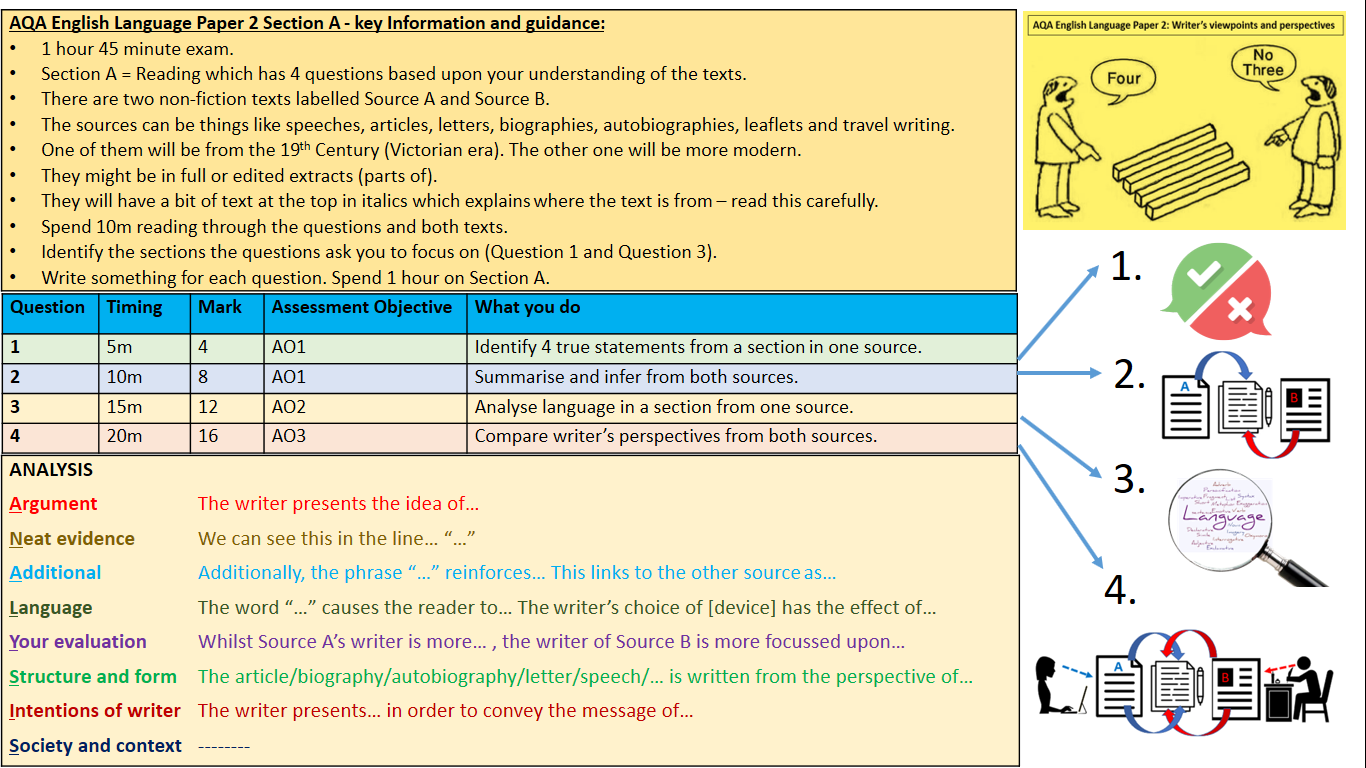
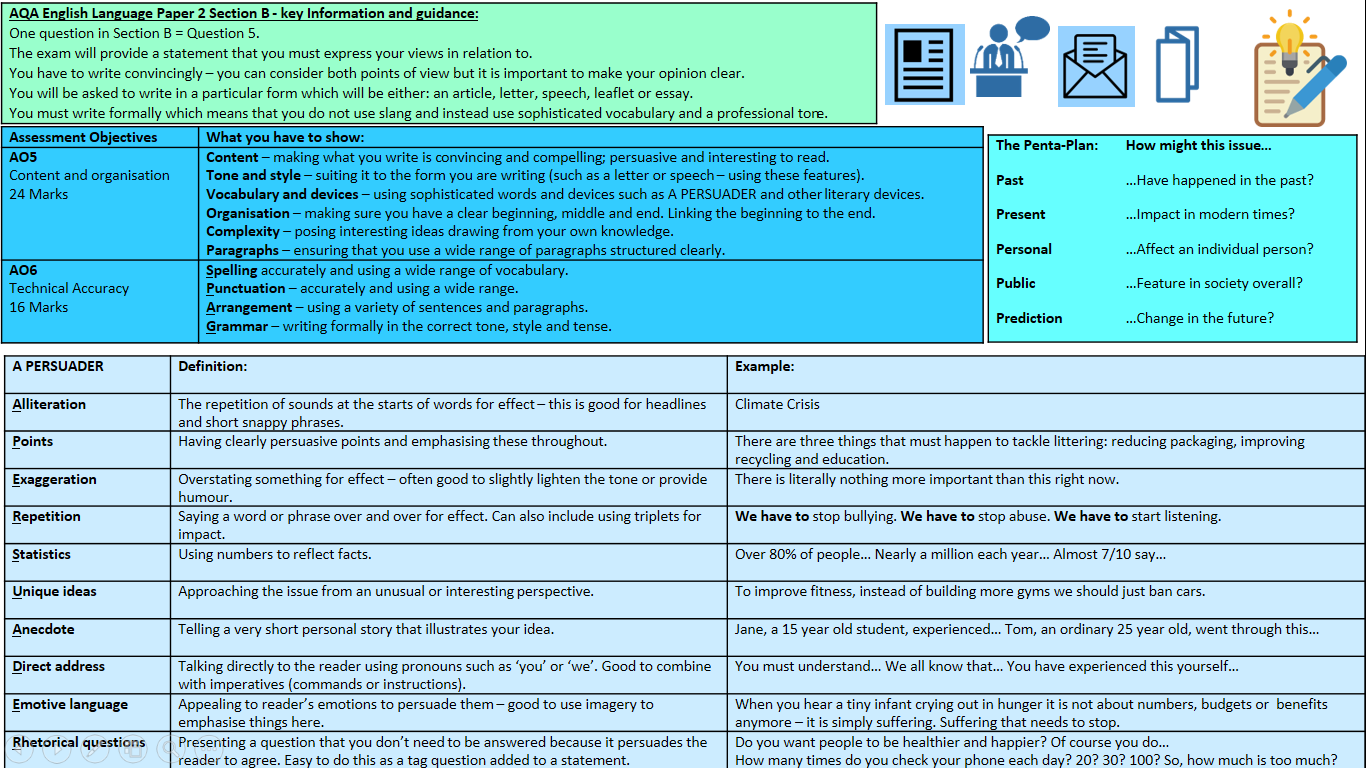
**AQA English Language Paper 2**

