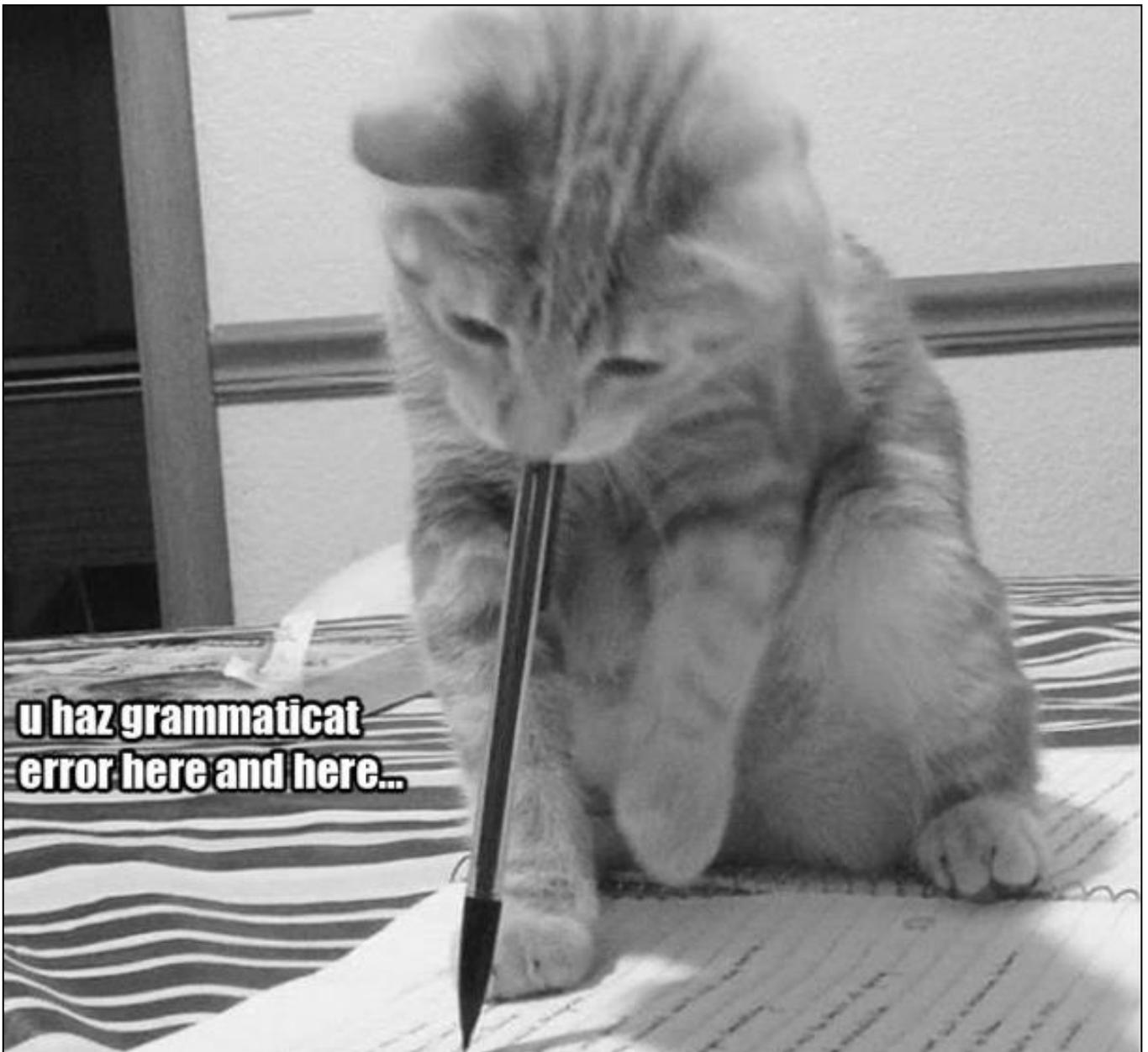


Mr Forster's English Language Paper 2 Pack

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A Quick Note on the Paper:

This paper is entitled 'Writers' Viewpoints and Perspectives' and if you keep this in mind when you are answering the questions then you will do very well. What this means is that when you are reading the two sources you are thinking about what the writers are trying to get across—how this is different, how this is similar, how this is affected by the contexts in which they were written.

Key Timings for Language Paper 2:

You have **1 hour and 45 minutes** for this paper. I would follow these rough timings:

- **Reading:** 10 minutes – read both sources carefully, thinking very carefully about what each writer's viewpoint is on the topic they are writing about.
- **Q5:** 35-40 minutes
- **Q1:** 5 minutes
- **Q2:** 10-15 minutes
- **Q3:** 15-20 minutes
- **Q4:** 20-25 minutes

The reason that you should start with question 5 is that it is worth half the marks on the paper.

Marking Paper 2 for AQA this year, I found that the biggest issue was that candidates simply had not understood the source texts. **Please read them carefully before you do anything else.**

Q1 – Shade the Correct Boxes (5 mins)

- Ensure you understand how to shade the circles correctly for Question 1. —————> 
- Students should **not** write T or F next to the statements.
- This tests your ability to RTFQ and ATFQ.
- Put dots next to the statements you believe are true before you shade the boxes – check your answers carefully.
- Scan for synonyms as well as exact matches in the text – they may use different vocabulary (eg '100 years' in the text and 'century' in the statement).
- Read the whole sentence – not just bits of it – and check you have understood it properly!

Q2 – Summarising Differences and Making Inferences (8 marks – 10-15 mins)

What did the Examiners' Report say?

- RTFQ and ATFQ. If it asks for 'differences' then please do **not** write about 'similarities'.
- The key skills for this question are to **identify the similarities or differences** and to **interpret the writer's ideas in each text**—making inferences about what the writer is implying based on textual evidence.
- Referring to the different time periods is not in itself a valid difference.
- Inference is the skill whereby you draw a conclusion based on evidence. For example, if a girl were described to be crying, you could infer that she was upset. If you make no inferences then the best mark you can get is 2/8.

- The top level skill of **synthesis** is defined as the combination of ideas and evidence from different texts. You are encouraged, therefore, to write about the texts together in each paragraph.

So what are the top tips for question 2?

- Spend around 10-15 minutes on this question
- RTQ and ATQ
- Use brief quotations and discuss both texts in each of your paragraphs
- Sometimes it might be difficult to find a quote, but you can still refer to something in the text
- Use connectives to link interpretations of the two texts
- Some connectives to use for comparison:
 - By contrast / However / This is markedly different from / This differs from / Whilst Source B similarly explores XXX there is a clear difference in XXX / Moving on to Source B, it is immediately possible to see a clear contrast with the depiction of XXXX in Source A.
- Make inferences. For example, it does not tell you that Glastonbury is “civilised” or that Greenwich was a “brawl” but you can infer this from what you have read. Some phrases to use to telegraph your inferences:
 - From this we can infer... / There is the clear suggestion here that... / The writer implies here that... / This implies... / This carries the suggestion that... / The implication here is that... / The idea of XXXX in Source A is apparent as XXXX emphasises that...

So how do I structure a Language Paper 2 question 2 response to ensure I answer it clearly?

You could structure each paragraph like this:

- A comparative topic sentence which picks out an overall difference between the two sources that ATFQ!
- A detailed point about what we see in Source A, using quotations and making inferences
- A connective (E.g. By contrast, ... / However, ... / This is, of course, markedly different from...)
- A detailed point about what we see in Source B, using quotations, making inferences and picking out precise differences (Are they very different? Are they slightly different? Precisely what is different?)

You would want to write 2-3 of these comparisons.



Q) Can I look at an example paragraph from the question on Specimen Paper A on p9 and p11?

Q2. You need to refer to Source A and Source B for this question. Both Sources give details about the places where the events occur.

Use details from both Sources to write a summary of the differences between Aberfan and London.

[8 marks]

- Perhaps the most obvious differences between London and Aberfan are their respective sizes and locations.
- The writer in Source A emphasises how Aberfan is a small village that ‘few people have heard of’. Combined with the idea of it being ‘tucked away’ in a Welsh valley, there is thus the clear suggestion that it is almost hidden from view and would have been similarly forgotten in history had it not been for the tragedy. Indeed, we can infer also from the description of the railway tracks as ‘decaying’ and the canal as ‘disused’ that, like the British mining industry in general in the 1960s, the place is in decline.
- By contrast,
- In Source B London is described as a ‘colossal city’ and the depiction of it ‘ceaselessly streaming and smoking’—with its implication that the city is a hub of activity and industry—stands in stark contrast with the stasis and general decay of Aberfan. This is mirrored in how the writer emphasises the ‘noises, shocks and tremors’ are so part of everyday life in the capital that Londoners are always ‘startled to find it calm and quiet’. This seems markedly different from Aberfan which is made up of little more than ‘terraced houses’, and a ‘chapel and pub’—a description which clearly implies the valley in which it is situated is quiet and normally quite peaceful.

Q2 Revision Tasks:

A) Read the mark-scheme below and highlight the skills you are tested on for this question.

A01	
<ul style="list-style-type: none">• Identify and Interpret explicit and implicit information and ideas.• Select and synthesise evidence from different texts	
This assesses both bullet points	
Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	<ul style="list-style-type: none">• Shows detailed and perceptive understanding of the differences• Offers perceptive interpretation of both texts• Synthesises evidence between texts• Selects a range of judicious quotations from both texts

B) In full sentences, please summarise the differences between the two pictures below, making inferences about them. Use the sentence starters below to help you.

- One immediate difference between the Maharajas' Express in India and the Central Line in London appears to be...
- From the in the picture of the Indian train we can infer....
- By contrast, the in the picture of the Central Line implies that....
- A further difference between the two train lines seems to be...
- This is evident in how we see.... in the picture of the Maharajas' Express, whilst in the picture of the London underground we see...
- This implies that....

