



SUBJECT:	English
DATE:	21 st June 2021
TIME:	4:00 p.m. to 7:05 p.m.

Answer **ALL** sections. You are advised to spend about 1 hour on each task.

SECTION A: WRITING

Choose ONE title and write 450 (+/- 10%) words.

1. You are participating in a local project aimed at identifying and helping elderly citizens who may be experiencing poverty, loneliness and isolation. On visiting an elderly couple one evening, you are shocked by level of poverty the couple lives in. Describe what you saw.
2. A mysterious four-metre human-like creature washed ashore on a beach stuns local authorities and scientists. The news goes viral, and 'The Hull Truth', a popular boating and fishing magazine, promises to publish good stories inspired by the incident. Write a fantasy story that focuses on the creature's final hour.
3. Young people do not receive adequate training in the skills they require to lead an independent life. What are your views on this?
4. The lifestyle most people lead nowadays makes it hard for them to be environmentally conscious. Discuss.
5. You have come up with the idea of organising a careers fair for students at your school. In order to organise this event you require funding from Young Venture, a government agency that supports initiatives run by young people.

Write a report addressed to the chief executive officer of Young Venture. In the report, you might consider focusing on:

- why it is important to organise the careers fair;
- what the event will consist of;
- how you will put the event together.

(Total: 30 marks)

SECTION B: READING AND LANGUAGE AWARENESS

Read the following passage and answer the questions given below.

Love you to death: how we hurt the animals we cherish

by Ester Woolfson

I must have been about four when we drove to buy a dog. The day is now only a haze of Sunday afternoon impressions of rain and green, of the muddy track somewhere in the Stirlingshire countryside, a room, a log fire, and the two chosen puppies who would be the confidants of my growing up. The black dog died when I was in my early teens, and the brown one, the last dog I knew well, shortly before I left school. Our buying them must have been part of the growing tendency for post-second world war pet-keeping, which had been increasing since Victorian times, and was about to expand into the vast pet trade of today.

What makes us choose one creature over another? Many studies have evaluated the importance of a species' appearance in determining its popularity, commercial potential or conservation status. The conclusions are dismaying: "An animal's attractiveness substantially increases support for its protection," one study says, while another concludes: "A few charismatic and cute species ... tend to receive most of the conservation funds and policy attention." Creatures are ranked – "the 20 most charismatic species" – or described as "powerful commercial icons" or "the world's cutest animals". Even the birds in our gardens are subject to our caprices. The results of a study on the "likeability" of garden birds show that we like songbirds (even though we may not be able to define correctly what a songbird is), preferring robins and blackbirds to corvids, gulls, pigeons and starlings. We consider the former attractive but the latter argumentative, competitive and noisy – all necessary, natural behaviours of wild birds. "Charismatic", "iconic", "cute" – in a time of devastating and irreversible species loss, can these really be the measures of our love?

If an emphasis on appearance has had vastly damaging effects on all species, it has exercised a cruelly malign influence over those we keep as pets. Once bred for their qualities as working or hunting animals, for speed and strength, the "selective" breeding of dogs over centuries created diverse breeds from the single canine line, but in more recent years, criteria for selection have changed in response to the demand for "pedigree" animals who conform to particular standards of behaviour and appearance. Not just for dogs, the way a creature looks seems a major determinant of their fate. Beginning with an already narrow gene pool, selective breeding has greatly increased the incidence of disease in these animals, many of whom, as a result of our choices, suffer from life-limiting or chronic, painful conditions.

I stand at the traffic lights waiting to cross. A young man beside me holds a lead – at the end of it is a puppy standing patiently between us. In the moments before the crossing signal, I listen to the dog breathe. The sound is old and bronchitic, a dissonant issuing from this neat little body, the laboured wheezing of a young dog's breath. The man is fashionably dressed, and the dog most probably loved and precious. I am not sure if the dog is a French bulldog or a pug, but he is one of those that now form



Photograph: Flick Digital/REX/Shutterstock

45 a widespread, snuffling, breathless band of canine respiratory distress. The lights change, and man and dog walk off, the dog carrying his possibly malign genetic destiny, the disease in its exaggerated skin folds, his protruding eyes, the upper airway obstruction that is probably already causing him to wheeze. It is not the first time I have wondered – what made this man and others seek out and pay for creatures who may live shortened, suffering lives?