**Section A**

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**Section B**



The two sources that follow are:

Source A: 21st Century non-fiction

The Salt Path

An extract from Raynor Winn’s autobiographical account of walking the South West Coast Path, published in 2018.

Source B: 19th Century literary non-fiction

An extract from Henry Thoreau’s essay on walking, published in 1862.

Source A

Raynor Winn’s husband, called Moth, was diagnosed with terminal cancer and at the same time their business collapsed. In this extract from the start of the book ‘The Salt Path’, Raynor Winn describes how they are waiting for bailiffs to take their things as they decide to abandon their home and walk the South West Coast path.

**Dust of Life**

I was under the stairs when I decided to walk. In that moment, I hadn’t carefully considered walking 630 miles with a rucksack on my back, I hadn’t thought about how I could afford to do it, or that I’d be wild camping for nearly one hundred nights, or what I’d do afterwards. I hadn’t told my partner of thirty-two years that he was coming with me.

Only minutes earlier hiding under the stairs had seemed a good option. The men in black began hammering on the door at 9 a.m., but we weren’t ready. We weren’t ready to let go. I needed more time: just another hour, another week, another lifetime. There would never be enough time. So we crouched together under the stairs, pressed together, whispering like scared mice, like naughty children, waiting to be found.

The bailiffs moved to the back of the house, banging on the windows, trying all the catches, looking for a way in. I could hear one of them climbing on to the garden bench, pushing at the kitchen skylight, shouting. It was then that I spotted the book in a packing box. I’d read Five Hundred Mile Walkies in my twenties, the story of a man who walked the South West Coast Path with his dog. Moth was squeezed in next to me, his head on his knees, his arms wrapped around in self-defence, and pain, and fear, and anger. Above all anger. Life had picked up every piece of ammunition possible and hurled it at him full force, in what had been three years of endless battle. He was exhausted with anger. I put my hand on his hair. I’d stroked that hair when it was long and blond, full of sea salt, heather and youth; brown and shorter full of building plaster and the kid’s play dough; and now silver, thinner, full of the dust of our life.

I’d met this man when I was eighteen; I was now fifty. We’d rebuilt this ruined farm together, restoring every wall, every stone, growing vegetables and hens and two children, creating a barn for visitors to share our lives and pay the bills. And now, when we walked out of that door, it would all be behind us, everything behind us, over, finished, done.

‘We could just walk.’ It was a ridiculous thing to say, but I said it anyway.

‘Walk?’

‘Yeah, just walk.’

Could Moth walk it? It was just a coastal path after all; it couldn’t be that hard and we could walk slowly, put one foot in front of the other and just follow the map. I desperately needed a map, something to show me the way. So why not? It couldn’t be that difficult.

The possibility of walking the whole coastline from Minehead in Somerset, through north Devon, Cornwall and south Devon to Poole in Dorset seemed just about feasible. Yet, in that moment, the idea of walking over hills, beaches, rivers and moorland was as remote and unlikely to happen as us getting out from under the stairs and opening the door. Something that could be done by someone else, not us.

But we’d already rebuilt a ruin, taught ourselves plumbing, brought up two children, defended ourselves against judges and highly paid barristers, so why not?

Because we lost. Lost the case, lost the house, and lost ourselves.

I reached out my hand to lift the book from its box, and looked at the cover: Five Hundred Mile Walkies. It seemed such an idyllic prospect. I didn’t realize then that the South West Coast Path was relentless, that it would mean climbing the equivalent of Mount Everest nearly four times, walking 630 miles on a path often no more than a foot wide, sleeping wild, living wild, working our way through every painful action that had brought us here, to this moment, hiding. I just knew we should walk. And now we had no choice. I’d reached out my hand towards the box and now they knew we were in the house, they’d seen me, there was no way back, we had to go. As we crawled from the darkness beneath the stairs, Moth turned back.

‘Together?’

‘Always.’

