

Student Guidance on **AQA** English Language **Paper 2**

Writers' Viewpoints & Perspectives

Your name _____

Your teacher's name _____

Paper 2 Question 1-4 Reading

In this section of the paper, you will be given TWO SOURCES:

- Both will be non-fiction (real life)

Possibly: articles, letters, excerpts from autobiographies, speeches

1. One will be 21st Century (2000s)

2. The other will be 19th (1800s) or 20th (1900s) Century

You will have about **ONE HOUR** to answer **FOUR** questions on this text. Answer the questions in order 1-4.

You will have to time this yourself in the Exam Hall – keep an eye on the clock.

- Question 1 - 4 marks - 5 minutes
- Question 2 - 8 marks - 10 minutes
- Question 3 - 12 marks – 15 minutes
- Question 4 - 16 marks – 20 minutes

Reading the Sources

Remember to USE THE CLUES the examiner gives you. Carefully READ THE SYNOPSIS at the top of each source, highlighting (and annotating) key clues you are given about the texts.

Source A

Source A was published in *The Guardian* newspaper in 2016. In this article, the writer, Peter Walker, explores how people who cycle in the city are at risk from other road users.

Source B

In this extract, the Countess of Malmesbury describes her experience of riding a bicycle in the streets of London. She wrote the magazine article in 1896, at a time when city streets were full of horse-drawn vehicles. Cycling was becoming a popular means of transport, for women as well as for men.

ASSESSMENT OBJECTIVES

The examiner is testing these skills.

There are different ones for different questions.

- **Questions 1 & 2**

AO1: Identify and interpret explicit and implicit information and ideas, select and synthesise evidence from different texts.

- **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.

- **Question 4**

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

The Sources referred to in this booklet are from the November 2019 paper.

They are here for your reference:

SOURCE A

Source A

Source A was published in *The Guardian* newspaper in 2016. In this article, the writer, Peter Walker, explores how people who cycle in the city are at risk from other road users.

All cyclists fear bad drivers

- 1 Ask most people who ride a bike regularly in the UK and they'll happily recount a list of terrifying or alarming incidents caused by the deliberate actions of another road user, usually someone in a motor vehicle.
- 5 My last such incident happened just under a week ago, when a driver decided to overtake my bike very closely and at speed on a narrow residential street near my home in south-east London. I was unharmed, but the driver was gambling on the assumption that I would not, for example, hit a sudden pothole and swerve or wobble.
- 10 Inevitably the congested traffic meant I caught up with the driver at the next junction. His relatively minor, but nonetheless very real, roll of the dice with my chances of making it home safely that evening had all been for nothing. That's appallingly common.
- A couple of things must be noted. First, however distressing such incidents can be – and there is evidence they help keep levels of cycling in Britain as pathetically low as they are – riding a bike is still safer than many people think. The average Briton would ride 2 million miles before they suffered a serious injury.
- 15 Secondly, while some are tempted to characterise such events as part of a 'war on the roads' it's nothing of the sort, not least as the majority of cyclists also drive, and would thus be somehow waging war on themselves.
- 20 The thing to grasp is that it's about the person, not the mode of transport they happen to be using at that particular time. As well as cycling, I walk, use buses and trains, sometimes drive, occasionally get planes. My personality is not changed, or defined, by any of those. I get the sense that all these forms of transport are populated by roughly similar proportions of idiots. They might push on to a train, barge past you on an escalator at an Underground station, recline their plane seat just as the meals are being served.

25 Driving is, however, different in one way. It is the sole event in most people's everyday lives where there is a plausible chance they could kill another human being. It's not about morals, it's simple physics. If I hit someone at 12mph even on my solid, heavy everyday bike it would impart something like 1,200 joules of kinetic energy. If I were in the last car I owned, a relatively tiny Nissan Micra, doing 30mph, you're suddenly at 100,000 joules. It's a very different impact.

30 It's why police should take incidents more seriously than they generally do. It's why the driving tuition and testing system should be revamped to place far more stress on drivers' vast, overriding responsibility to look out for and protect vulnerable road users, those not cocooned within a tonne of metal.

35 Next time you're in a car and you think a cyclist in front is holding you up, I'd urge you to hold two very clear thoughts in your mind.

40 The first is this: despite the apparent belief of many drivers, cyclists are not obliged or even advised to ride in the gutter. If a rider is in the middle of the lane it could be to stay clear of opened doors on parked cars; it could be because the edge of the road is rutted and potholed; it might even be to stop drivers squeezing past when it would be clearly unsafe to do so.

Also bear this in mind: even if you're absolutely convinced the cyclist is in the wrong, hold back and be cautious anyway. In the majority of urban traffic situations, your overtake will be a very brief victory – they'll pedal past again in the queue for the next red light or junction. But most of all, remember that these are human beings, unprotected flesh and bone seeking to get to work, to see their friends, to return to their loved ones. However much of a rush you think you're in, it never, ever, justifies putting them at risk.

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SOURCE B

Source B

In this extract, the Countess of Malmesbury describes her experience of riding a bicycle in the streets of London. She wrote the magazine article in 1896, at a time when city streets were full of horse-drawn vehicles. Cycling was becoming a popular means of transport, for women as well as for men.

ON A BICYCLE IN THE STREETS OF LONDON BY SUSAN, COUNTESS OF MALMESBURY

1 A new sport has lately been devised by the drivers of hansom cabs.* It consists of chasing the lady who rides her bicycle in the streets of the metropolis. Having now been the prey of the hansom cabman for nearly a year, and having given him several exciting runs, I cannot help feeling that cycling in the streets would be nicer, to use a mild expression, if he'd not try to kill me.