You need to refer to both pictures. The experience of going on the train can be very different. Use details from both pictures to write a summary of the differences. (8 marks)

1. What are the explicit differences?
2. What further differences can we infer?

The Maharajas' Express in India



The Central Line, London



C) In full sentences in your books, please answer Q2 for Specimen Paper A on page 9 and page 11. Read both sources for 10 minutes and then spend 10-15 minutes writing your answer.

D) Compare your answer with the mark-scheme and model answer on pages 12 and 13 and write targets.

E) Complete Q2 on Specimen Paper B on pages 21 and 23. Then mark your answer and compare with the model answer on p24 and 25.

Q3 – Analysing Language (12 marks – 15-20 mins)

What did the Examiners' Report say?

- RTFQ and ATFQ. In particular, you **must** pick quotations from the **correct part of the text specified in the question.**
- The key skill for this question is commenting on the effects of language—being precise about what words / similes / metaphors etc show about what the writer was trying to get across.

So what are the top tips for question 2?

- As **QUESTION 3** is worth 12 marks, you have about 15-20 minutes to plan and answer this question.
- Embed and contextualise quotations in your paragraphs.
- Ensure your explanations of the effect of words / phrases links to what the writer was trying to emphasise.
- Avoid writing about sentence forms unless you are **exceptionally** confident that your point is specific and relevant.
- Use some of the key terminology below

1. Analysing words and phrases

- **Evocative / descriptive phrases** – language which brings strong memories or images to mind.
- **Noun** – thing (a **noun phrase** is a phrase which functions as a noun—E.g. 'The tall, good looking teacher')
- **Adjectives** - words which describe a noun (E.g. blue, dark, hard) (**pre-modifying** = comes before the noun)
- **Adverbs** – words which describe a verb / adjective (E.g. quickly, brightly)
- **Verbs** – Doing words
 - **Stative verb** – a word which represents doing something mental (E.g. think, ponder, wonder)
 - **Active verb** – a word which represents a physical action (E.g. run, jump, fly)
 - **Modal verbs** – E.g. should / would / could / might / can /will
 - **Imperative verbs** – orders (E.g. 'Shut up!')
 - **Transitive Verb** - allows the subject to perform an action on an object. (E.g. 'She **slapped** his face.')
 - **Intransitive Verb** - an intransitive verb acts by itself. (E.g. 'I sleep.')
 - **Subjunctive Verb** – expresses something desired or imagined. (E.g. 'I wish I wasn't in Mr Forster's class.')
- **Semantic fields** – words related to a particular topic (E.g. The semantic field of football = 'Beckham', 'Ronaldo', 'boot')
- **Connotations** – what we associate with a particular word (E.g. The colour black often has negative connotations)

2. Analysing language features and techniques

- **Figurative language**
 - **Similes** – (E.g. His eyes were **like** shining stars)
 - **Metaphors** – (E.g. His eyes **were** shining stars)
 - **Personification** – Giving human characters to an object (E.g. The wind screamed)
- **Emotive language** – language meant to provoke a reaction
- **Alliteration** – E.g. Angry ants. (**sibilance** – 's' sounds / **plosives** – 'p' or 'b' sounds)
- **Assonance** – Repeated vowel sounds (E.g. the 'dolphin torn, the gong tormented sea')
- **Consonance** – Repeated consonant sounds (E.g. 'the stuttering rifles' rapid rattle')
- **Plosives** – 'p' or 'b' sounds
- **Sibilance** – 's' sounds
- **Onomatopoeia** – when words sound like their meaning (E.g. 'Bang!')
- **Hyperbole** – exaggeration for effect
- **Triadic structures** – when the writer uses three adjectives to describe something (E.g. 'He was tall, fat and sweaty.')
- **Symbolism** – when an object is used to represent an abstract idea / emotion / theme.
- **Irony** – the use of words to express something different from and often opposite to their literal meaning or the incongruity between what might be expected and what actually occurs.
- **Rhetorical questions** – questions asked for effect.
- **Allusion** – a short reference to a person, event, other novel etc.

3. Analysing sentence forms (only analyse these if you are very confident)s

- **Simple sentences** – a sentence with one clause (E.g. 'The cat sat on the mat')
- **Compound sentences** – a sentence with a conjunction (E.g. 'The cat sat on the mat **and** ate a fish.')
- **Multi-clausal / complex sentences** – a sentence with a subordinate clause (E.g. The cat, **who was small and black**, slipped into the room.)
- **Polysyndetic phrasing** – a sentence with makes use of lots of conjunctions (E.g. 'The man was short and fat and as he walked sweat dripped down his large forehead.')
- **Asyndetic phrasing** – a sentence or series of sentences which are not connected with conjunctions. (E.g. The man was short. He was fat. He walked slowly. As he walked, sweat dripped down his large forehead)
- **Declarative sentences** – simple statements of fact or opinion (E.g. 'I like you.')
- **Exclamative sentences** – sentences with exclamation marks (E.g. 'Shut up!')
- **Repetition**
- **Prepositional phrases** – phrases which tell you where something is (E.g. '**Under the rock** there lived an ant.')
- **Passive case** – a sentence which begins with the object (E.g. 'The boy was bitten by the dog.')
- **Active case** – a sentence which begins with the subject (E.g. 'The dog bit the boy.')

So how do I structure a Language Paper 2 question 3 response to ensure I answer it clearly?

- A) A topic sentence which picks out a technique and ATFQ.
- B) A few embedded and contextualised examples of the technique.
- C) Zoom in on words in the example and explain what the writer was trying to emphasise. ATFQ.
- D) Go into more detail about what the writer was trying to get across and perhaps link in some further evidence.
- E) Evaluate what this also shows about the writer's purpose. ATFQ.

So what does that look like for Specimen Paper A on p9-11?

- A) The writer initially uses **similes** to emphasise the sinister appearance of the coal tips.
- B) Lee describes, for example, how 'to the younger generation they had always been there, as though dumped by the hand of God' before comparing them to 'black pyramids' rising 'in the western sky'.
- C) Here, the **verb** 'dumped', along with the **noun-phrase** 'black pyramids', depict both the haphazard way in which the mining waste had been left, along with the conical appearance and colour of the coal tips themselves.
- D) Yet, perhaps more significantly, in the **figurative** idea of it being 'the hand of God', rather than a mining cooperation, that was responsible for this blight on the Welsh landscape, there is the suggestion also that the impending disaster was somehow preordained and part of their fate. Indeed, this also ties in with the **connotations** of 'black pyramids' – for there is something ominous in both the colour itself and in the **association** of the coal tips with those monuments for Egyptian Pharaohs. This is because the pyramids were, of course, not only a wonder of the ancient world, but also tombs;
- E) Lee thus **ironically** implies that the coal tips were a wonder of this small Welsh mining village, whilst equally setting up the worrying idea that the landslide would ultimately make Tip 7, like the pyramids, a tomb for the 'hundred' children from Pantglas Junior School who would be 'smothered' by that 'wave of stupefying filth' as it fell upon the village.

Q3 Revision Tasks:

- A) Read Specimen Paper A on p9 and p11. Then label the quotations below with what language features you can find.

E.g. i. This is a simile.

- i. 'To the younger generation they had always been there, **as though dumped by the hand of God**'

- ii. 'rising like black pyramids'
- iii. 'inching ominously down the mountain'
- iv. 'the newest tip, number 7, was a killer with a rotten heart'
- v. 'treacherous of all foundations'
- vi. 'fatal seeping of water'
- vii. 'mountain of moving muck'
- viii. 'wave of stupifying filth'
- ix. 'instantly smothered'

- B) Now plan what you think the writer was trying to emphasise about the coal tips in Specimen Paper A on p9 .
- C) Answer question 3 on Specimen Paper A on p11. You have 15-20 minutes to write your answer.
- D) Mark your answer using the mark-scheme on p14 and compare it with the model answer on p15.
- E) Answer question 3 on Specimen Paper B on p21-23. You have 15-20 minutes to write your answer.
- F) Mark your answer using the mark-scheme on p26 and compare it with the model answer on p27.

Q4 – Comparing writers’ methods AND ideas (16 marks – 20-25 mins)

What did the Examiners’ Report say?

- Spend around 20-25 mins on this question.
- RTFQ and ATFQ. You must comment on **methods** and **ideas** so that they don't lose marks.
- Think of this, therefore, as a combination of the skills from questions 2 and 3.
- Introductions are not needed and rarely achieve marks. You should go straight into the answer.
- You should have a variety of synonyms at your disposal. E.g. happy, sad, positive, negative - all of these are "some" and so place you in the bottom half of the mark-scheme.
- Comparison needs to be explicit, saying "however, in source B..." is not direct comparison of ideas/methods.

Q) So how do I structure a Language Paper 2 question 4 response to ensure I answer it clearly?

You could structure each paragraph like this:

- A) A topic sentence comparing the viewpoints of the two writers that ATFQ.
- B) Some embedded and contextualised quotations from Source A which show this viewpoint.
- C) Zoom in on some words / phrases / language features from these quotations, comment on the effect in detail and make inferences about what they show about the writer's perspective.
- D) A connective
- E) A point contrasting the viewpoint in Source B with what you just analysed from Source A
- F) Some embedded and contextualised quotations from Source B which show this viewpoint.
- G) Zoom in on some words / phrases / language features from these quotations, comment on the effect in detail and make inferences about what they show about the writer's perspective. Explain not only why this is different from Source A but also how it is different.
- I) Repeat in another paragraph.

Q) Can I look at an example paragraph from the question on Specimen Paper B on p23?

Q4. For this question, you need to refer to the whole of source A together with the whole of source B. Compare how the writers have conveyed their different views and experiences of the festival and fair they describe. [16 marks]

A) Whilst both Glastonbury Festival and Greenwich Fair are described as chaotic events, it is immediately clear that the two writers had very different experiences.