We stood at the front door, the bailiffs on the other side waiting to change the locks, to bar us from our old lives. We were about to leave the dimly lit, centuries-old house that had held us cocooned for twenty years. When we walked through the door we could never ever come back.

We held hands and walked into the light.

Source B

This is an extract from an essay that was published in 1862, a month after Henry Thoreau’s death. In it he argues that being free to walk in nature is an important part of life.

**Walking**

At present, in this vicinity, the best part of the land is not private property; the landscape is not owned, and the walker enjoys comparative freedom. But possibly the day will come when it will be partitioned off into so-called pleasure-grounds, in which a few will take a narrow and exclusive pleasure only—when fences shall be multiplied, and man-traps and other engines invented to confine men to the public road, and walking over the surface of God's earth shall be construed to mean trespassing on some gentleman's grounds. To enjoy a thing exclusively is commonly to exclude yourself from the true enjoyment of it. Let us improve our opportunities, then, before the evil days come.

What is it that makes it so hard sometimes to determine whither we will walk? I believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us aright. It is not indifferent to us which way we walk. There is a right way; but we are very liable from heedlessness and stupidity to take the wrong one. We would fain take that walk, never yet taken by us through this actual world, which is perfectly symbolical of the path which we love to travel in the interior and ideal world; and sometimes, no doubt, we find it difficult to choose our direction, because it does not yet exist distinctly in our idea.

When I go out of the house for a walk, uncertain as yet whither I will bend my steps, and submit myself to my instinct to decide for me, I find, strange and whimsical as it may seem, that I finally and inevitably settle southwest, toward some particular wood or meadow or deserted pasture or hill in that direction. My needle is slow to settle, varies a few degrees, and does not always point due southwest, it is true, and it has good authority for this variation, but it always settles between west and south-southwest. The future lies that way to me, and the earth seems more unexhausted and richer on that side. The outline which would bound my walks would be, not a circle, but a parabola, or rather like one of those cometary orbits which have been thought to be non-returning curves, in this case opening westward, in which my house occupies the place of the sun. I turn round and round irresolute sometimes for a quarter of an hour, until I decide, for a thousandth time, that I will walk into the southwest or west. Eastward I go only by force; but westward I go free. Thither no business leads me. It is hard for me to believe that I shall find fair landscapes or sufficient wildness and freedom behind the eastern horizon. I am not excited by the prospect of a walk thither; but I believe that the forest which I see in the western horizon stretches uninterruptedly toward the setting sun, and there are no towns nor cities in it of enough consequence to disturb me. Let me live where I will, on this side is the city, on that the wilderness, and ever I am leaving the city more and more, and withdrawing into the wilderness. I should not lay so much stress on this fact, if I did not believe that something like this is the prevailing tendency of my countrymen. I must walk toward Oregon, and not toward Europe. And that way the nation is moving, and I may say that mankind progress from east to west.

Question 1:

Read again the first part of Source A from lines 1 to 10. Choose four statements below which are true.

• Shade the circles in the boxes of the ones that you think are true.

• Choose a maximum of four statements.

• If you make an error cross out the whole box.

• If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

1. **Raynor Winn and her husband were hiding under the stairs.**
2. **Walking the coast path was not a carefully considered decision.**
3. Raynor Winn had prepared for this moment and was ready.
4. Raynor Winn had spoken to her husband in detail about it.
5. **Raynor Winn had been married to her husband for 32 years.**
6. The men had been hammering on the door all night.
7. They were ready for an adventure.
8. **They were scared.**

Question 2:

You need to refer to Source A and Source B for this question.   
The writers in Source A and Source B talk about making decisions.   
Use details from both sources to write a summary of what you understand about the differences about these decisions. [8 marks]

Question 3:

You now need to refer only to Source A from lines 15 to 24. How does the writer use language to describe her life with her husband? [12 marks]

Question 4:

For this question, you need to refer to the whole of Source A, together with the whole of Source B. Compare how the writers convey their different perspectives and feelings about walking.

In your answer, you could:

• compare their different perspectives and feelings

• compare the methods the writers use to convey their different perspectives and feelings

• support your response with references to both texts. [16 marks]

**Section B: Writing**

Question 5:

‘Exercise is really important but the problem is that there are not enough places that people can get outdoors to go for a walk.’

Write an article for a newspaper in which you argue your point of view in response to this statement.

(24 marks for content and organisation 16 marks for technical accuracy) [40 marks]

You are advised to plan your answer to Question 5 before you start to write.

The two sources that follow are:

Source A: 21st Century non-fiction

Why Be Happy When You Could Be Normal?

An extract from Jeanette Winterson’s memoir about her life, published in 2011.

Source B: 19th Century literary non-fiction

An extract from Household Education by Harriet Martineau, published in 1848.

Source A

Jeanette Winterson is an author. In this extract from her autobiography, she considers memories of her mother and her childhood.

**The Wrong Crib**

When my mother was angry with me, which was often, she said, 'The Devil led us to the wrong crib'.

The image of Satan taking time off from the Cold War and McCarthyism to visit Manchester in 1960 - purpose of visit: to deceive Mrs Winterson - has a flamboyant theatricality to it. She was a flamboyant depressive; a woman who kept a revolver in the duster drawer, and the bullets in a tin of Pledge. A woman who stayed up all night baking cakes to avoid sleeping in the same bed as my father. A woman with a prolapse, a thyroid condition, an enlarged heart, an ulcerated leg that never healed, and two sets of false teeth - matt for everyday, and a pearlised set for 'best'.