5



8 Riding on a track began to bore me as soon as I had learnt to balance, but I remained steadily
practising until I could turn easily, cut figures of eight, get on and off quickly on either side and
10 stop without charging into unwelcome obstacles. This done, burning to try my fate in traffic, and
yet as nervous as a hare that feels the greyhound's breath, I launched my little bicycle early
one Sunday morning in July into the stormy oceans of Sloane Street, on my way to visit a sick
friend who lived about four miles off. The streets were really very clear, but I shall never forget
15 my terror. I arrived in about two hours, streaming and exhausted, much more in need of
assistance than the invalid I went to visit. Coming home it was just as bad; I reached my house
about three o'clock and went straight to bed, where I had my lunch, in a state bordering on
collapse. I only recount this adventure in order to encourage others who may have had the
18 same experience as myself, but who may not have tried to conquer their nervousness.



20 What cured my fear was the purchase of a little book called 'Guide to Cycling',
where it is written that I had an actual legal existence on the roadway. Yes, I
had as good a right to my life as even my arch-enemy the hansom. Cautious
and alert, I merrily proceeded on my way, using my bicycle as a means of doing
my morning shopping or other business. I found that my experience in driving
25 an exceedingly naughty pony and cart in town stood me here in very good
stead, my eye being well-educated to pace and distance.

Drivers of hansoms have various ways of inflicting torture on a fellow-creature, one of which is
suddenly and loudly to shout out 'Hi!' when they have ample room to pass, or when you are
only occupying your lawful position in a string of vehicles. Also, they love to share your
handle-bars and wheels, passing so close that if you swerve in the slightest it must bring you to
30 serious grief. They are also fond of cutting in just in front of you, or deliberately checking you at
a crossroads, well knowing that by so doing they risk your life.

I myself always ride peaceably about seven or eight miles an hour, and keep a good look-out
some way ahead, as by that means you can often slip through a tight place or avoid being
made into a sandwich composed of a pedestrian who will not, and an omnibus* which cannot,
35 stop.

Many a time when I first began to ride in traffic have I meekly escorted an omnibus in a
crowded street, thankful for the shelter it afforded from the wild and skirmishing jungle round
me, and feeling like what I may perhaps describe as a dolphin playing round an ocean liner.
Many acts of kindness have I received at a difficult crossroads from hard-worked men, to whom
40 pulling up their horses must have been a serious inconvenience. Indeed, on one occasion, I
might have been killed but for the consideration of a driver. I found myself wedged in between
an omnibus and a large cart. They had both been standing, and at the moment of my
appearance each pulled out from the kerb in a slanting direction. I was thus fairly caught in a
trap; but, not having time to faint or go into hysterics, I thought it best to catch the nearest
45 omnibus horse by the harness and try to stop him.

My life was safe, it is true; but what is life if your new white gloves are ruined?

Glossary

* hansom cab – a taxi carriage pulled by a horse

* omnibus – a large horse-drawn vehicle used for carrying passengers

Paper 2 Question 1

This is a 'true or false' question. You will be given a section of the text to read (E.g. lines 1-10). Draw lines or a box to show the section you are answering.

This questions tests AO1 (see page 3).

This question asks you to identify four true statements from a list of eight. It is checking your understanding of the text.

It will focus on Source A only.

0	1
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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]

- A Most people in Britain ride a bike regularly. ☐
- B Most UK cyclists are pleased about the number of dangerous incidents on the roads. ☐
- C The writer has never had a dangerous incident whilst cycling. ☐
- D The writer lives in south-east London. ☐
- E As the car passed, the writer did not swerve. ☐
- F The writer soon caught up with the driver. ☐
- G The writer thought the driver's actions had been pointless. ☐
- H It is rare to meet dangerous drivers whilst cycling. ☐

Remember, 4 statements = 4 marks

Spend approximately 5 minutes on this question.

Paper 2 Question 2

This is a 'summary' question. It asks you to summarise* the differences between the two sources.

*Summary writing is about retelling in your own words the meanings and messages of the Sources.

You will be given a specific thing to focus on.

0	2
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You need to refer to **Source A** and **Source B** for this question.

Both sources describe the similar ways in which drivers behave.

Use details from **both** sources to write a summary of what you understand about the similar behaviour of the drivers. **[8 marks]**

This question tests AO1 (see page 3).

The question wants you to synthesise information, meaning combining ideas and evidence **from both sources**. If you only mention one source, you will be capped to only half marks.

