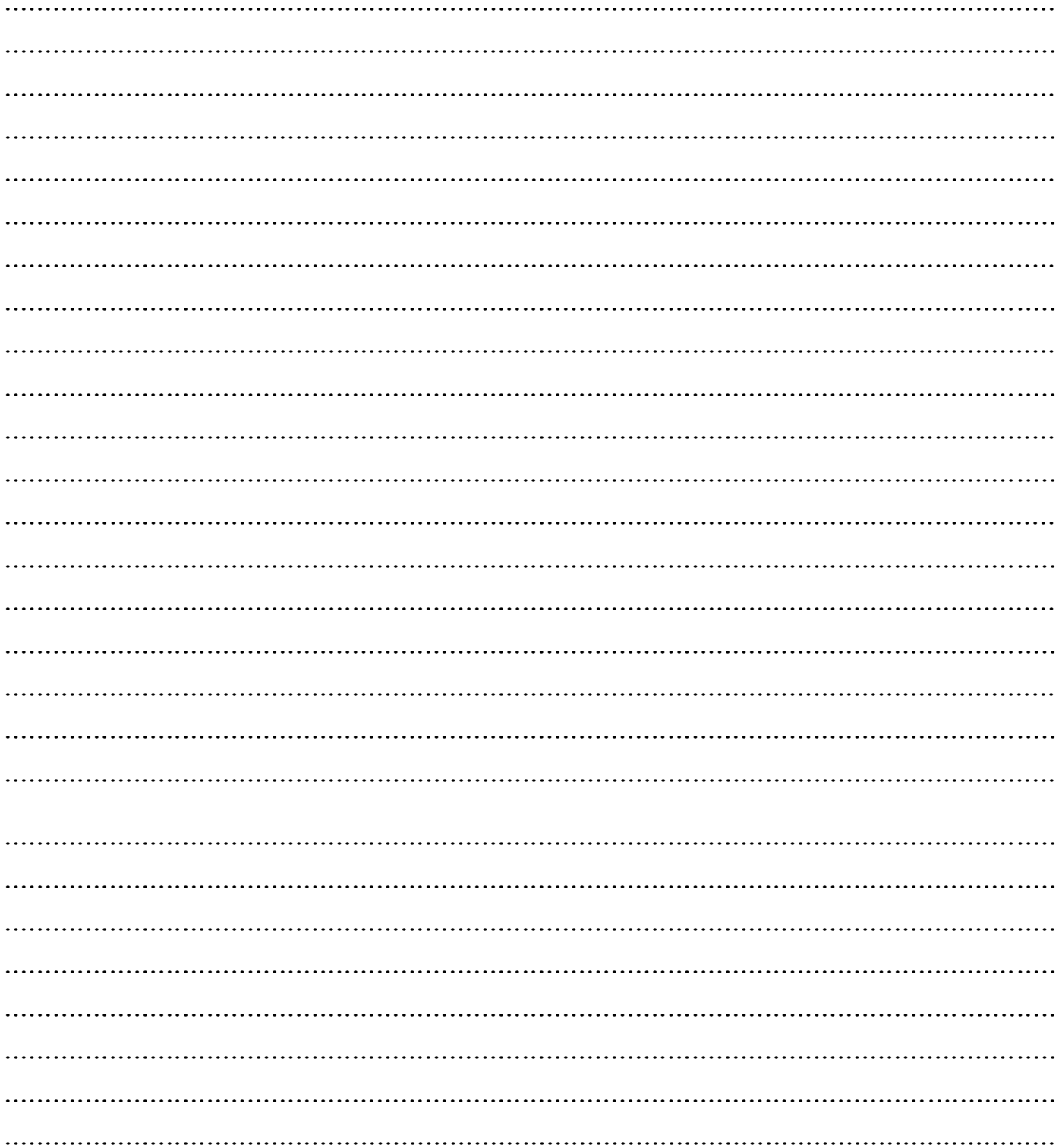
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Part 2

Read carefully **Passage B**, “an extract from *Samuel Pepys’ Diary*” in the reading booklet and then answer question 3(a) and (b) on this question paper.

Question 3

Answer the questions in the order set.

(a) Notes

What did Pepys do and see during the start of the Great Fire of London, according to Passage B?

Write your answer using short notes.

You do not need to use your own words.

Up to 15 marks are available for the content of your answer.

What Pepys did and saw during the start of the Great Fire of London:

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[Total: 15]

(b) Summary

Now use your notes to write a summary of the events at the start of the Great Fire of London.

You must use continuous writing (not note form) and use your own words as far as possible.

Your summary should include all 15 of your points in Question 3(a) and must be 200 to 250 words.

Up to 5 marks are available for the quality of your writing.

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