I do not know why she didn't/couldn't have children. I know that she adopted me because she wanted a friend (she had none), and because I was like a flare sent out into the world - a way of saying that she was here - a kind of X Marks the Spot.

She hated being a nobody, and like all children, adopted or not, I have had to live out some of her unlived life. We do that for our parents - we don't really have any choice.

She was alive when my first novel, Oranges Are Not the Only Fruit, was published in 1985. It is semi-autobiographical, in that it tells the story of a young girl adopted by Pentecostal parents. The girl is supposed to grow up and be a missionary. Instead she falls in love with a woman. Disaster. The girl leaves home, gets herself to Oxford University, returns home to find her mother has built a broadcast radio and is beaming out the Gospel to the heathen. The mother has a handle - she's called 'Kindly Light'.

The novel begins: 'Like most people I lived for a long time with my mother and father. My father liked to watch the wrestling, my mother liked to wrestle.'

For most of my life I've been a bare-knuckle fighter. The one who wins is the one who hits the hardest. I was beaten as a child and I learned early never to cry. If I was locked out overnight I sat on the doorstep till the milkman came, drank both pints, left the empty bottles to enrage my mother, and walked to school.

We always walked. We had no car and no bus money. For me, the average was five miles a day: two miles for the round trip to school; three miles for the round trip to church.

Church was every night except Thursdays.

I wrote about some of these things in Oranges, and when it was published, my mother sent me a furious note in her immaculate copperplate handwriting demanding a phone call.

We hadn't seen each other for several years. I had left Oxford, was scraping together a life, and had written Oranges young - I was twenty-five when it was published.

I went to a phone box - I had no phone. She went to a phone box - she had no phone

I dialled the Accrington code and number as instructed, and there she was - who needs Skype? I could see her through her voice, her form solidifying in front of me as she talked.

She was a big woman, tallish and weighing around twenty stone. Surgical stockings, flat sandals, a Crimplene dress and a nylon headscarf. She would have done her face powder (keep yourself nice), but not lipstick (fast and loose).

She filled the phone box. She was out of scale, larger than life. She was like a fairy story where size is approximate and unstable. She loomed up. She expanded. Only later, much later, too late, did I understand how small she was to herself. The baby nobody picked up. The uncarried child still inside her.

Source B

This is an extract from an essay published as part of ‘Household Education’. The writer, Harriet Martineau, provides advice for Victorian mothers on bringing up children.

The mother who is first in her child's affection is under the serious responsibility of imparting the treasure to others. She takes her whole household into her own heart; and she must open her little one's heart to take in all likewise. She must associate all in turn in his pursuits and pleasures, till his love has spread through the house, and he can be happy and cherished in every corner of it.

The mother who sees some one else more beloved than herself,—the servant, perhaps, or an elder child of her own,—must not lose heart, much less temper, or all is lost. It is possible that her turn may never come: but it is far more probable that it will, if she knows how to wait for it. She must go on doing her part as perseveringly and, if it may be, as cheerfully as if her heart was satisfied; and sooner or later the child will discover, never to forget, what a friend she is. Moreover, if her mind and manner are not such as to win a child in his early infancy, they may suit his needs at a later stage of his mind. I have observed that the mothers who are most admirable at some seasons of their children's lives fall off at others. I have seen a mother who had extraordinary skill in bringing out and training her children's faculties before they reached their teens, and who was all-sufficient for them then, fail them sadly as a friend and companion in the important years which follow seventeen. And I have seen a mother who could make no way with her children in their early years, and who keenly felt how nearly indifferent they were to her, while her whole soul and mind were devoted to them,—I have seen such a mother idolised by her daughters when they became wise and worthy enough to have her for a friend. I mention these things for comfort and encouragement: and who is more in need of comfort and encouragement than the mother who, loving her child as mothers should, meets with not only a less than adequate, but a less than natural return?

There is one case more sad and more solemn than this; the case of the unloving and unloved child. There are some few human beings in whom the power of attachment is so weak that they stand isolated in the world, and seem doomed to a hermit existence amidst the very throng of human life. If such are neglected, they are lost. They must sink into a slough of selfishness, and perish. And none are so likely to be neglected as those who neither love nor win love. If such an one is not neglected, he may become an able and useful being, after all; and it is for the parents to try this, in a spirit of reverence for his mysterious nature, and of pity for the privations of his heart. They will search out and cherish, by patient love, such little power of attachment as he has: and they will perhaps find him capable of general kindliness, and the wide interests of benevolence, though the happiness of warm friendships and family endearment is denied him. Such an one can never take his place among the highest rank of human beings, nor can know the sweetest happiness that life can yield. But by the generous love of his parents, and of all whom they can influence to do his nature justice, his life may be made of great value to himself and others, and he may become respected for his qualities, as well as for his misfortune.

Question 1:

Read again the first part of Source A from lines 1 to 8. Choose four statements below which are true.

• Shade the circles in the boxes of the ones that you think are true.

• Choose a maximum of four statements.

• If you make an error cross out the whole box.