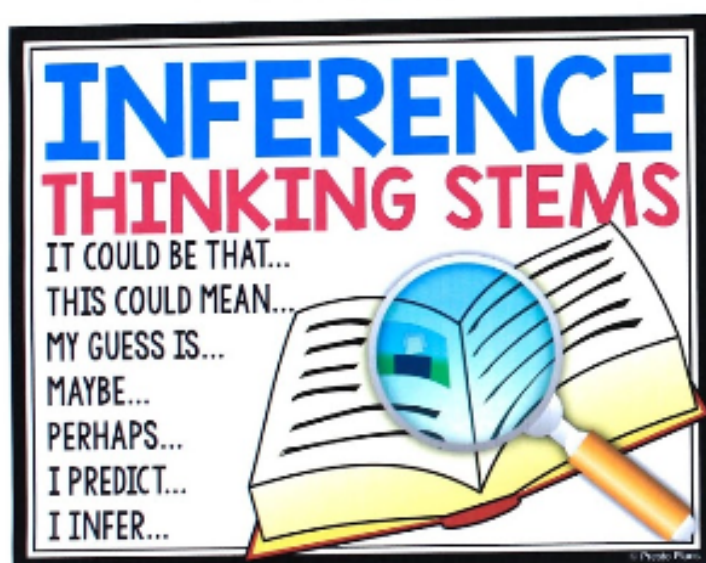
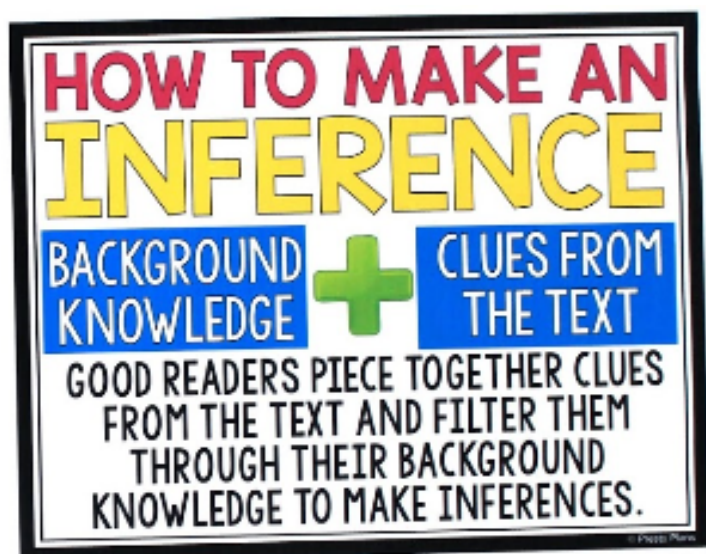
You will need to use quotations as EVIDENCE, but you DO NOT need to analyse language (AO2).

Use comparing and contrasting connectives to show you are mentioning BOTH SOURCES (see the next page)

The key skills for Q2 are to identify similarities and differences and to make inferences*.

Showing similarity or adding a point	Showing a difference or an opposite point of view	Reinforcing a point
additionally also as well even furthermore in addition indeed let alone moreover not only 	alternatively but by contrast differs from elsewhere even so however in contrast in other respects in spite of this instead nevertheless on the contrary on the other hand rather though whereas yet 	after all anyway besides moreover

*An INFERENCE is: a conclusion reached on the basis of evidence and reasoning. It is looking at what the text says and coupling that with your own knowledge to see what is **suggested** by the text.



0	2
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You need to refer to **Source A** and **Source B** for this question.

Both sources describe the similar ways in which drivers behave.

Use details from **both** sources to write a summary of what you understand about the similar behaviour of the drivers. **[8 marks]**

Here is the Mark Scheme for a top level response to the above question

Level	Skills Descriptors	Indicative Standard
Level 4 Perceptive, detailed summary 7-8 marks	Shows perceptive or detailed synthesis and interpretation of both texts: - Makes perceptive inferences from both texts - Makes judicious references/use of textual detail relevant to the focus of the question - Shows perceptive similarities between texts	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content. The driver in Source A who 'decided to overtake' shows behaviour which is irresponsible but rational. He makes an assessment of the risk in passing 'very closely and at speed' and does not intend any harm, although he knows that the odds are stacked in his favour, 'cocooned' as he is in his car where he will not get hurt. On the other hand, the drivers in Source B are intentionally targeting cyclists by 'passing so close,' which suggests behaviour which is equally irresponsible, as they too know they are protected by their relative size to the bicycle, and are unlikely to get hurt, but their behaviour is irrational and immoral too because it is planned. The motivation of the cabmen who are 'chasing the lady,' and targeting the female writer, suggests perhaps a particular hostility towards women who ride bicycles.

Paper 2 Question 3

This is a 'language analysis' question. It requires you to think about the METHODS the writer has used.

It is the same as Paper 1 Question 2.

0 3

You now need to refer only to **Source B** from **lines 8 to 18**.

How does the writer use language to describe her first experiences of cycling?
[12 marks]

This questions tests AO2 (see page 3).

It asks you to analyse the writer's use of language. It will focus on Source B only. It will give you specific lines of the source to focus on. The key to answering this question is using **quotations, language terminology** and stating what **effect this has on the reader**.

The question usually begins: *How does the writer use language to...* and then give you a specific thing to focus on.

A good way to structure your response is as follows:

You have used this in class many times. LEARN IT for both this question Paper 1 Q2 AND also Paper 2 Q3.

<i>The writer describes</i>	focus of the question	<i>in a way that makes it seem</i>	effect	<i>. This is achieved through the writer's use of</i>	method (language) and evidence
<i>which suggests that</i>	link back to effect				
<i>The writer also describes</i>	focus of the question	<i>in a way that makes it seem</i>	effect	<i>. This is achieved through the writer's use of</i>	method (language) and evidence
<i>that</i>	link back to effect				

Some useful phrases for Question 3:

Connective	The author / language in the text...		The reader... (or 'we'...)
Firstly Secondly Thirdly As well as this Furthermore Moreover Finally Lastly	Builds Connotes Contrasts Conveys Creates Demonstrates Describes Depicts Emphasises Evokes Exaggerates Expresses Gives the impression Gives a sense	Highlights Informs Implies Indicates Narrates Realises Recognises Refers to Reflects Reveals Signifies Suggests Shows Tells	Is made aware Is informed Is told Learns Discovers Realises
Likewise Similarly			

USEFUL WORDS & PHRASES

Connective	The author / language in the text...		The reader... (or 'we'...)
Firstly Secondly Thirdly As well as this Furthermore Moreover Finally Lastly	Advises Argues Builds Connotes Contrasts Conveys Creates Demonstrates Describes Depicts Emphasises Evokes Exaggerates Gives the impression Gives a sense Highlights Informs	Implies Indicates Juxtaposes Narrates Persuades Realises Recognises Refers to Reflects Represents Reveals Signifies Suggests Symbolises Shows Tells	Is made aware Is informed Is told Is shocked / fascinated / persuaded / made to sympathise etc. Learns Discovers Realises
Likewise Similarly Unlike As well as In contrast to			

USEFUL WORDS & PHRASES

Look for features of NAVAP:

This is “zooming in” on specific examples. Think about the effect of using that particular word or phrase. Which word stands out in the sentence?