B) In Source A, for example, although Glastonbury seems disordered and confused, this mostly appears to be down to the weather rather than the crowds. Elizabeth Day even quotes one festival-goer, Ed Thaw, as saying it is ‘a very safe, family friendly atmosphere’ and she also emphasises how ‘the crowd remained good-humoured throughout’.

C) There is a deliberate and playful juxtaposition here with her earlier description of tents floating away, ‘chased by a group of shivering, half-naked people who look like the survivors of a natural disaster’. The hyperbolic connotations of this semantic field – with its ironic suggestion that the clearly middle-class, Pimms drinking festival-goers were somehow comparable with the victims of a flood or hurricane – is clearly intended to be self-deprecating, mocking Day’s pre-conceived ideas that the weather would ruin the event.

D) By contrast,

E) the chaos Dickens experienced at the Greenwich Fair seems to come from the people themselves, rather than the weather.

F) Dickens depicts a ‘state of perpetual bustle and noise’, metaphorically describing the crowd as being ‘dense’ and how they would swing you chaotically ‘to and fro, and in and out’.

G) Whilst initially seeming to parallel Day’s comic depiction of the festival goers as ‘survivors’, Dickens’ description lacks her wry humour. Instead, Dickens just creates a sense of disorder and confusion in a long list of noises which appear to demonstrate his enjoyment of the chaotic atmosphere:

‘the screams of women; the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos.’

This anaphoric catalogue places a particular emphasis on the onomatopoeic verbs (‘screams’, ‘shouts’, ‘clanging’, ‘firing’, ‘ringing’, ‘bellowings’, ‘squeaking’, ‘hallooing’, ‘roar’) which cumulatively build up a sense of cacophony and chaos – something which is markedly different from Day’s experience with the ‘well-spoken degree students sipping Pimms and making polite chit-chat’ at Glastonbury.

Q4 Revision Tasks:

A) Have a go at planning your answer to Specimen Paper A, question 4 on p9-11. In your plan you should mind-map:

- i. how to compare their ideas;
- ii. which quotations you will use;
- iii. what language features you can analyse in these quotations;
- iv. what inferences you can make, based on this evidence, about the two writers’ different audiences and purposes in their pieces – that is, what were they each trying to emphasise?

B) Have a go at this question. You have 20-25 mins to do this.

C) Using the mark-scheme on p15 and the model answer on p17, mark your answer.

D) Have a go at planning and doing Specimen Paper B, question 4 on page 23.

E) Using the mark-scheme on p28 and the model answer on p29, mark your answer.

Specimen Paper A – Language P2 - Insert

Source A – 20th Century literary non-fiction

This is an extract from an essay written in 1967 called *The Village that Lost its Children* by Laurie Lee. Aberfan was a small mining village in Wales. In 1966, many of its people, including children at a local school, were killed when heavy rain caused a landslide.

The Village that Lost its Children

1 Few people had ever heard of Aberfan
until disaster struck it. It was just
another of the small mining villages
lying tucked away in the South Wales
5 valleys – a huddle of anonymous
terraced houses of uniform ugliness
unrelieved except for chapel and pub.

10 Its heart was the coal-pit, and its
environment like the others – the debris
of a slowly exhausting industry: a
disused canal, some decaying rail-
tracks, a river black as the Styx¹, a
general coating of grime over roofs and
15 gardens, and the hills above blistered
with a century of mining waste.



20 Such villages learned to accept a twilight world where most of the menfolk worked down the
pits. Many died early, with their lungs full of coal-dust, and the life was traditionally grim and
perilous. Disaster, in fact, was about the only news that ever came out of the valleys – the
21 sudden explosion underground, miners entombed alive, or the silent death in the dark from
gas. Wales and the world were long hardened to such news. But not to what happened in
Aberfan.

25 A coal-mine sends to the surface more waste than coal, and a mining village has to learn to
live with it. It must be put somewhere or the mine would close, and it's too expensive to carry
it far. So the tips grow everywhere, straddling the hillsides, nudging the houses like black-
furred beasts. Almost everyone, from time to time, has seen danger in them, but mostly they
are endured as a fact of life.

27 On the mountain above Aberfan there were seven such tips. The evening sun sank early
behind them. To some of the younger generation they had always been there, as though
dumped by the hand of God. They could be seen from the school windows, immediately
30 below them, rising like black pyramids in the western sky. But they were not as solid as they
looked; it was known that several had moved in the past, inching ominously down the
mountain.

35 What was not known however was that the newest tip, number 7, was a killer with a rotten
heart. It had been begun in Easter 1958, and was built on a mountain spring, most
treacherous of all foundations. Gradually, over the years, the fatal seeping of water was
turning Tip 7 into a mountain of moving muck.

40 Then one morning, out of the mist, the unthinkable happened, and the tip came down on the
village. The children of Pantglas Junior School had just arrived in their classrooms and were
right in the path of it. They were the first to be hit by the wave of stupefying filth which
instantly smothered more than a hundred of them.

The catastrophe was not only the worst in Wales but an event of such wanton and indifferent
cruelty it seemed to put to shame both man and God.

Glossary

¹Styx – the Styx was a river in Greek mythology that was supposed to separate the world of the living from the world of the dead.

Source B – 19th Century non-fiction

This is an extract from a Victorian newspaper article published in October 1863. A minor earthquake had been felt in some parts of Great Britain.

5 We have had an Earthquake. The men of science all tell us that we have every right to expect earthquakes. This country lies on the great volcanic belt. There runs under us a huge crack in the earth's crust, – who knows how deep or how wide? A few flimsy strata¹ have fallen in and now, who knows what enormous voids, what huge quantities of imprisoned gas, what seas of molten metal, there may be only a few miles below this fair surface?

The scientists tell us that there are probably many earthquakes which we do not feel. But if a small earthquake, even an imperceptible one, why not an earthquake to destroy a metropolis²?

10 But, the earth-wave has been faint, and only a feeble echo of some distant shock, for it was not everywhere, nor was it everybody that was waked by the earthquake of Tuesday, October 6. More than half the nation has to accept the word of the rest. Yet many felt it that will never forget the feeling; and many even heard it that will carry the "awful" sound in the ear to their dying day. In some places it even did damage. It upset furniture and broke crockery. It displaced bricks, and even revealed a crack in a wall. We should not be surprised to hear of more serious damage. But if this much, why not more?

15 BRITANNIA'S³ fabled rock has been shaken from its basis. Be it only an inch or two, the ocean throne has been tilted up. Throughout the Midland counties, the earthquake appears to have been felt the most. At Birmingham walls were seen to move, and people rose from their beds to see what damage had been done. At Edgbaston successive shocks were plainly felt, houses were shaken to their foundations, "a dreadful rattle" was rather felt than heard, and people woke one another to ask the meaning. Everything around was violently agitated. The houses cracked and groaned as if the timbers had been strained. The policemen on duty saw the walls vibrate, heard everything rattle about them, and were witnesses to the universal terror of the roused sleepers.

20 In London, we are situated on a deep bed of clay, where our houses are well built, and where we are so accustomed to noises, shocks, and tremors that we are almost startled to find it calm and quiet. Noises from vast warehouses along the river banks, bathed by the muddy and dull water of the great river, while trains rush past at full speed or rumble underground uttering horrible cries and vomiting waves of smoke. London: where men work in darkness, scarcely seeing their own hands and not knowing the meaning of their labour. London: a rainy, colossal city smelling of molten metal and of soot, ceaselessly streaming and smoking in the night fog. Fog which persists and assumes different hues – sometimes ashen – sometimes black. With the lighting of the fires, it soon becomes
35 yellow and pungent, irritating the throat and eyes.

Here, on this day, a large proportion of us felt a sort of shock and shiver, and the feeling of being upheaved; but very few of us could trust our own sensations, and be sure it was something out of the usual course.

40 Who can say what strange trial of shaking or upheaving, sinking, dividing, or drying up, may await us? We know by science these isles have gone through many a strange metamorphosis⁴, and science cannot assure us that there are none more to come.

Glossary

¹strata – layers of rock

²metropolis – a major city

³Britannia – Great Britain

⁴metamorphosis – change

Specimen Paper A – Language P2 - Questions

Q1. Read again the first part of **Source A** from **lines 1 to 21**. Choose **four** statements below which are **TRUE**. **[4 marks]**

- Shade the boxes of the ones that you think are true.
 - Choose a maximum of four statements.
- A Aberfan was a well-known place in Wales.
- B The village did not have a chapel or a pub.
- C Pit waste had been building up for at least 100 years.
- D Village life centred around the coal pit.
- E Mining was a new and thriving industry.
- F Life for miners and their families was tough.
- G There wasn't much good news in Aberfan.
- H The men lived long and healthy lives.

Q2. You need to refer to **Source A** and **Source B** for this question. Both Sources give details about the places where the events occur. Use details from **both** Sources to write a summary of the differences between Aberfan and London. **[8 marks]**

Q3. You now need to refer only to Source A from lines 27 to 40. How does the writer use language to describe the coal tips? **[12 marks]**

Q4. 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 ideas and perspectives of the events that they describe. **[16 marks]**

In your answer, you could:

- compare their different ideas and perspectives
- compare the methods they use to convey their ideas and perspectives
- support your response with reference to both texts

Q5. 'Floods, earthquakes, hurricanes and landslides – we see more and more reports of environmental disasters affecting the world and its people every day.'

Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.