• If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

1. Jeanette Winterson’s mother was always kind and loving to her.
2. **They lived in Manchester in the 1960s.**
3. Her mother was an actor.
4. **Her mother had a gun.**
5. **Her mother stayed up baking cakes.**
6. Her mother had good health.
7. Her mother had a kind heart.
8. **Her mother had two sets of false teeth.**

Question 2:

You need to refer to Source A and Source B for this question.   
The writers in Source A and Source B describe the experiences of children growing up.   
Use details from both sources to write a summary of what you understand about the differences about children growing up. [8 marks]

Question 3:

You now need to refer only to Source A from lines 9 to 28. How does the writer use language to describe her experience as a child? [12 marks]

Question 4:

For this question, you need to refer to the whole of Source A, together with the whole of Source B. Compare how the writers convey their different perspectives and feelings about mothers.

In your answer, you could:

• compare their different perspectives and feelings

• compare the methods the writers use to convey their different perspectives and feelings

• support your response with references to both texts. [16 marks]

**Section B: Writing**

Question 5:

‘Raising children is the hardest job anyone could have and it is unpaid! Parents should have more support.’

Write an article for a newspaper in which you argue your point of view in response to this statement.

(24 marks for content and organisation 16 marks for technical accuracy) [40 marks]

The two sources that follow are:

Source A: 21st Century non-fiction

May I Have Your Attention Please?

An extract from James Corden’s autobiography, published in 2012.

Source B: 19th Century literary non-fiction

An extract from Mark Twain’s essay ‘Advice to Youth’, published in 1882.

Source A

James Corden is an actor, comedian, presenter and writer famous for co-writing and starring in the comedy TV series ‘Gavin and Stacey’ and hosting ‘The Late Late Show’. In this extract from his autobiography, he describes a period of time when he was at school.

I’m worried about this book.

What should I say or not say? What if you don’t believe a word I’ve said? I’m only thinking this because I’ve read autobiographies before and found myself saying that. So far, everything I’ve told you happened actually did happen. The attention-seeking stuff at the christening, that’s completely true. Even though I was only four years old, from that moment I knew exactly what I wanted to do. I wanted to entertain people, to act, sing, dance; everything and anything that would mean people would look at me and smile.

Teachers would say this to my mum and dad at parents’ evenings and repeat it in my end-of-term report. The end-of-term report – always a horrible day for me in our house because I would spend most of the term coming home from school and lying to my parents about my academic achievements.

‘How was your day at school, son?’ Dad would ask.

‘Oh, it was amazing, Dad. Mrs Aitkinson says I might get moved up a year because my maths work is so advanced,’ or something equally preposterous would be my reply.

‘Really?’ Dad would say, astonished.

‘Oh yeah, all the teachers have said that since the last parents’ evening you went to, when they told you about how disruptive I’d been and you came home, shouted at me and threatened to send me to boarding school if I didn’t improve, I’ve been much better and, get this, probably the best in my class.’

Dad would ruffle my hair, tell me how proud he was and let me have a Club biscuit or a Trio from the biscuit barrel. I would carry on with these lies all term, mostly because I saw how happy they made my dad. It felt silly to come home and say, ‘Oh, Dad, I’m a nightmare. I know. I’m only ten, but I’m rubbish at school.’

All my lies would’ve been fine had it not been for the end-of-term report, and the horrible, gut-clenching truth it brought. At our school, everyone used to be given their reports ten minutes before the end of term. They’d be sealed in an envelope and would remain that way until your parents opened them at home.

Now, I’m going to let you in on a secret here, something I have never, ever confessed as long as I’ve been alive: I once – prepare yourselves – stole my own end-of-term report.

God, that feels good. To get that off my chest. I’ve been living this lie for twenty-two years. I stole it and I’ve been keeping this dirty secret for that whole time. How did I do it? you ask. OK, I’ll tell you.

If this book was a film, this bit would be like *Ocean’s Eleven* where you see exactly how the heist had taken place. If you can try and imagine that kind of music, y’no, a funky mix of brass and heavy bass. Except not in Vegas. No. In the Park County Middle School in a small, sleepy village outside High Wycombe.

I was ten years old and it was the last day of term. Everyone seemed in a good mood because we were breaking up for Easter. Normally a good thing, two weeks off school. Well, two weeks and two days, to be precise, as we had some teacher-training days stuck on the end. (Ah, teacher-training days – hands down the best phrase you’ll ever hear at school. Well, that and frozen pipes. Both amount to the same thing: days off. Though frozen pipes edge it because they meant you’d probably get to go sledging instead of going to school. One year, at my secondary upper, our whole heating system got shut down because two pipes got smashed on the exact same day that three of the hardest fifth years had bought new sledges. An incredible coincidence? Sorry, I digress, let’s get back to *Ocean’s Eleven*, High Wycombe-style.) So I’m standing in the playground, a lone figure, my chubby frame stood stock-still in amongst the games of football and hopscotch off to my left and right. Everywhere I look, kids are having fun. Apart from me. In my eyes was fear: fear because this was school report day; extreme fear because the last school report day my dad shouted at me like never before. He shouted so much it made my mum cry.

He’d lost it because, at just ten years old, teachers were writing me off. Not completely – there were glimmers of hope – but on the whole they said I was too disruptive, too attention-seeking; basically, too much to teach. I knew I’d been a bit better this term, but I also knew I’d not been good enough.

Source B

This is an extract from a satirical essay that was published in 1882. In it, Mark Twain provides some light-hearted advice to young people.

Always obey your parents, when they are present. This is the best policy in the long run, because if you don’t, they will make you. Most parents think they know better than you do, and you can generally make more by humoring that superstition than you can by acting on your own better judgment.