50 As pet numbers increase, so do our purchases. Browsing pet product websites is like entering an anthropomorphised nightmare of **overextended** consumerism. One site offers 698 varieties of dog “treats”. Another sells pet beer, wine and herbal tonics for pet anxiety. There are the **luxurious** beds, the electronic toys, the **whimsical** clothing. There are socks and shoes, hats, bowties and dresses. There are shampoos, conditioners, dog-nail polish, fur dyes and whirlpool tubs. There are **extensive** ranges of veterinary psycho-pharmaceuticals to treat anxiety and behavioural problems, aromatherapy candles, colognes and fragranced sprays **to mask** the creature’s natural odours. There are the fancy-dress costumes – sharks, spiders, sumo wrestlers, light-up Halloween pumpkins and hundreds more.

55 We expect so much from other species. For our purposes, they must be sufficiently like us for us to want to understand their behaviour and believe it very much like our own, but sufficiently unlike ourselves for us to be free of our concerns. They have to be easily sent to kennels when we wish to go on holiday, and content to be left on their own all day, often confined in places much too small, or in conditions utterly unlike their natural habitats.

60 What do we really know of the animals we buy? Our perceptions of their behaviour tell us that often they experience things in a similar way to ourselves, and that we may describe their behaviour as love, anger, jealousy, delight, embarrassment, joy or grief, because we have no other way to explain it. When we force explanations of their behaviour on them – “She likes it!”, when possibly she does not, or “He doesn’t mind”, when clearly he does – we skew the relationship by manipulating an animal into being what we want. Other species possess “intelligence”, but too often, we want it to be a mirror of our own. Assessing intelligence in our own species is hard enough, and the attempt to understand cognitive ability in other species is an unfinished and never-ending quest.

70 Potential danger in other creatures is also difficult to assess. We have all heard the dazed excuse “I thought he wouldn’t hurt a fly” expressed by the owner of the dog who kills or maims, the person who seems tragically unaware that a dog should not be expected *not* to hurt a fly, or anything else, and that dog and victim should both have been prevented from either suffering or causing harm. In Jonathan Safran Foer’s book *Eating Animals*, he writes of his relationship with his own dog, and her “foreignness”, which includes being sufficiently unknown for him to feel uncertain that the dog wouldn’t maul his baby. He is wary and sensible, unlike the advice I find on a website promoting the qualities of a particular breed of dog, which suggests they are entirely suitable to be left alone with children. Would anyone leave a creature of any sort, or indeed some humans, in a room alone with a small child?

75 Considering the total dependency of domesticated and pet animals on humans, the law professor and ethicist Gary Francione talks of the “**netherworld of vulnerability**” to which they are subject. It is a vulnerability manifest in every facet of our dealings with them. The cruelties of every day spin out, major and minor, our national claims of love often sounding hollowly over the cold ring of statistics – the 74,000 or so animals abandoned annually in Britain, the shameful list of prosecutions for hideous acts perpetrated daily against other species, the estimated 1.5 million abandoned “shelter” animals killed annually in the US, the 3,500 or so stray dogs killed in Britain. These are just the ones we know about. Once, while driving down a suburban street one quiet Saturday afternoon, I saw a woman with a dog stop and look around briefly before raising her foot and savagely kicking the dog’s side.

(Adapted from: *The Guardian*)

Please turn the page.

Answer all questions. With the exception of Question 1, use your own words at all times. Write accurately and with clarity.

1. Read the sentence below and attempt the four tasks (a, b, c and d).
Write each of your answers on a separate line.

'Even the birds in our gardens are subject to our caprices' (lines 14-15).