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

Specimen Paper A – Language P2 – Mark-schemes and Model Answers

Q1. Read again the first part of **Source A** from **lines 1 to 21**. Choose **four** statements below which are **TRUE**. [4 marks]

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

AO1	<ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
This assesses the first bullet point: identify and interpret explicit and implicit information and ideas.	
<p>A Aberfan was a well-known place in Wales. (F)</p> <p>B The village did not have a chapel or a pub. (F)</p> <p>C Pit waste had been building up for at least 100 years. (T)</p> <p>D Village life centred around the coal pit. (T)</p> <p>E Mining was a new and thriving industry. (F)</p> <p>F Life for miners and their families was tough. (T)</p> <p>G There wasn't much good news in Aberfan. (T)</p> <p>H The men lived long and healthy lives. (F)</p>	

Q2. You need to refer to **Source A** and **Source B** for this question. Both Sources give details about the places where the events occur. Use details from **both** Sources to write a summary of the differences between Aberfan and London. [8 marks]

AO1 <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts 			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
			This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive summary 7-8 marks	Shows perceptive synthesis and interpretation of both texts: <ul style="list-style-type: none"> ⊙ Makes perceptive inferences from both texts ⊙ Makes judicious references/use of textual detail relevant to the focus of the question ⊙ Statements show perceptive differences between texts 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	Aberfan is a small village that 'few people have heard of'. It is 'tucked away' in a Welsh valley. This suggests that it is almost hidden from view and would have been similarly forgotten in history had it not been for the tragedy. In contrast, London is described as a 'colossal city'. It implies it is huge and filled with activity. A place that is so large that it should be safe from a natural disaster like an earthquake. Whilst both also have rivers running through them, in Aberfan it is 'black as the Styx' which differs from London with its 'great river'. It is implied that in Aberfan its blackness comes from the natural seeping coal, but with London, it is 'muddy and dull' because of man-made waste from the many warehouses along its length.
Level 3 Clear, relevant summary 5-6 marks	Shows clear synthesis and interpretation of both texts: <ul style="list-style-type: none"> ⊙ Makes clear inferences from both texts ⊙ Selects clear references/textual detail relevant to the focus of the 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the	Aberfan is a small village. At its 'heart was the coal pit' and it seems like a harsh place to live and work. The railway tracks are 'decaying' and there is 'grime over roofs and gardens'. On the other hand, London is a 'colossal city' and has a 'great river' so it seems more vibrant. It seems fair to imply that London is noisy, with trains at 'full speed' and the constant 'rumble' of industrial activity. It differs not just in

	question ⊗ Statements show clear differences between texts	level, a student will have Level 2 and at least one of the skills descriptors.	size but in what it would be like to live there. The impression being that, despite all its noise and 'fog' it is less harsh than Aberfan, not least because of its 'well built' houses.
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 ⊗ Statements show some difference(s) between texts	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	Aberfan is a small village that 'few people have heard of' which suggests it is in the middle of nowhere whereas London is bigger with 'vast warehouses' and trains rushing past which suggests it is busier and noisier.
Level 1 Simple, limited summary 1-2 marks	Shows simple awareness from one/both texts: ⊗ Offers paraphrase rather than inference ⊗ Makes simple reference/textual details from one/both texts ⊗ Statements show simple difference between texts	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors.	Aberfan is a small village in Wales where men work in a pit. London is a rainy colossal city. It is much bigger than Aberfan.
Level 0 No marks	Students in this band will not have offered any differences Nothing to reward		

- **AO1 content may include ideas such as:**
 - ⊗ the quiet atmosphere of Aberfan and the hustle and bustle of London
 - ⊗ the harsher living conditions in Aberfan than in London
 - ⊗ the natural pollution of the small village and the man-made pollution of a large city
 - ⊗ the man-made disaster in Aberfan and the natural 'disaster' in London.

MODEL ANSWER:

Q2. You need to refer to Source A and Source B for this question. Both Sources give details about the places where the events occur. Use details from both Sources to write a summary of the differences between Aberfan and London. [8 marks]

The writer in Source A emphasises that Aberfan is a small village which 'few people have heard of' and that it is 'tucked away' in a Welsh valley. This suggests that it is almost hidden from view and would have been similarly forgotten in history had it not been for the tragedy. In contrast, London is described as a 'colossal city'. This implies it is huge and filled with activity—a place that is so large that it should be safe from a natural disaster like an earthquake. Whilst both also have rivers running through them, in Aberfan it is 'black as the Styx' which differs from London with its 'great river'. It is implied that in Aberfan its blackness comes from the natural seeping coal, but, with London, it is 'muddy and dull' because of man-made waste from the many warehouses along its length.

A further difference is that the living conditions in Aberfan seem harsher than those in London. This is apparent in how—whilst the writer in Source B does describe men 'work[ing] in darkness [...] and not knowing the meaning of their own labour'—the houses are still shown to be 'well built' and there is no mention of their lives being in danger. In the Welsh mining town, however, even the houses are described as 'of uniform ugliness' and the miners in Aberfan are also shown to constantly put their lives at risk in their jobs—with the writer noting that 'many died early' and 'the life was traditionally grim and perilous'. We can thus infer that, whilst unpleasant, life in London was, at least, considerably less dangerous than life in Aberfan.

Q3. You now need to refer only to Source A from lines 27 to 40. How does the writer use language to describe the coal tips? [12 marks]

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	How to arrive at a mark	Indicative Standard
			This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Detailed, perceptive analysis 10-12 marks	Shows detailed and perceptive understanding of language: <ul style="list-style-type: none"> ⊙ Analyses the effects of the writer's choices of language ⊙ Selects a judicious range of textual detail ⊙ Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	The writer uses language to describe the coal tips as dark, dangerous and sinister for the reader and in doing so makes effective use of personification to single out coal tip number 7 as a 'killer with a rotten heart'. Here, the emotive adjective 'rotten' creates the impression of a malevolent being. This is because 'rotten' can have several connotations, but all of them are negative. For example, it makes a link for the reader with decay, death, but just as importantly, is suggestive of evil intent. It is as if it sets out to deliberately kill the children. This is further added to by a verb phrase 'inching ominously' which suggests on-going movement, slow, imperceptible but inevitable and the adverb, 'ominously' forewarns of the disaster to come. The writer appears to draw on conventions of the horror genre to pull the reader into his account – it has a clear villain and set of victims.
Level 3 Clear, relevant explanation 7-9 marks	Shows clear understanding of language: <ul style="list-style-type: none"> ⊙ 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 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	The writer personifies the tip as a 'killer' which implies that it is a dark and threatening figure. This impression is added to when he uses an adjective to describe its 'rotten heart'. Importantly, 'rotten' makes a connection for the reader between the decay of the village and its build-up of waste in the coal tips, and a link with death. When the writer proceeds to describe the tip as 'inching ominously', his choice of verb captures its slow movement – that it was moving without being noticed with the word 'ominously' further implying that such movement was always going to lead to tragedy and couldn't be stopped.
Level 2 Some understanding and comment 4-6 marks	Shows some understanding of language: <ul style="list-style-type: none"> ⊙ Attempts to comment on the effect of language ⊙ Selects some appropriate textual detail ⊙ Makes some use of subject terminology, mainly appropriately 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	The writer uses personification when he describes the coal tip as a 'killer with a rotten heart'. This makes the reader feel that the tip is like a murderer that is creeping up on the children in the school.
Level 1 Simple, limited comment 1-3 marks	Shows simple awareness of language: <ul style="list-style-type: none"> ⊙ Offers simple comment on the effects of language ⊙ Selects simple references or textual details ⊙ Makes simple use of subject terminology, not always appropriately 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors.	The writer uses the word 'killer' to describe coal tip number 7. It is an example of personification and makes the reader think that the tip is like a person.
Level 0 No marks	Students in this band will not have offered any differences Nothing to reward		

AO2 content may include the effect of ideas such as:

- ⊙ use of description to set scene and mood

- ⊙ role of adjectives to infer danger
- ⊙ role of verbs to describe sinister movement
- ⊙ use of alliteration and personification to portray danger.

MODEL ANSWER:

Q3. You now need to refer only to Source A from lines 27 to 40. How does the writer use language to describe the coal tips? [12 marks]

The writer initially uses **similes** to emphasise the sinister appearance of the coal tips. Lee describes, for example, how ‘to the younger generation they had always been there, as though dumped by the hand of God’ before comparing them to ‘black pyramids’ rising ‘in the western sky’. Here, the **verb** ‘dumped’, along with the **noun-phrase** ‘black pyramids’, depict both the haphazard way in which the mining waste had been left, along with the conical appearance and colour of the coal tips themselves. Yet, perhaps more significantly, in the **figurative** idea of it being ‘the hand of God’, rather than a mining cooperation, that was responsible for this blight on the Welsh landscape, there is the suggestion also that the impending disaster was somehow preordained and part of their fate. Indeed, this also ties in with the **connotations** of ‘black pyramids’—for there is something ominous in both the colour itself and in the **association** of the coal tips with those monuments for Egyptian Pharaohs. This is because the pyramids were, of course, not only a wonder of the ancient world, but also tombs; Lee thus **ironically** implies that the coal tips were a wonder of this small Welsh mining village, whilst equally setting up the worrying idea that the landslide would ultimately make Tip 7, like the pyramids, a tomb for the ‘hundred’ children from Pantglas Junior School who would be ‘smothered’ by that ‘wave of stupefying filth’ as it fell upon the village.

The dark and dangerous nature of the coal tips is, however, even more explicit in the **extended personification** of tip number 7 as a ‘killer with a rotten heart’. Here, the **emotive adjective** ‘rotten’ creates the impression of a malevolent being—conveying literally the unstable nature of the tip itself which led to the landslide, and **figuratively** the suggestion of evil intent, as if it had agency to deliberately kill the children. This is further added to by a **verb phrase** ‘inching ominously’ which suggests ongoing movement—slow, imperceptible but inevitable—and the adverb, ‘ominously’, which forewarns of the disaster to come. The writer thus appears to draw on conventions of the **horror genre** to pull the reader into their account—it has a clear villain and set of victims.