Be respectful to your superiors, if you have any, also to strangers, and sometimes to others. If a person offend you, and you are in doubt as to whether it was intentional or not, do not resort to extreme measures; simply watch your chance and hit him with a brick. That will be sufficient. If you shall find that he had not intended any offense, come out frankly and confess yourself in the wrong when you struck him; acknowledge it like a man and say you didn’t mean to. Yes, always avoid violence; in this age of charity and kindliness, the time has gone by for such things. Leave dynamite to the low and unrefined.

Go to bed early, get up early--this is wise. Some authorities say get up with the sun; some say get up with one thing, others with another. But a lark is really the best thing to get up with. It gives you a splendid reputation with everybody to know that you get up with the lark; and if you get the right kind of lark, and work at him right, you can easily train him to get up at half past nine, every time--it’s no trick at all.

Now as to the matter of lying. You want to be very careful about lying; otherwise you are nearly sure to get caught. Once caught, you can never again be in the eyes to the good and the pure, what you were before. Many a young person has injured himself permanently through a single clumsy and ill finished lie, the result of carelessness born of incomplete training. Some authorities hold that the young ought not to lie at all. That of course, is putting it rather stronger than necessary; still while I cannot go quite so far as that, I do maintain, and I believe I am right, that the young ought to be temperate in the use of this great art until practice and experience shall give them that confidence, elegance, and precision which alone can make the accomplishment graceful and profitable. Patience, diligence, painstaking attention to detail--these are requirements; these in time, will make the student perfect; upon these only, may he rely as the sure foundation for future eminence. Think what tedious years of study, thought, practice, experience, went to the equipment of that peerless old master who was able to impose upon the whole world the lofty and sounding maxim that “Truth is mighty and will prevail”- -the most majestic compound fracture of fact which any of woman born has yet achieved. For the history of our race, and each individual’s experience, are sewn thick with evidences that a truth is not hard to kill, and that a lie well told is immortal. There is in Boston a monument of the man who discovered anesthesia; many people are aware, in these latter days, that that man didn’t discover it at all, but stole the discovery from another man. Is this truth mighty, and will it prevail? Ah no, my hearers, the monument is made of hardy material, but the lie it tells will outlast it a million years. An awkward, feeble, leaky lie is a thing which you ought to make it your unceasing study to avoid; such a lie as that has no more real permanence than an average truth. Why, you might as well tell the truth at once and be done with it. A feeble, stupid, preposterous lie will not live two years-- except it be a slander upon somebody. It is indestructible, then of course, but that is no merit of yours. A final word: begin your practice of this gracious and beautiful art early--begin now. If I had begun earlier, I could have learned how.

Question 1:

Read again the first part of Source A from lines 1 to 11. Choose four statements below which are true.

• Shade the circles in the boxes of the ones that you think are true.

• Choose a maximum of four statements.

• If you make an error cross out the whole box.

• If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

1. **James Corden is anxious about writing an autobiography.**
2. **He has read other autobiographies.**
3. He reveals that he has lied to the reader about what has happened so far.
4. He was a shy and reclusive child who did not like attention.
5. **He wanted to entertain people from the age of four years old.**
6. James Corden was never sure what he wanted to do.
7. His teachers often praised him and gave good reports.
8. **He often lied to his parents about what happened at school.**

Question 2:

You need to refer to Source A and Source B for this question.   
The writers in Source A and Source B talk about lying.   
Use details from both sources to write a summary of what you understand about the differences about lying. [8 marks]

Question 3:

You now need to refer only to Source A from lines 20 to 32. How does the writer use language to describe his guilt? [12 marks]

Question 4:

For this question, you need to refer to the whole of Source A, together with the whole of Source B. Compare how the writers convey their different perspectives and feelings about young people’s behaviour.

In your answer, you could:

• compare their different perspectives and feelings

• compare the methods the writers use to convey their different perspectives and feelings

• support your response with references to both texts. [16 marks]

**Section B: Writing**

Question 5:

‘It seems almost impossible to be certain about the truth these days with different information on TV and the internet. More than ever before, we need honesty and integrity.’

Write an article for a newspaper in which you argue your point of view in response to this statement. (24 marks for content and organisation 16 marks for technical accuracy) [40 marks]

Paper 2 Mark Scheme:

**Question 1:**

Identify the correct true statements as appropriate.

**Question 2:**

AO1:

• Identify and interpret explicit and implicit information and ideas   
• Select and synthesise evidence from different texts

This question assesses both bullets

|  |  |
| --- | --- |
| **Level** | **Skills Descriptors** |
| Level 4  Perceptive, detailed summary  7-8 marks | Shows perceptive or detailed synthesis and interpretation of both texts:  • Makes perceptive inferences from both texts  • Selects judicious references/ use of textual detail relevant to the focus of the question  • Shows perceptive similarities/differences between texts |
| Level 3  Clear, relevant summary  5-6 marks | Shows clear synthesis and interpretation of both texts:  • Makes clear inferences from both texts  • Selects clear references/ textual detail relevant to the focus of the question  • Shows clear similarities/differences between texts |
| Level 2  Some, attempts at summary  3-4 marks | Shows some interpretation from one/both texts:  • Attempts some inference(s) from one/both texts  • Selects some appropriate references /textual detail from one/both texts  • Shows some similarities/difference(s) between texts |
| Level 1  Simple, limited summary  1-2 marks | Shows simple awareness from one/both texts: • Offers paraphrase rather than inference  • Selects simple reference(s)/textual detail(s) from one/both texts  • Shows simple similarities/difference between texts |
| Level 0  No marks | Nothing to reward |

Note:

• If the quality of the response is L1 but only deals with one text, the mark must be 1 not 2.   
• If the quality of the response is L2 but only deals with one text, the mark must be 3 not 4.   
• A candidate has to deal with both texts and address the correct focus of the question to achieve L3 or above.