Make sure you know your word classes. You use these in so many different answers. The basic word classes are **NAVAP**

- **Noun – a person, place or thing**

Proper nouns begin with a capital letter. For other nouns, try putting “a/an”, “the” or “my” in front of the word to test whether it is an object.

E.g. brother, car, David, house, London

- **Adjective – description of a noun**

Colours, shapes, etc. Is it a word that could describe a person, place or thing?

E.g. big, foolish, happy, talented, tidy

- **Verb – a doing word**

A verb sometimes ends with –ing or –ed, depending on tense. Try putting an “I” before a word to test whether it is a doing word.

E.g. am, drive, grow, sing, think

- **Adverb – describes a verb. “Adds to a verb”.**

It mostly describes how you do something.

E.g. happily, recently, soon, then, there, quickly, slowly

- **Pronouns – replaces a noun.**

E.g. I, we, you, he, she, it, they

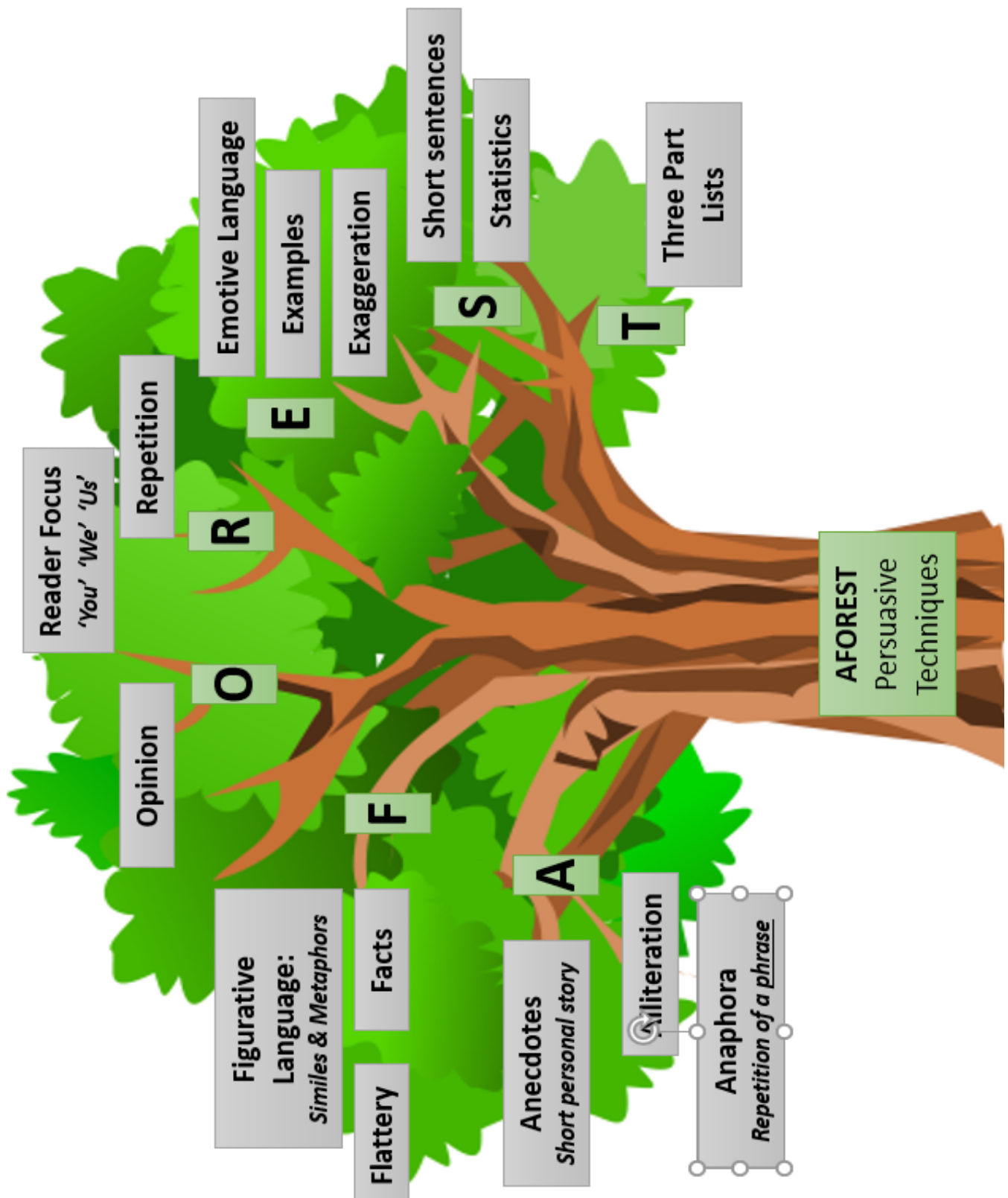
Look for features of SMARPO:

The traditional Literature that you have been using to analyse texts for years, including **SMARPO**:

- **Similes** - a figure of speech involving the comparison of one thing with another thing of a different kind, **used to make a description more emphatic or vivid.**
 - **Metaphors** - a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
 - **Alliteration** - the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
 - **Repetition** - the action of repeating something that has already been said or written OR the recurrence of an action or event.
 - **Personification** - the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form.
 - **Onomatopoeia** - the formation of a word from a sound associated with what is named e.g. BANG! CRASH!
-
- **Sensory language** - language that connects to the five senses (sight, sound, smell, taste and touch) to create an image or description.
 - **Emotive language** - often aims to persuade the reader to share the writer's point of view, using language to stimulate an emotional reaction.
 - **Imagery** - visually descriptive or figurative language, helping to paint a picture to the reader.
 - **Symbolism** — a poetic style using symbolic images and indirect suggestion to express ideas, emotions, and states of mind.
 - **Juxtaposition** - two things being seen or placed close together, highlighting the differences between them.
 - **Pathetic Fallacy** - linking human feelings and responses to inanimate things or animals, especially the weather.

Look for features of AFOREST:

Because these are NON-FICTION texts, you could also look out for AFOREST devices...



Paper 2 Question 4

This is a 'comparing viewpoints' question. It will ask you what writers think about a particular topic and HOW they convey (get across to readers) their thoughts.

It tests AO3 (see page 3).

0	4
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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 similar perspectives on cycling in the city.

In your answer, you could:

- compare their similar perspectives on cycling in the city
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

Like Q2, you will be required to use comparative connectives:

Showing similarity or adding a point	Showing a difference or an opposite point of view	Reinforcing a point
additionally also as well even furthermore in addition indeed let alone moreover not only 	alternatively but by contrast differs from elsewhere even so however in contrast in other respects in spite of this instead nevertheless on the contrary on the other hand rather though whereas yet 	after all anyway besides moreover

Like Q3, you will need to look at HOW writers convey their ideas by looking for and analysing aspects of NAVAP (page 13), SMARPO (page 14) and AFOREST (page 15).

We can use WHAT? HOW? WHY? to answer this question:

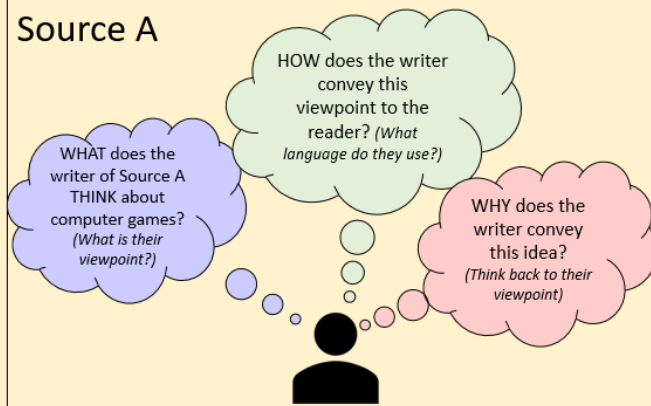
Question 4 Writers' Viewpoints

Compare writers' ideas and perspectives (viewpoints) and how they are conveyed to the reader.

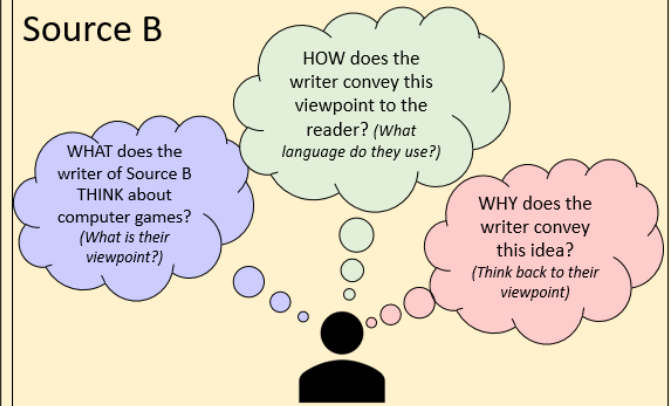


Always remember the question focus when thinking about the writers' viewpoints:
Compare how the writers convey their different perspectives on playing computer games.

Source A



Source B



Q4 Compare how the writers convey their different perspectives on _____.

	What?	How?	Why?
	What ideas are expressed in relation to the question? Give an example from the text.	How has the writer used certain techniques to create effects? Zoom in on a specific word/phrase.	Why has the writer included these ideas? Discuss the effects created and link back to the question.
Comparison 1			
Comparison 2			

0	4
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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 similar perspectives on cycling in the city.

In your answer, you could:

- compare their similar perspectives on cycling in the city
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

Here is the Mark Scheme for a top-level response to the above question

Level	Skills Descriptors	Indicative Standard
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 similar ideas and perspectives in both texts	This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content. The underlying moral view in Source A is that selfish drivers are guilty of creating danger for innocent cyclists. Walker uses the imperative form of the verb in the final paragraph: 'remember that these are human beings' to command readers to change their minds - and their behaviour. The emotive phrase 'flesh and bone' reinforces a sense of the fragility of human life beneath the cyclist's lycra. This deadly serious tone is contrasted in Source B with the writer's humorous, almost frivolous, tone. From the opening paragraph, she uses humour to emphasise her own vulnerability, suggesting cycling would be nicer 'to use a mild expression' if she didn't get killed. The juxtaposition of her politeness and the brutal reality of her own death creates an irony which encourages the reader to share her cheerful, naive perspective and portrays herself as intrepid and fearless, in contrast to the more cautious, experienced Walker.