Q4. 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 ideas and perspectives of the events that they describe. [16 marks]

In your answer, you could:

- compare their different ideas and perspectives
- compare the methods they use to convey their ideas and perspectives
- support your response with reference to both texts

AO3			
Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed	<ul style="list-style-type: none"> ⊙ Compares ideas and perspectives in a perceptive way ⊙ Analyses how writers’ methods are used 	At the top of the level, a student’s response will meet all of the skills	The writer of Source A seems dispassionate at first as he paints the picture of gloomy, isolated Aberfan as it lies ‘tucked away’ from sight and mind. The verb ‘tucked’ is more usually associated with being tucked up in bed and tends to have more positive connotations of safety and warmth. But here, the writer uses it differently, perhaps to

13-16 marks	<ul style="list-style-type: none"> ⊗ Selects a range of judicious supporting detail from both texts ⊗ Shows a detailed understanding of the different ideas and perspectives in both texts 	<p>descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>imply complacency. He reinforces this view when he creates the sense of a malevolent 'killer' stalking its victims. He sees this disaster as 'cruel' and a 'shame' on 'God and man'. This time, the emotive connotations of shame link with God to suggest a biblical connection as with the shaming of sinners. In contrast, the writer of Source B mocks the idea of the earthquake, which seems so minor it was hardly noticed in London. One method he uses is exaggeration where he describes the incident out of all proportion, with the Midlands for example, where it merely 'broke crockery'. The reference to broken crockery is hardly momentous yet through it, the writer cleverly understates the threat at this point, something he escalates later in his report when he asks the rhetorical question: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reveals the writer's view of the potential dangers a future earthquake might bring. Just as a defendant is put on trial for life, so he seems to imply that next time a similar earthquake might lead to loss of lives and so should be taken more seriously.</p>
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> ⊗ 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 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>In Source A, the writer is concerned that the disaster is shocking and should not have happened in the first place. He describes the village as a dangerous place to live and work and makes the point about the tips 'Almost everyone has ... seen danger in them, but mostly they are endured as a fact of life'. His choice of the word 'endured' implies that its people have put up with a lot of hardship and are brave, but shouldn't have had to face the tragedy of the landslide. However the writer in Source B is worried about more serious earthquakes happening in the future. He engages the reader more with rhetorical questions when he asks: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reinforces the idea of hardships and dangers which may continue with future earthquakes.</p>
Level 2 Some, attempts 5-8 marks	<ul style="list-style-type: none"> ⊗ 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 ⊗ Identifies some different ideas and perspectives 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>In Source A, the writer is shocked and saddened by what happened. He describes the events as a 'disaster' and gives the impression that the village is a dark and dangerous place. In comparison, in Source B the writer is worried about more serious earthquakes happening in the future. One method he uses is a rhetorical question when he asks: 'who can say what strange trial ... may await us?' suggesting this kind of disaster or worse might happen again.</p>
Level 1 Simple, limited 1-4 marks	<ul style="list-style-type: none"> ⊗ Makes simple cross reference of ideas and perspectives ⊗ Makes simple identification of writers' methods ⊗ Makes simple references/ textual details from one or both texts ⊗ Shows simple awareness of ideas and/or perspectives 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The writer of Source A seems shocked about what happened at Aberfan. He wants us to feel sorry for the children who died. He tells us that 'disaster struck' the village and uses words like 'danger'. Whereas the writer of Source B seems worried that another earthquake might happen again soon.</p>
Level 0 No marks	<p>No ideas offered about the differences Nothing to reward</p>		

AO3 content may include ideas such as:

- ⊗ what the purpose is of each text

- ⊙ what impact the writer intends to have on the reader
- ⊙ how seriously the events are presented
- ⊙ who is to blame for the events
- ⊙ how involved the writers are in the events.

And comment on methods such as:

- ⊙ comparing language: vivid description, hyperbole, scientific terminology, imagery and language for emotive effect
- ⊙ comparing structure: sequence of events, narrative focus, sentence structures, use of tenses and shifts in focus
- ⊙ comparing tone: seriousness, intensity, drama, excitement, intimacy, formality, anger and sadness.

MODEL ANSWER:

Q4. 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 ideas and perspectives of the events that they describe. [16 marks]

In your answer, you could:

- **compare their different ideas and perspectives**
- **compare the methods they use to convey their ideas and perspectives**
- **support your response with reference to both texts**

The writer of Source A seems dispassionate at first as he paints the picture of gloomy, isolated Aberfan as it lies ‘tucked away’ from sight and mind. The verb ‘tucked’ is more usually associated with being tucked up in bed and tends to have more positive connotations of safety and warmth. But here, the writer uses it differently, perhaps to imply complacency. He reinforces this view when he creates the sense of Tip 7 as a malevolent ‘killer’ stalking its victims. He also sees this disaster as ‘cruel’ and a ‘shame’ on ‘God and man’. This time, the emotive connotations of shame link with God to suggest a biblical connection as with the shaming of sinners. By contrast, the writer of Source B mocks the idea of the earthquake, which seems so minor it was hardly noticed in London. One method he uses is exaggeration where he describes the incident out of all proportion, with the Midlands for example, where it merely ‘broke crockery’. The reference to broken crockery is hardly momentous, yet through it, the writer cleverly understates the threat at this point—something he escalates later in his report when he asks the rhetorical question: ‘who can say what strange trial ... may await us?’ Here the reference to ‘trial’ reveals the writer’s view of the potential dangers a future earthquake might bring. Just as a defendant is put on trial for life, so he seems to imply that next time a similar earthquake might lead to loss of lives and so should be taken more seriously.

A further difference between the two writers’ perspectives on the events they describe is in their respective suggestions of who is to blame. Whilst the use of the passive (relating how ‘disaster struck’) and the simile (describing the coal tips as being seemingly ‘dumped by the hand of God’) initially seem to elide the agency of the mining co-operation, there are clear hints as to who is really to blame. The writer emphasises, for example, that it was ‘too expensive’ for the company to dispose properly of the mining waste. From this, it is certainly possible to draw the inference that the mining companies valued their economic prosperity over the lives of their workers. Nevertheless, it is important to note that the writer does not explicitly criticise these companies, nor does he even name them—something which is perhaps indicative of a reluctance to directly apportion blame for the tragedy. The earthquake in Source B is, of course, markedly different as it is presented throughout as a natural disaster. The writer’s use of the passive case here is thus maybe less surprising than it was in Source A—emphasising how ‘Britannia’s fabled rock has been shaken from its basis’, how ‘at Edgbaston successive shocks were plainly felt’, how ‘houses were shaken to their foundations’—as it highlights how no one was responsible for what happened.

Indeed, it is certainly interesting to note how, despite the mining company clearly being at fault in the Aberfan

disaster, in both Sources the writers actually focus quite similarly on the *natural* processes that explain the two events. In Source A, the writer explains how Tip 7 had been ‘build on a mountain spring’ and that it was this which transformed it into a ‘killer with a rotten heart’ – personifying the dump with a malign agency, as if it set out to kill the Aberfan children. In Source B, whilst the writer likewise explains the natural processes underlying the earthquake, the language is more scientific and less saturated in elaborate conceits: ‘There runs under us a huge crack in the Earth’s crust’; ‘The country lies on the great volcanic belt’. This difference in tone ties in with the different purposes of the two pieces – for whilst the journalist in Source A writes quite seriously about the human tragedy of the landslide and tried to dramatise the disaster for his readers, in Source B the tone is more one of detached interest at such an unusual occurrence in the UK.

Q5. ‘Floods, earthquakes, hurricanes and landslides – we see more and more reports of environmental disasters affecting the world and its people every day.’

Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.

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

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	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content <ul style="list-style-type: none"> ⊙ Register is convincing and compelling for audience ⊙ Assuredly matched to purpose ⊙ Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation <ul style="list-style-type: none"> ⊙ 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 	At the top of the upper range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student’s response will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4.
	Lower Level 4 19-21 marks	Content <ul style="list-style-type: none"> ⊙ Register is convincingly matched to audience ⊙ Convincingly matched to purpose ⊙ Extensive vocabulary with evidence of conscious crafting of linguistic devices Organisation <ul style="list-style-type: none"> ⊙ Varied and effective structural features ⊙ Writing is highly engaging, with a range of developed complex ideas ⊙ Consistently coherent paragraphs with integrated discourse markers 	At the top of the lower range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student’s response will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4.
Level 3 13-18 marks Consistent,	Upper Level 3	Content <ul style="list-style-type: none"> ⊙ Register is consistently matched to audience ⊙ Consistently matched to purpose ⊙ Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices 	At the top of the upper range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student’s response will have the lower

Clear	16-18 marks	Organisation <ul style="list-style-type: none"> ⊙ Effective use of structural features ⊙ Writing is engaging, using a range of clear connected ideas ⊙ Coherent paragraphs with integrated discourse markers 	range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3
	Lower Level 3 13-15 marks	Content <ul style="list-style-type: none"> ⊙ Register is generally matched to audience ⊙ Generally matched to purpose ⊙ Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation <ul style="list-style-type: none"> ⊙ Usually effective use of structural features ⊙ Writing is engaging, with a range of connected ideas ⊙ Usually coherent paragraphs with range of discourse markers 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have the upper range of Level 2 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 3.</p>
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content <ul style="list-style-type: none"> ⊙ Some sustained attempt to match register to audience ⊙ Some sustained attempt to match purpose ⊙ Conscious use of vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> ⊙ Some use of structural features ⊙ Increasing variety of linked and relevant ideas ⊙ Some use of paragraphs and some use of discourse markers 	<p>At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the upper range, a student's response will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2.</p>
	Lower Level 2 7-9 marks	Content <ul style="list-style-type: none"> ⊙ Attempts to match register to audience ⊙ Attempts to match purpose ⊙ Begins to vary vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> ⊙ Attempts to use structural features ⊙ Some linked and relevant ideas ⊙ Attempt to write in paragraphs with some discourse markers, not always appropriate 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2.</p>
Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	Content <ul style="list-style-type: none"> ⊙ Simple awareness of register/audience ⊙ Simple awareness of purpose ⊙ Simple vocabulary; simple linguistic devices Organisation <ul style="list-style-type: none"> ⊙ Evidence of simple structural features ⊙ One or two relevant ideas, simply linked ⊙ Random paragraph structure 	<p>At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the upper range, a student's response will have the lower range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1.</p>
	Lower Level 1 1-3 marks	Content <ul style="list-style-type: none"> ⊙ Occasional sense of audience ⊙ Occasional sense of purpose ⊙ Simple vocabulary Organisation <ul style="list-style-type: none"> ⊙ Limited or no evidence of structural features ⊙ One or two unlinked ideas ⊙ No paragraphs 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have at least one of the skills descriptors for Content and Organisation from lower Level 1.</p>
Level 0 No marks	Students will not have offered any meaningful writing to assess Nothing to reward		

AO6 Technical Accuracy		
Candidates 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	How to arrive at a mark
Level 4 13-16 marks	<ul style="list-style-type: none"> ⊗ 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 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
Level 2 5-8 marks	<ul style="list-style-type: none"> ⊗ 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 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>
Level 1 1-4 marks	<ul style="list-style-type: none"> ⊗ 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 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.	