**Question 3:**

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

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

|  |  |
| --- | --- |
| Level | Skills Descriptors |
| Level 4  Detailed, perceptive analysis  10-12 marks | Shows detailed and perceptive understanding of language:  • Analyses the effects of the writer’s choices of language  • Selects a range of judicious textual detail  • Makes sophisticated and accurate use of subject terminology |
| Level 3  Clear, relevant explanation  7-9 marks | Shows clear understanding of language:  • Explains clearly the effects of the writer’s choices of language  • Selects a range of relevant textual detail  • Makes clear and accurate use of subject terminology |
| Level 2  Some understanding and comment  4-6 marks | Shows some understanding of language:  • Attempts to comment on the effect of language  • Selects some appropriate textual detail  • Makes some use of subject terminology, mainly appropriately |
| Level 1  Simple, limited comment  1-3 marks | Shows simple awareness of language:  • Offers simple comment on the effect of language  • Selects simple reference(s) or textual detail(s)  • Makes simple use of subject terminology, not always appropriately |
| Level 0  No marks | Nothing to reward |

Note:

• If a candidate writes about language outside of the given lines or from about the wrong source (but with the correct focus), the response should be placed in the appropriate level according to the quality of what is written, but placed at the bottom of the level.   
• A candidate has to address the correct focus of the question to achieve L3 or above.

**Question 4:**

AO3 Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts

|  |  |
| --- | --- |
| Level | Skills Descriptors |
| Level 4  Perceptive, detailed comparison  13-16 marks | Compares ideas and perspectives in a perceptive way  • Analyses how writers’ methods are used  • Selects a range of judicious supporting detail from both texts  • Shows a detailed and perceptive understanding of the different ideas and perspectives in both texts |
| Level 3  Clear, relevant comparison  9-12 marks | Compares ideas and perspectives in a clear and relevant way  • Explains clearly how writers’ methods are used  • Selects relevant detail to support from both texts  • Shows a clear understanding of the different ideas and perspectives in both texts |
| Level 2  Some, attempts at comparison  5-8 marks | Attempts to compare ideas and perspectives  • Makes some comment on how writers’ methods are used  • Selects some appropriate textual detail/references, not always supporting, from one or both texts  • Shows some understanding of different ideas and perspectives |
| Level 1  Simple, limited comment  1-4 marks | Makes simple cross reference of ideas and perspectives  • Makes simple identification of writers’ methods  • Selects simple reference(s)/ textual detail(s) from one or both texts  • Shows simple awareness of ideas and/or perspectives |
| Level 0  No marks | Nothing to reward. |

Note:

• If the quality of the response is L1 but only deals with one text, the maximum mark is 2.   
• If the quality of the response is L2 but only deals with one text, the maximum mark is 6.   
• A candidate has to deal with both texts to achieve L3 or above.   
• References to the writers’ methods may be implicit without specific mention of the writer.

**Question 5:**

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

|  |  |
| --- | --- |
| Level | Skills descriptors |
| Upper Level 4  22-24 marks  Compelling, convincing communication | **Content**  • Communication is convincing and compelling  • Tone, style and register are assuredly matched to purpose and audience  • Extensive and ambitious vocabulary with sustained crafting of linguistic devices  **Organisation**  • Varied and inventive use of structural features  • Writing is compelling, incorporating a range of convincing and complex ideas  • Fluently linked paragraphs with seamlessly integrated discourse markers |
| Lower Level 4  19-21 marks | **Content**  • Communication is convincing  • Tone, style and register are convincingly matched to purpose and audience  • Extensive vocabulary with conscious crafting of linguistic devices  **Organisation**  • Varied and effective structural features  • Writing is highly engaging with a range of developed complex ideas  • Consistently coherent use of paragraphs with integrated discourse markers |
| Upper Level 3  16-18 marks  Consistent, clear communication | **Content**  • Communication is consistently clear  • Tone, style and register are consistently matched to purpose and audience  • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation**  • Effective use of structural features  • Writing is engaging, using a range of clear, connected ideas  • Coherent paragraphs with integrated discourse markers |
| Lower Level 3  13-15 marks | **Content**  • Communication is generally clear  • Tone, style and register are generally matched to purpose and audience  • Vocabulary clearly chosen for effect and appropriate use of linguistic devices  **Organisation**  • Usually effective use of structural features  • Writing is engaging, with a range of connected ideas  • Usually coherent paragraphs with range of discourse markers |
| Upper Level 2  10-12 marks  Some successful communication | **Content**  • Communicates with some sustained success  • Some sustained attempt to match tone, style and register to purpose and audience  • Conscious use of vocabulary with some use of linguistic devices  **Organisation**  • Some use of structural features  • Increasing variety of linked and relevant ideas  • Some use of paragraphs and some use of discourse markers |
| Lower Level 2  7-9 marks | **Content**  • Communicates with some success  • Attempts to match tone, style and register to purpose and audience  • Begins to vary vocabulary with some use of linguistic devices  **Organisation**  • Attempts to use structural features  • Some linked and relevant ideas  • Attempt to write in paragraphs with some discourse markers, not always appropriate |
| Upper Level 1  4-6 marks  Simple, limited communication | **Content**  • Communicates simply  • Simple awareness of matching tone, style and register to purpose and audience  • Simple vocabulary; simple linguistic devices  **Organisation**  • Evidence of simple structural features  • One or two relevant ideas, simply linked  • Random paragraph structure |
| Lower Level 1  1-3 marks | **Content**  • Limited communication  • Occasional sense of matching tone, style and register to purpose and audience  • Simple vocabulary Organisation  • Limited or no evidence of structural features  • One or two unlinked ideas  • No paragraphs |
| Level 0  No marks | Students will not have offered any meaningful writing to assess. Nothing to reward |