Paper 2

Question 5 - Writing

This is the Transactional (Non-Fiction) Writing section.

You are assessed on the following Assessment Objectives:

- AO5: 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.
- AO6: Use a range of vocabulary and sentence structures for clarity, purpose and effect, which accurate spelling and punctuation.

You will have ONE TASK to complete.

You will be given a statement to which you must respond.

You need to write to show a viewpoint, i.e. you might be aiming to persuade, explain, inform, advise...

You must PLAN your answer carefully, making sure you are clearly focusing on PAF (purpose, audience, format).

See next page.

Write **at least** one and a half sides
(approximately six paragraphs)

You have 45 minutes for this 40 mark question.

Paper 2 Question 5 – Planning Your Response

It is really important that you PLAN your response.

You need to remember the following things:

- **PURPOSE** – why are you writing?

You've been given a controversial statement and must either agree or disagree with it – don't sit on the fence!

Write to explain	Write to argue	Write to persuade	Write to instruct/advise
Explain what you think about...	Argue the case for or against the statement that...	Persuade the writer of the statement that...	Advise the reader of the best way to...

- **AUDIENCE** – to whom are you writing?

How is this going to affect the language methods you use? It will usually be FORMAL – use Standard English, no slang, correct grammar and expression.

- **FORMAT** – what type of writing are you producing?

You could be asked to write one of the following:

1. letter
2. article
3. text for a leaflet
4. text of a speech
5. essay.

See the next page for advice on formats from AQA

Writing in the correct FORMAT

The features of forms that we would typically expect students to replicate in exam conditions

Letter	
As a minimum, students should include:	• an indication that someone is sending the letter to someone • paragraphs.
More detailed/developed indicators of form could include:	• the use of addresses • a date • a formal mode of address if required e.g. Dear Sir/Madam or a named recipient • effectively/fluent sequenced paragraphs • an appropriate mode of signing off: Yours sincerely/faithfully.
Article	
As a minimum, students should include:	• the use of a simple title • paragraphs.
More detailed/developed indicators of form could include:	• a clear/apt/original title • a strapline • subheadings • an introductory (overview) paragraph • effectively/fluent sequenced paragraphs.
Text for a leaflet	
As a minimum, students should include:	• the use of a simple title • paragraphs or sections.
More detailed/developed indicators of form could include:	• a clear/apt/original title • organisational devices such as inventive subheadings or boxes • bullet points • effectively/fluent sequenced paragraphs.
Text of a speech	
As a minimum, students should include:	• a simple address to an audience • sections • a final address to an audience.
More detailed/developed indicators of form could include:	• a clear address to an audience • effective/fluent linked sections to indicate sequence • rhetorical indicators that an audience is being addressed throughout • a clear sign off e.g. 'Thank you for listening'.
Essay	
As a minimum, students should include:	• a simple introduction and conclusion • paragraphs.
More detailed/developed indicators of form could include:	• an effective introduction and convincing conclusion • effectively/fluent linked paragraphs to sequence a range of ideas.

24 of your marks are for AO5 - COMMUNICATION.

Level 4 19-24 marks Compelling, convincing communication	Upper Level 4 22-24 marks	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
Level 3 13-18 marks Consistent, clear communication	Upper Level 3 16-18 marks	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

Level 2 7-12 marks Some successful communication	Upper Level 2 10-12 marks	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	Level 1 1-6 marks Simple, limited communication	Upper Level 1 4-6 marks	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 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		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

16 of your marks are for AO6 – SPAG ACCURACY

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 1 2-10 /40	Level 2 11-21 /40	Level 3 22-31 /40	Level 4 32-40 /40
SIMPLE COMMUNICATION • Lacks argument • Limited grasp of task • Basic vocab • Simple train of thought • Inappropriate content • Limited scope • Brief/very brief • Incomprehensible • Misinterprets task • Incorrect focus • Random ideas • Simple assertions • Mistakes audience • Colloquial • Nonsensical • Contradictory • Few/if any linguistic devices • No discernible structure	SOME COMMUNICATION • No central argument • Argues both for & against • No distinct point of view • Illogical/muddled • Imprecise use of vocab • Difficult to follow • Implausible/unrealistic • Underdeveloped points • Anecdotal/Narrative • Dull/Repetitive/Rambling • Difficult to summarise • Dead end arguments • Fails to engage • Tangential focus • Erratic tone • Uneven register • Overuse of linguistic devices • Tenuous assertions	CLEAR COMMUNICATION • Identifiable argument • Focuses on purpose • Recognises audience • Easy to follow • Logical paragraphs • Joined up thinking • Sequence of points • Vocabulary used accurately • Realistic/credible/viable • Engages interest • Appropriate level of formality • Develops ideas • Easy to summarise • Maintains point of view • Signposts discourse • Sustains even tone • Provides detail • Adopts appropriate tone	CONVINCING COMMUNICATION • Coherent argument • Confident approach • Varies tone confidently • Individual voice • Flows almost seamlessly • Impressive vocabulary • <i>Conceptualises ideas</i> • <i>Contextualises ideas</i> • <i>uses examples</i> • Controlled pace • Deliberate crafting • Wide-ranging idea • Distinctive argument • Highly plausible • Enthralling • Original/subtle • Complex ideas • Surprising/inventive • Fluid structure

Past Questions from AQA:

0	5
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‘Cars are noisy, dirty, smelly and downright dangerous. They should be banned from all town and city centres, allowing people to walk and cycle in peace.’