Look at the table below, provided by the Chief Examiner, for more information on how to differentiate between levels 2 and 3.



Awarding marks for Technical Accuracy (AO6)

Skill descriptor	Level 2 (5-8 marks)	Level 3 (9-12 marks)
Sentence demarcation	<p>Mostly secure and sometimes accurate demarcation</p> <ul style="list-style-type: none"> • Sentences should make grammatical sense, but will not always have correct demarcation, eg using commas rather than full stops to end sentences 	<p>Mostly secure and mostly accurate demarcation</p> <ul style="list-style-type: none"> • Sentences should be grammatically correct and demarcated with appropriate punctuation, although there may be an occasional error
Punctuation	<p>Some control of a range of punctuation</p> <ul style="list-style-type: none"> • Will try to use apostrophes, commas, question marks or exclamation marks etc, but likely to be used inaccurately or inappropriately in places 	<p>A range of punctuation used mostly with success</p> <ul style="list-style-type: none"> • Will use apostrophes, commas, question marks or exclamation marks etc appropriately, with only an occasional error
Sentence forms	<p>Attempts a variety of sentence forms</p> <ul style="list-style-type: none"> • Will try to use question forms, short sentences or patterns of sentences etc rather than just statements • Sentence forms often over-used or inappropriate 	<p>Uses a variety of sentence forms for effect</p> <ul style="list-style-type: none"> • Uses a variety of sentence forms for clearly identifiable effect, eg to engage, to create impact, to reinforce etc • Sentence forms used appropriately; not over-used
Use of Standard English	<p>Some use of Standard English</p> <ul style="list-style-type: none"> • But may slip several times into use of regional or informal grammatical structures or vocabulary 	<p>Mostly uses Standard English appropriately</p> <ul style="list-style-type: none"> • Rarely uses regional or informal grammatical structures or vocabulary, unless used deliberately for effect
Control of agreement	<p>Some control of agreement</p> <ul style="list-style-type: none"> • But will make some errors in the use of verbs, tenses, pronouns or prepositions etc • Response is not always easy to read fluently 	<p>Mostly controlled agreement</p> <ul style="list-style-type: none"> • Rarely makes any errors in the control of grammatical structures • Response should read clearly and fluently throughout
Spelling	<p>Some accurate spelling of complex words</p> <ul style="list-style-type: none"> • But will make errors, particularly in irregular spelling • Typical examples of complex regular words: absolutely, dangerous, dictionary etc 	<p>Generally accurate spelling, including irregular words</p> <ul style="list-style-type: none"> • Will make some spelling errors, but not frequently • Typical examples of complex irregular words: adolescent, controversial, discipline etc
Use of vocabulary	<p>Varied use of vocabulary</p> <ul style="list-style-type: none"> • Evidence of a wider vocabulary but not always used according to the precise meaning of the words 	<p>Increasingly sophisticated use of vocabulary</p> <ul style="list-style-type: none"> • Evidence of a wider vocabulary, used precisely and appropriately according to the meaning of the words

Specimen Paper B – Language P2 – Insert

Source A - 21st Century non-fiction

Elizabeth Day has been sent to report on the 2005 Glastonbury Festival¹ for a Sunday newspaper.

Are we having fun yet?

5 Anton is standing knee-deep in tea-coloured water. He is covered in a slippery layer of dark-brown mud, like a gleaming otter emerging from a river-bed. The occasional empty bottle of Somerset cider wafts past his legs, carried away by the current. "I mean," he says, with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you find all this?"

10 He sweeps his arm in a grandiose arc, encompassing a scene of near-total devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave.

15 But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site
20 was - like Anton - to resign oneself to getting very dirty indeed.

25 Everything else might have been damp, but the crowd remained impressively good-humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms² and making polite chit-chat.

The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubrioness to the proceedings by performing in tuxedo³ jackets and glitter.

30 But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig⁴ is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily.

35 Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.

¹Glastonbury Festival – a famous pop-music festival held in the summer in Somerset

²Pimms – a pink alcoholic drink, often drunk with ice in the summer

³tuxedo – a black or white, formal jacket, usually worn in the evening

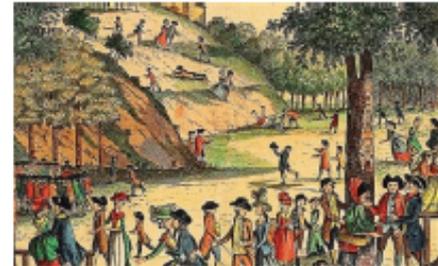
⁴afro-wig – a curly wig with a rounded shape



Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he enjoyed.

The road to Greenwich during the whole of Easter Monday is in a state of perpetual bustle and noise. Cabs, hackney-coaches¹, 'shay' carts², coal-waggons, stages, omnibuses³, donkey-chaises² - all crammed with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded
5 with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants,
10 who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.



The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory⁴,
15 and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring⁵,' and 'Threading my Grandmother's Needle⁵,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different
20 feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal⁶ table, on which are exposed pennyworths of pickled salmon (fennel⁷
25 included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of
30 penny dittos⁸, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three murders and a ghost), a
35 pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes
40 up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.

¹hackney coaches – a horse-drawn carriage for hire

²shay carts / ²donkey chaises – a lightweight, open horse-drawn carriage

³omnibuses – a large (in this case horse-drawn) bus for public transport

⁴Observatory – Greenwich is the location of a famous astronomical observatory situated on top of a hill

⁵Kiss in the Ring / ⁵Threading my Grandmother's Needle – traditional childrens' games

⁶deal – a softwood timber such as pine

⁷fennel – an edible plant with an aniseed flavour

⁸penny dittos – (presumably) short pieces of music/songs

Specimen Paper B – Language P2 - Questions

Q1. Read again the first part of source A, lines 1 to 14. [4 marks]

Choose four statements below which are TRUE.

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

- | | |
|---|--------------------------|
| A Anton is standing in water, covered in mud. | <input type="checkbox"/> |
| B Anton is being carried away by the current. | <input type="checkbox"/> |
| C Glastonbury is a scene of near-total devastation. | <input type="checkbox"/> |
| D The moorings of the tents are floating down the hillside. | <input type="checkbox"/> |
| E The writer is shivering and caught in a thunderstorm. | <input type="checkbox"/> |
| F Half-naked people are running after their tents. | <input type="checkbox"/> |
| G At first, the writer was not pleased to be sent to Glastonbury. | <input type="checkbox"/> |
| H The writer was not surprised to find it was wet and muddy. | <input type="checkbox"/> |

Q2. You need to refer to **source A** and **source B** for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different. Use details from **both** sources to write a summary of the differences. **[8 marks]**

Q3. You now need to refer only to source B, Dickens' description of the fair itself (from line 19 to the end). How does Dickens use language to make you, the reader, feel part of the fair? **[12 marks]**

Q4. For this question, you need to refer to the whole of source A together with the whole of source B.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe. **[16 marks]**

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with quotations from both texts.

Q5. 'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.' Write a letter to your local newspaper in which you argue for or against this statement.

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

Specimen Paper B – Language P2 – Mark-schemes and Model Answers

Q1. Read again the first part of source A, lines 1 to 14. [4 marks]

Choose four statements below which are TRUE.

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

AO1	<ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
This assesses the first bullet point: identify and interpret explicit and implicit information and ideas.	
A	Anton is standing in water, covered in mud. (T)
B	Anton is being carried away by the current. (F)
C	Glastonbury is a scene of near-total devastation. (T)
D	The moorings of the tents are floating down the hillside. (F)
E	The writer is shivering and caught in a thunderstorm. (F)
F	Half-naked people are running after their tents. (T)
G	At first, the writer was not pleased to be sent to Glastonbury. (T)
H	The writer was not surprised to find it was wet and muddy. (F)

Q2. You need to refer to source A and source B for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different. Use details from **both** sources to write a summary of the differences. [8 marks]

AO1			
<ul style="list-style-type: none"> • Identify and Interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts 			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
			This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive summary 7-8 marks	Shows perceptive synthesis and interpretation of both texts: <ul style="list-style-type: none"> ⊙ Makes perceptive inferences from both texts ⊙ Makes judicious references/use of textual detail relevant to the focus of the question ⊙ Statements show perceptive differences between texts 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	There are similar things to see and do at the two places but they happen in very different ways; music is an example. There are bands at Greenwich, each with three drums, all play 'different tunes at the same time' so it sounds like disorganised chaos and just a cacophony adding to the confusion. At Glastonbury, we get a different idea of the bands: The Killers 'perform in tuxedo jackets and glitter' and Chas and Dave sing along 'to packed audiences' in the 'dance tent', so this seems like 'rock 'n' roll' but is organised, with spectators actually watching. This creates a more refined atmosphere than at Greenwich.
Level 3 Clear, relevant summary 5-6 marks	Shows clear synthesis and interpretation of both texts: <ul style="list-style-type: none"> ⊙ Makes clear inferences from both texts ⊙ Selects clear references/textual detail relevant to the focus of the question ⊙ Statements show clear differences between texts 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	The main thing to see and hear at Glastonbury is the music, with a list of the top bands playing including the rock band, The Killers. Also The White Stripes, who behave like a proper rock band by throwing a guitar to the ground. At Greenwich Fair there are also bands playing, but a main attraction is the stalls selling toys and food, such as the stall selling 'real spicenuts' with 'un-bonneted young ladies' whose job is to lure you there to buy some.
Level 2 Some attempts at summary	Shows some interpretation from one/both texts: <ul style="list-style-type: none"> ⊙ Attempts some inference(s) from one/both texts ⊙ Selects some appropriate 	At the top of the level, a student's response will meet all of the skills descriptors.	At Greenwich Fair there are lots of stalls, 'gaily lighted up' selling toys and things to eat, whereas there are lots of well-known bands playing at Glastonbury, suggesting that it is more about music.