**AO6 Technical Accuracy**

Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

|  |  |
| --- | --- |
| Level | Skills descriptors |
| Level 4  13-16 marks | Sentence demarcation is consistently secure and consistently accurate  • Wide range of punctuation is used with a high level of accuracy  • Uses a full range of appropriate sentence forms for effect  • Uses Standard English consistently and appropriately with secure control of complex grammatical structures  • High level of accuracy in spelling, including ambitious vocabulary  • Extensive and ambitious use of vocabulary |
| Level 3  9-12 marks | Sentence demarcation is mostly secure and mostly accurate  • Range of punctuation is used, mostly with success  • Uses a variety of sentence forms for effect  • Mostly uses Standard English appropriately with mostly controlled grammatical structures  • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary |
| Level 2  5-8 marks | Sentence demarcation is mostly secure and sometimes accurate  • Some control of a range of punctuation  • Attempts a variety of sentence forms  • Some use of Standard English with some control of agreement  • Some accurate spelling of more complex words  • Varied use of vocabulary |
| Level 1  1-4 marks | Occasional use of sentence demarcation  • Some evidence of conscious punctuation  • Simple range of sentence forms  • Occasional use of Standard English with limited control of agreement  • Accurate basic spelling  • Simple use of vocabulary |
| Level 0  No marks | Students’ spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning. |

**This is a frame example of how to use:**

1. Penta-Plan (Past, Present, Personal, Public & Prediction)
2. A PERSUADER (Alliteration, Points, Exaggeration, Repetition, Statistics, Unique ideas, Anecdotes, Direct address, Emotive language & Rhetorical questions).

**Question 5 Frame:**

**Adjective, adjective, adjective: [topic] is a disease spreading through our society.**

*[subheading with link to topic].*

**Past** individuals [link to topic]. Even recently, people such as [link to person in SOURCE A/B as an example]. These past stories inspired young people to strive for the future.

**Presently**, we are like mindless addicts; preferring the heady rush of flippant fools and funny failures. Today’s society is so immersed in the blizzard of triviality that, quite frankly, I can see why [link to person in SOURCE A]. [Restate problem].

**Personally**, my own children, Edward and Alice, have been sucked into this [link to topic]. It is easy to dismiss this as unimportant but the noxious influence of [topic] is as pervasive as it is dangerous. I can sympathise but…

**Publically**, they (like so many their age) have become plagued with anxiety. According to figures from Bristol University, over 75% of young people report extreme [link to topic]. Professor Hill, who co-authored the report, stated: ‘society’s fixation upon [topic] is a different kind of epidemic; causing untold damage to young people’s minds. It is arguably worse because there is no vaccine.’

We must stop this.

**Predictably**, some people will… [consider opposing view] but this only perpetuates the problem! We have two options: continue to infect our minds or move forward to a future where we [positive link to topic]. Which would you rather choose?

**Prisons Response – example response using frame:**

**Dangerous, devious, destructive: crime is a disease spreading through our society.**

*There are some who argue that we should abolish prisons but doing so would unleash a tidal wave of crime.*

Past individuals such as Dickens wrote passionately about prisons describing their problems. Even recently, people such as Michael Romero have highlighted the unpleasant experience of incarceration. However, we need to understand how prisons must continue to remove criminals so that our young people can strive for their future.

Presently, we are like mindless addicts; preferring the heady rush of flippant fools and funny failures. Today’s society is so immersed in the blizzard of triviality that, quite frankly, I can see why some people might prefer to have a bit of time in prison to escape it all! We cannot make prisons an easy option and we certainly must not close them. They have to remain as deterrents to criminal behaviour in society.

Personally, my own children, Edward and Alice, have been dragged into this attitude of believing that prisons should be closed. I can sympathise with these views but if they had not been brought up with a proper respect for the rule of law things could have been very different for my family. It is easy to dismiss this as unimportant but even with law-abiding citizens the noxious influence of criminality is as pervasive as it is dangerous.

Publicly, they, like so many their age, have become plagued with anxiety. According to figures from Bristol University, over 75% of young people report extreme fears of gang culture and violence. Professor Hill, who co-authored the report, stated: ‘society’s fixation upon criminal behaviour is a different kind of epidemic; causing untold damage to young people’s minds. It is arguably worse because there is no vaccine.’

We must stop this.

Predictably, some people will claim that prisons do not prevent crime but this only perpetuates the problem! We have two options: continue to infect our minds or move forward to a future where we have a proper respect for the rule of law. Which would you rather choose?