Write a letter to the Minister for Transport arguing your point of view on 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.

0	5
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‘All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.’

Write an article for a newspaper in which you explain your point of view on 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.

0	5
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‘Education is not just about which school you go to, or what qualifications you gain; it is also about what you learn from your experiences outside of school.’

Write a speech for your school or college Leavers’ Day to explain what you think makes a good education.

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

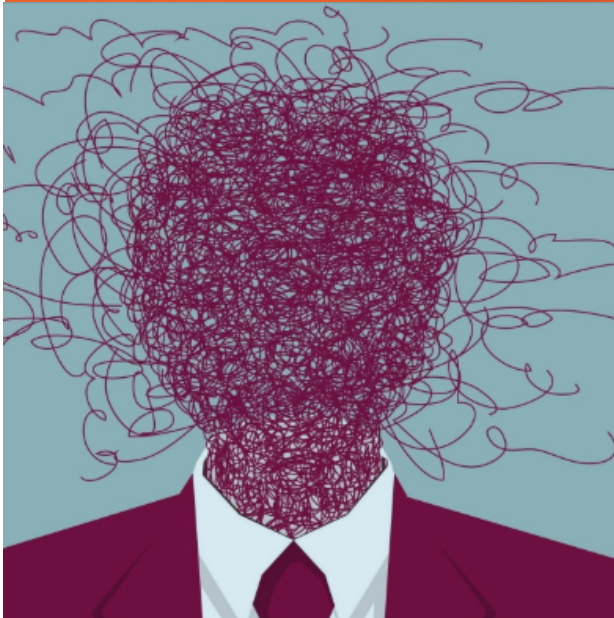
0	5
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‘Parents today are over-protective. They should let their children take part in adventurous, even risky, activities to prepare them for later life.’

Write an article for a broadsheet newspaper in which you argue for **or** against this statement.

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

Extra Practice Questions for you to do:

	'TRAVELLING ABROAD DAMAGES THE ENVIRONMENT, IS EXCESSIVELY EXPENSIVE & CAN BE EXTREMELY DANGEROUS. UK-BASED HOLIDAYS ARE BETTER.' WRITE A LETTER TO A LOCAL NEWSPAPER GIVING YOUR OPINIONS.
	'MENTAL HEALTH IS THE NUMBER ONE ISSUE FACING TEENS GROWING UP TODAY. REGARDLESS OF THE EXPENSE, EVERY SCHOOL SHOULD EMPLOY A FULL-TIME MEDICALLY-TRAINED PROFESSIONAL COUNCILOR.' WRITE A LETTER TO YOUR HEAD TEACHER OFFERING YOUR VIEWS.
	'YOUNG PEOPLE ARE TOO OFTEN, AND TOO EASILY, BLAMED FOR SOCIETY'S PROBLEMS. IT'S A LAZY, YET DAMAGING, STEREOTYPE.' WRITE AN ARTICLE FOR YOUR SCHOOL WEBSITE GIVING YOUR OPINIONS.

PLEASE PASS!

Paragraphs & **P**unctuation

Accuracy

Sophisticated **S**entencing

Semi-colon

ARPO

and (Paper 1) or **E**xplain (Paper 2)



English Language

Paper 2

Writers' Viewpoints & Perspectives

MOCK PAPER

After reading all of the guidance in this booklet, you are now well prepared to put that knowledge to practice.

Complete the following paper.

SOURCE A

Source A – 21st Century non-fiction

Could you do your child's homework?

The Observer, Sunday 15 December 2013



Children appear increasingly weighed down by homework. But how tough can it be? Jay Rayner attempts his son Eddie's maths assignment.

A typical father son scenario

I am staring at a finely printed sheet of paper and trying not to let the bad feelings seep in. This sheet is all my childhood Sunday-night feelings of dread come at once. It is humiliation and "could do better" and "pay attention now".

5 I only have myself to blame. A few months ago over dinner Eddie announced that, in English, they were experimenting with food writing. "I have to come up with metaphors. Give me a metaphor about this pizza," he said. "I don't think I should do your homework for you," I said. He raised his eyebrows. "You can't think of one, can you?" This is what happens if you feed and educate your children. They grow up, become clever and remorselessly take the mickey out of you.

10 He was right. I didn't. On the spot I couldn't think of a single food metaphor worth dragging out and slapping on the table. And so the memories of homework came flooding back: of long nights of carefully planned idleness ruined by the imposition of essays and work sheets, of tasks flunked, of a chilly emptiness at the thought of the way my efforts would be received by teachers. The fact is that I was not especially academic. On the
15 results sheet, my grades lined up like a line of Pac-Men¹ doing a conga².

And so, having failed the English homework test, I decide to show a little solidarity. I will have a go at his maths homework just to get a sense of what it's like to be 14-year-old Eddie. Which is why I'm now staring at the sheet of paper. Ah yes, algebra, the merry
20 dance of x and y . Simplify. Wrench things out of brackets. Calculate values. This, I used to be able to do. Or at least I think I used to be able to do this.

Hmmm. Right. Yes. I mean... I stare at the page again, wondering whether I might be able to will a nosebleed to obscure the equations. There are three marks out of a total of 25 available here. Not getting it right would be an early setback.

25 The next one looks more straightforward. $a^4 \times a^3$. I'm pretty sure I remember this. Just add the powers together. Which would mean...