3-4 marks	references/textual detail from one/both texts ◎ Statements show some difference(s) between texts	At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	
Level 1 Simple, limited summary 1-2 marks	Shows simple awareness from one/both texts: ◎ Offers paraphrase rather than inference ◎ Makes simple reference/textual details from one/both texts ◎ Statements show simple difference between texts	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors.	Glastonbury has bands like The White Stripes and Elvis Costello to see. The Greenwich Fair has lots of stalls selling things like gingerbread and toys.
Level 0 No marks	Students in this band will not have offered any differences Nothing to reward		

AO1 Content may include ideas such as:

- the different types of musical things / bands to be seen at each event
- the various stalls and Richardson's booth at Greenwich and what can be seen and done there compared with ...
- the various areas, e.g. Lost Vagueness and Chapel of Love and Loathing disc-jockey booth at Glastonbury.◎ the man-made disaster in Aberfan and the natural 'disaster' in London.

MODEL ANSWER:

Q2. You need to refer to source A and source B for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different. Use details from both sources to write a summary of the differences. [8 marks]

Although both the Glastonbury Festival and the Greenwich Fair clearly come across as hugely popular events, their contexts make them markedly different. In Source A, for example, Elizabeth Day writes about how Glastonbury centres on music—she notes that 'the acts for 2005' included 'Coldplay, Elvis Costello and the American rock band The Killers', whilst the 'Lost Vagueness area' played 'a constant stream of Elvis songs'. This seems indicative of the range of music available, bringing different styles together—from pop to rock 'n' roll to alternative. This is, of course, markedly different from the depiction of Greenwich Fair in Source B which is more theatrical—involving not only music, but also plays, shops, pantomimes and various other dramatic presentations. Indeed, even the music itself at Greenwich is very different. There are bands at Greenwich, each with three drums, that all play 'different tunes at the same time'. From this we can infer that it must have sounded more like chaos and cacophony and very different from the implied sophistication in the more refined atmosphere of Glastonbury where The Killers 'perform in tuxedo jackets and glitter' and Chas and Dave sing along 'to packed audiences'. Unlike the spectators at the Greenwich Fair, the audience at Glastonbury thus seem to actually have been watching and listening to the performers.

There is also an evident contrast in the depictions of the atmosphere at the two events. At Glastonbury, despite the deluge and the mud which left festival goers looking 'like the survivors of a natural disaster', Day emphasises how it has a safe, 'family-friendly' atmosphere which remains 'good humoured throughout' and where, along with listening to music, people ate at a 1950s style diner—accompanied by 'fancy-dress rock 'n' roll dancers'. She likewise writes of 'well-spoken degree students sipping Pimms' on the train to the festival—implying the crowds have a degree of sophistication at least, even in their revelry. However, this does not seem to be the case at Greenwich Fair. Charles Dickens describes it with 'the firing of pistols, the ringing of bells, the bellowings of speaking trumpets' among other things. In fact, in the idea that the 'public-houses' were the 'chief place of resort in the daytime', the writer also emphasises that the festival centred on alcohol and drunkenness, which certainly contrasts with the 'family-friendly atmosphere' of Glastonbury. Nonetheless,

like Glastonbury, Dickens does emphasise how everyone seems to be having fun and the wide range of food ('real spice nuts', 'gingerbread'), the 'toys', the circus acts and 'wild beast shows' do suggest that, despite its riotous atmosphere, this festival was similarly aimed at families.

Q3. You now need to refer only to source B, Dickens' description of the fair itself (from line 19 to the end).

How does Dickens use language to make you, the reader, feel part of the fair? [12 marks]

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	How to arrive at a mark	Indicative Standard
			This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Detailed, perceptive analysis 10-12 marks	Shows detailed and perceptive understanding of language: <ul style="list-style-type: none"> ⊗ Analyses the effects of the writer's choices of language ⊗ Selects a judicious range of textual detail ⊗ Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	The second person direct address with the instruction to 'imagine yourself' draws the modern reader into the excitement of the past. Also the description of "Richardson's" is seductive for the reader: the phrase 'brightly illuminated lamps' and 'immense booth' suggest a promise – of drama and expectation – about what could be inside that cavernous place. The image of 'pots of burning fat' has a bizarre but authentic effect on the senses of both smell and sight – melodramatic and intriguing of itself for the modern reader, since burning fat has connotations of danger and error rather than entertainment. The authentic direct speech of the man, which enhances his 'countryman's' dress, is engaging for the reader, who is also then enticed to 'come for'erd'. The adjective, 'tragic' and the noun, 'swell', attached to the professionals who 'foot it to perfection', suggest that their performance is beautifully contrived both on and off the stage.
Level 3 Clear, relevant explanation 7-9 marks	Shows clear understanding of language: <ul style="list-style-type: none"> ⊗ 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 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	Dickens' use of the pronoun 'you' in 'Five minutes walking brings you to the fair' has the effect of putting the reader firmly in the action and events, and the time reference of 'Five minutes' hurries the reader along quickly to the 'fair itself'. The description of the stalls as 'gaily lighted up' gives the sense of a bright, colourful and seductive scene which is also suggested by the word 'attractive' in the phrase 'the most attractive goods'. The alliteration in 'pennyworths of pickled salmon' helps it seem mouth-watering, whereas the word 'bilious' in species of snail floating in a somewhat bilious-looking green liquid' is revolting and also makes the reader feel sick.
Level 2 Some understanding and comment 4-6 marks	Shows some understanding of language: <ul style="list-style-type: none"> ⊗ Attempts to comment on the effect of language ⊗ Selects some appropriate textual detail ⊗ Makes some use of subject terminology, mainly appropriately 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	The writer uses a list of descriptive nouns: 'the screams of the women, the shouts of the boys, the clanging of gongs ...' to build up the idea of noise and excitement for the reader. It says, 'you are in the very centre and heart of the fair' which has the effect of making the reader feel they were in the middle of it.
Level 1 Simple, limited comment	Shows simple awareness of language: <ul style="list-style-type: none"> ⊗ Offers simple comment on the effects of language ⊗ Selects simple references or textual 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will	It says the stalls were 'gaily lighted up' which makes you think they were bright. The writer uses a list to show that there were lots of things to see and buy, so making you feel that you were there.

1-3 marks	details © Makes simple use of subject terminology, not always appropriately	have at least one of the skills descriptors.	
Level 0 No marks	Students in this band will not have offered any differences Nothing to reward		

AO2 Content may include the effect of ideas such as:

- Dickens' use of descriptive words and phrases, imagery and extended vocabulary
- Dickens' use of linguistic features and devices such as lists and alliteration
- Dickens' evocation of atmosphere and character
- the extent to which the reader feels affected, involved, engaged with the text.

MODEL ANSWER:

Q3. You now need to refer only to source B, Dickens' description of the fair itself (from line 19 to the end). How does Dickens use language to make you, the reader, feel part of the fair? [12 marks]

From the beginning of the extract, Dickens gives a **detailed sensory description** to invite the reader into the atmosphere of the 1839 Greenwich Fair. This is particularly effective because of his use of the **second person direct address**—using the **imperative** 'imagine yourself' to draw the modern reader into the excitement of the past. He follows this with a **long list** of the different sounds associated with the festivities:

'the screams of women; the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos.'

This **anaphoric catalogue** places a particular emphasis on the **onomatopoeic verbs** ('screams', 'shouts', 'clanging', 'firing', 'ringing', 'bellowings', 'squeaking', 'hallooing', 'roar') which cumulatively build up a sense of cacophony and chaos and set up the idea of these noises encompassing the visitor at the 'heart of the fair'. In fact, in the **personified** 'bellowings of the speaking-trumpets' and the 'shouts' and 'screams' of the revellers, there is also the suggestion of the noises being overwhelming and confusing; that is to say, Dickens focuses simply on unintelligible sounds, like the 'hallooing of showmen', rather than specific things people are saying, in order to make the reader understand the bustle and chaos of the atmosphere.

This is then followed with the **evocative description** of 'Richardson's', with its 'large stage' and 'immense booth', its 'brightly illuminated lamps' and 'pots of burning fat'; the **pre-modifying adjectives** here create a promise—of drama and expectation—about what could be inside the cavernous place. The image of 'pots of burning fat' has a bizarre but authentic effect on the senses of both sight and smell which would be melodramatic and intriguing for the modern reader, since burning fat has **connotations** of danger and error rather than entertainment. The **authentic direct speech** of the man, which enhances his 'countryman's' dress, is also engaging for the reader, who is enticed to 'come for'erd'. The **adjective**, 'tragic' and the **noun**, 'swell', attached to the professionals who 'foot it to perfection', then suggest that their performance is beautifully contrived both on and off the stage.

Q4. For this question, you need to refer to the whole of source A together with the whole of source B.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe. [16 marks]

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with quotations from both texts.

AO3
Compare writers' ideas and perspectives and how they are conveyed, across two or more texts.