- a. Is the sentence Simple, Complex or Compound?
 - b. Write the Subject of the sentence.
 - c. What Part of Speech (Word Class) is 'Even'?
 - d. Write the Complement in the sentence. (4)
2. How may appearance work both in favour and against animal species? (2)
3. a. What is the writer's argument in paragraph 3 (lines 21-29)?
- b. How does paragraph 4 function as an exemplification of this argument (lines 30-47)? (3)
4. In separate complete sentences, show how the photograph targets **THREE** aspects of pet keeping the author criticizes. (3)
5. a. What do the adjectives in bold: '**overextended**' (line 49), '**luxurious**' (line 51), '**whimsical**' (line 51) and '**extensive**' (line 53) in paragraph 5 reveal about the writer's attitude towards the available products for pets?
- b. Based on the writer's stance in paragraph 5, what seems to be the connotation of the verb '**to mask**' (line 54)? (3)
6. What is the link between the writer's brief mention of the two dogs she had as a child/teenager (lines 1-7) and her position concerning pet keeping in the rest of the text? (3)
7. Write a summary in a single paragraph of between 80 and 100 words focusing on our wrong perceptions of pets. (10)
8. Basing your answer on the last paragraph, explain Gary Francione's term '**the netherworld of vulnerability**' (line 82). (2)

(Total: 30 marks)

SECTION C: LITERARY AWARENESS

Choose only ONE question. The sum total of your answers must be 500 (+/- 10%).

EITHER

1. In *The Philosophy of the Short-Story*, Brandon Matthews declares that strength of the short story is 'the single effect'. With reference to any short story you have studied, explain how different elements of the story work towards a single effect.

OR

2. Read the following passage from 'The Rough Crossing' by Scott Fitzgerald and answer the questions below.

Once on the long, covered piers, you have come into a ghostly country that is no longer Here and not yet There. Especially at night. There is a hazy yellow vault full of shouting, echoing voices. There is the rumble of trucks and the clump of trunks, the strident chatter of a crane and the first salt smell of the sea. You hurry through, even though there's time. The past, the continent, is behind you; the future is that glowing mouth in the side of the ship; this dim turbulent alley is too confusedly the present.

Up the gangplank, and the vision of the world adjusts itself, narrows. One is a citizen of a commonwealth smaller than Andorra. One is no longer so sure of anything. Curiously unmoved the men at the purser's desk, cell-like the cabin, disdainful the eyes of voyagers and their friends, solemn the officer who stands on the deserted promenade deck thinking something of his own as he stares at the crowd below. A last odd idea that one didn't really have to come, then the loud, mournful whistles, and the thing – certainly not the boat, but rather a human idea, a frame of mind – pushes forth into the big dark night.

Adrian Smith, one of the celebrities on board--not a very great celebrity, but important enough to be bathed in flashlight by a photographer who had been given his name, but wasn't sure what his subject 'did' – Adrian Smith and his blonde wife, Eva, went up to the promenade deck, passed the melancholy ship's officer, and, finding a quiet aerie, put their elbows on the rail.

'We're going!' he cried presently, and they both laughed in ecstasy. 'We've escaped. They can't get us now.'

'Who?'

He waved his hand vaguely at the civic tiara.

'All those people out there. They'll come with their posses and their warrants and list of crimes we've committed, and ring the bell at our door on Park Avenue and ask for the Adrian Smiths, but what ho! the Adrian Smiths and their children and nurse are off for France.'

'You make me think we really have committed crimes.'

'They can't have you,' he said frowning. 'That's one thing they're after me about--they know I haven't got any right to a person like you, and they're furious. That's one reason I'm glad to get away.'

'Darling,' said Eva.

She was twenty-six – five years younger than he. She was something precious to everyone who knew her.

'I like this boat better than the *Majestic* or the *Aquitania*,' she remarked, unfaithful to the ships that had served their honeymoon.

This question continues on next page.

IM10.21m

- a. Limiting your answer to the given passage, explain how Scott Fitzgerald uses language to create contrast. (12)
- b. In 'The Rough Crossing', Scott Fitzgerald explores a theme perhaps as old as humanity – the pursuit of happiness. Discuss. (18)

(Total: 30 marks)