There is an "expand and simplify" question, which refuses to grow or be simple. In his special mocking voice, Eddie tells me just to draw a sad face. I do as I'm told. Better than a blank. Eddie returns to his room and I press on. Some of them I can manage. I appear to know how to multiply out 3 (5-2x). But with the next one I am firmly back in the
30 weeds. I am so baffled that, shamelessly, I Google a maths website.

35

A few days later Eddie receives his marks. He got 20 out of 25, or 80%, a low score for him. Me? I've got 12 out of 25, or less than 50%. Does it need saying that my biggest miscalculation was to take on Eddie over maths? He doesn't labour the point but he's irritatingly good at it. I knock on his bedroom door. He doesn't look up from his computer screen. He is too busy killing things, while talking on Skype to his friend Theo, who is also in the game trying to kill the same things.

Finally he looks up at me from the computer. Who needs teachers to humiliate you when your son can do it so effectively?

Glossary:

Pac-Man¹ – a popular computer game in the 1980's in which the character follows the lines of a maze to collect points as it goes.

conga² – a dance in which participants follow behind a leading person in a long line.

SOURCE B (part 1)

Source B – 19th Century literary non-fiction

This Source consists of two letters. The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.

Cotherstone Academy Aug. 7. 1822

Dear Father

5 Our Master has arrived at Cotherstone, but I was sorry to learn he had no Letter for me nor anything else, which made me very unhappy. If you recollect, I promised that I would write you a sly Letter, which I assure you I have not forgot, and now an opportunity has come at last. I hope, my dear Father, you will not let Mr. Smith know anything about it for he would flog me if he knew it. I hope, my dear Father, you will write me a Letter as soon as you receive this, but pray don't mention anything about this in yours; only put a X at the bottom, or write to my good Friend Mr. Halmer, who is very kind to me and he will give it to me when I go to Church. He lives opposite and I assure you, my dear Father, they are the kindest Friends I have in Yorkshire and I know he will not show it to Mr. Smith for the Letters I write you are all examined before they leave the School. I am obliged to write what Mr. Smith tells us and the letters you send me are all examined by Mr. Smith before I see them, so I hope, my dear Father, you will mention nothing of this when you write.

15 It is now two years come October since I left you at Islington, but I hope, my dear Father, you will let me come home at Xmas that we may once more meet again alive - if God permit me to live as long.

20 Our bread is nearly black; it is made of the worst Barley Meal, and our Beds are stuffed with chaff¹ and I assure you we are used more like Bears than Christians². Believe me, my dear Father, I would rather be obliged to work all my life time than remain here another year.

George is quite well but very unhappy.

Your respectful son

Henry

SOURCE B (part 2)

The second letter, written two weeks later, is from the boy's father to a family friend, asking him to investigate the problem. The father has two sons at the school, Henry and George.

Public Office, Worship Street, 21st August 1822.

Sir,

Having lately received a Letter from my Son Henry, who is at Mr. Smith's School close by you, complaining of the Treatment he receives, I am induced to write to you, confidentially, to request you will do me the favour to endeavour to see both of them, privately, (at your own House) if possible and ascertain whether you think it would be advisable for me to send for them home. I will certainly be guided by what you say; Boys will sometimes complain without cause, and therefore I hope you will excuse the liberty I take in troubling you. Henry speaks very highly of your kind attention.

I do not approve of the System of Education, for they do not appear to have improved. When they left home, they could both spell, and in Henry's Letter I see several words wrong spelt – I also do not like the injunction laid upon them of not being allowed to write to me without the Master's seeing the contents of their Letters.

If you should not be able to get a private interview with them in the course of a fortnight, I shall be obliged by your writing to me to say so and I will immediately give notice to Mr. Smith that I intend to have them home at Christmas. I should prefer your seeing George if you can, and hear what he says, as I can rely more on the truth of his story, than Henry's, for I believe Henry's principal object is to get home. We have all a great desire to see him, but particularly to see George, our other son, who is a meek Boy and not so able to endure ill treatment as Henry – George is a great favourite with us all, and so he was with his late dear Mother who is now no more.

You will no doubt see my object in thus troubling you and I hope you will excuse the liberty I take, but as I know you have been very kind to the Boys. I shall esteem it an additional favour by your attention to this, and an answer at your earliest convenience.

I remain Sir, very respectfully

Your obliged honorable servant

William Heritage

Glossary:

chaff¹ – chopped straw or hay.

Bears than Christians² – bears were sometimes mistreated, perhaps suggesting he feels he's being treated more like an animal than a human being, or in a Christian way.

Section A: Reading

Answer all questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of **Source A** from lines 1 to 15.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

- | | | |
|---|--|--------------------------|
| A | Jay Rayner has good memories of his time in school. | ☐ |
| B | Jay Rayner was happy to help his son with his homework. | ☐ |
| C | As a boy, Jay Rayner worried about handing in his homework on Monday mornings. | ☐ |
| D | Jay Rayner could not think of a food metaphor to help his son. | ☐ |
| E | Jay Rayner was very able in school. | ☐ |
| F | As a boy, Jay Rayner did not enjoy doing homework. | ☐ |
| G | Jay Rayner looked forward to receiving feedback from his teachers. | ☐ |
| H | Jay Rayner makes a joke to cover up his own real exam results. | ☐ |

0 2

You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between Eddie and Henry.

[8 marks]

0 3

You now need to refer **only** to **Source B**, the letter by Henry written to his father.

How does Henry use language to try to influence his father?

[12 marks]

0	4
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For this question, you need to refer to the whole of **Source A**, together with **Source B**, the father's letter to a family friend.

Compare how the two writers convey their different attitudes to parenting and education.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
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'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]