Level	Skills Descriptors	Indicative Standard
		This indicative standard is not a model answer, nor a complete response. Nor

		does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed 13-16 marks	<ul style="list-style-type: none"> Shows a detailed understanding of the differences between the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Select a range of judicious quotations from both texts 	<p>The journeys to the events have been presented from very different perspectives. Dickens describes a 'state of perpetual bustle and noise', and vehicles 'crammed with people ... at utmost speed' making the journey seem risky, perhaps dangerous, even lethal, but does so employing an extended list of lively sights and sounds, whereas Elizabeth Day, whose general tone is one of wry humour, describes her train journey to Castle Cary as the height of civilised calm, sophistication and quiet, with students 'sipping Pimms and making polite chit-chat'.</p> <p>This difference is connected to other events: The 'extremely dense crowd' would be common to both, but Dickens describes an invitation to the reader to be swung chaotically 'to and fro, and in and out'. Elizabeth Day presents a different, civilised and controlled, 21st century version: 'It's a very safe, family-friendly atmosphere' says Ed Thaw, and 'the crowd remained good-humoured throughout.' She cites peoples thoughts to reinforce her changing perspective. This perspective is, in contrast to the 19th century, '...almost nice'.</p>
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> Shows a clear understanding of the differences between ideas and perspectives Compares ideas and perspectives in a clear and relevant way Explains clearly how methods are used to convey ideas and perspectives Selects relevant quotations to support from both texts 	<p>From Elizabeth Day's perspective, the idea of going to Glastonbury was one of 'undiluted horror', and her use of words like 'horror', 'devastation' and 'terrible natural disaster' to describe the scene reinforce this initial view. However, this changes as she realises that the experience is not as bad as she feared and language choices vary accordingly to describing Glastonbury as 'almost civilised' and, at the end, 'almost nice'.</p> <p>Dickens, on the other hand is positive, enthusiastic, and joyful about the Fair all the way through. Although he describes ladies 'screaming', complete chaos and a dangerous crowd 'swinging you to and fro', the tone is always one of joy and celebration and actually positive.</p>
Level 2 Some, attempts 5-8 marks	<ul style="list-style-type: none"> Identifies some differences between the ideas and perspectives Attempts to compare ideas and perspectives Some comment on how methods are used to convey ideas and perspectives Selects some quotations/references, not always support (from one or both texts) 	<p>Elizabeth Day thought Glastonbury was a nightmare when she got there because she describes the place as 'a scene of near devastation' and that the people 'look like survivors of a terrible disaster'.</p> <p>On the other hand, Dickens finds the Fair good fun and even says that dragging 'young ladies up the steep hill' and then dragging them down again, was amusing.</p>
Level 1 Simple, limited 1-4 marks	<ul style="list-style-type: none"> Simple awareness of different ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references of textual details from one or both texts 	<p>Elizabeth Day describes Glastonbury as being muddy and writes about seeing the music and other events, some of which she liked.</p> <p>Dickens also describes events and music enjoyed at Greenwich Fair but the music was different to Glastonbury.</p>
Level 0 No marks	No ideas offered about the differences Nothing to reward	

AO3 Content may include the ideas such as:

- Elizabeth Day's reluctance to go to Glastonbury and her choice of words and phrases to signal that
- Elizabeth Day's generally ironic / sardonic humour which designates the tone of her piece
- the change in the view Elizabeth Day has of the event, which affects the way she conveys the experience
- Dickens' (by contrast) consistent enthusiasm which determines his language and tone
- some obvious differences in what the writers do – the journey, the crowds, the entertainments etc.

MODEL ANSWER:

Q4. For this question, you need to refer to the whole of source A together with the whole of source B. Compare how the writers have conveyed their different views and experiences of the festival and fair they describe. [16 marks]

- compare their different views and experiences**
- compare the methods they use to convey those views and experiences**
- support your ideas with quotations from both texts.**

Whilst both Glastonbury Festival and Greenwich Fair are described as chaotic events, it is immediately clear that the two writers had very different experiences. In Source A, for example, although Glastonbury seems disordered and confused, this mostly appears to be down to the weather rather than the crowds. Elizabeth Day even quotes one festival-goer, Ed Thaw, as saying it is ‘a very safe, family friendly atmosphere’ and she also emphasises how ‘the crowd remained good-humoured throughout’. There is a deliberate and playful juxtaposition here with her earlier description of tents floating away, ‘chased by a group of shivering, half-naked people who look like the survivors of a natural disaster’. The hyperbolic connotations of this semantic field—with its ironic suggestion that the clearly middle-class, Pimms drinking festival-goers were somehow comparable with the victims of a flood or hurricane—is clearly intended to be self-deprecating, mocking Day’s pre-conceived ideas that the weather would ruin the event.

By contrast, the chaos Dickens experienced at the Greenwich Fair seems to come from the people themselves, rather than the weather. Dickens depicts a ‘state of perpetual bustle and noise’, metaphorically describing the crowd as being ‘dense’ and how they would swing you chaotically ‘to and fro, and in and out’. Whilst initially seeming to parallel Day’s comic depiction of the festival goers as ‘survivors’, Dickens’ description lacks her wry humour. Instead, Dickens just creates a sense of disorder and confusion in a long list of noises which appear to demonstrate his enjoyment of the chaotic atmosphere:

‘the screams of women; the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos.’

This anaphoric catalogue places a particular emphasis on the onomatopoeic verbs (‘screams’, ‘shouts’, ‘clanging’, ‘firing’, ‘ringing’, bellowings’, ‘squeaking’, ‘hallooing’, ‘roar’) which cumulatively build up a sense of cacophony and chaos—something which is markedly different from Day’s experience with the ‘well-spoken degree students sipping Pimms and making polite chit-chat’ at Glastonbury.

There is also an evident contrast between Day’s evident reluctance to attend Glastonbury Festival and Dickens’ consistent enthusiasm for the Greenwich Fair which comes across in his language and tone. This can be seen in Day’s initial reaction to having to attend Glastonbury, describing her ‘undiluted horror’. The metaphorical idea of her ‘horror’ being not watered down then builds, quite comically through her use of bathos, suggesting how initially her fears were tempered by hope of a continued ‘heat wave’, only for ‘six hours of thunderstorm’ to come just before she set off. Even her conceits tie in with her reluctance to enjoy the occasion—describing the sky as the ‘colour of exhaled cigarette smoke’, an image with obvious negative connotations. By contrast, Dickens’ evocative use of the second person (‘Imagine yourself’) and his detailed sensual description of what you would experience in Greenwich speak of his desire not only to depict his own enjoyment of the festivities, but presumably to encourage his readers to come along and attend also.

Q5. ‘Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.’ Write a letter to your local newspaper in which you argue for or against this statement.

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

See pages 18-20 for the mark-scheme

For question 5 model answers please see the end of this pack.

Language Paper 2, Question 5

Top tips from the Examiner:

- To write less and to craft your writing more would be useful advice for all.
- You should think carefully about the form in which you have been asked to write (see below) and the purpose you are writing for.
- You should be careful when using mnemonics such as AFOREST as it may hinder your creativity.
- You should be encouraged to plan and incorporate more structural features.
- You should consider whether the use of statistics and experts is useful to your argument.
- Planning is recommended to produce a coherent structure or argument.
- You should consider how to create an inventive structure for your argument.
- You should spend less time writing longer responses and more time checking, proofreading and improving your work for technical accuracy.

Type / Purpose / Audience:

Some of the main forms you could expect in an exam.

- Letter
- Article for a broadsheet newspaper (E.g. *Times*, *Guardian*, *Telegraph*, *Independent*)
- Article for a magazine (E.g. *The Spectator*, *The Economist*, *Private Eye*, *London Review of Books*)
- Text for a leaflet
- Text of a speech
- Essay

Q5 Revision Tasks

A) Read through the model answers below, looking carefully at the annotations which pick out what makes these answers effective.

B) Label the structure / language / audience / purpose features on the other model answers.

C) Have a go at planning and writing some of the questions on p41, looking carefully also at the mark-scheme on pp18-20.

Letter	
As a minimum, students should include:	<ul style="list-style-type: none"> • an indication that someone is sending the letter to someone • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • the use of addresses • a date • a formal mode of address if required e.g. Dear Sir/Madam or a named recipient • effectively/fluently sequenced paragraphs • an appropriate mode of signing off: Yours sincerely/faithfully.

Article	
As a minimum, students should include:	<ul style="list-style-type: none"> • the use of a simple title • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear/apt/original title • a strapline • subheadings • an introductory (overview) paragraph • effectively/fluently sequenced paragraphs.

Text for a leaflet	
As a minimum, students should include:	<ul style="list-style-type: none"> • the use of a simple title • paragraphs or sections.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear/apt/original title • organisational devices such as inventive subheadings or boxes • bullet points • effectively/fluently sequenced paragraphs.

Text of a speech	
As a minimum, students should include:	<ul style="list-style-type: none"> • a simple address to an audience • sections • a final address to an audience.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • a clear address to an audience • effective/fluently 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:	<ul style="list-style-type: none"> • a simple introduction and conclusion • paragraphs.
More detailed/developed indicators of form could include:	<ul style="list-style-type: none"> • an effective introduction and convincing conclusion • effectively/fluently linked paragraphs to sequence a range of ideas.



Breaking down the task requirements

Structure: how should you lay out this particular non-fiction piece? What features should you be consciously including in it?

Language: what register should you be using? What tone might you try and communicate? Is this broadly factual, persuasive or emotive?

Audience: who is this aimed at? What age/profession etc is the typical target reader?

Purpose: why are you writing? What is the hopeful conclusion that will be drawn from your piece?

“Charity support work is something which everybody should get involved with”. Write an article for a newspaper expressing your personal reasons for supporting this statement. [40 marks]

Headline

CHOOSING CHARITY

Subheading

Whilst cynics will always find something that could be done better, helping charities will always have my support

Ben Wyatt

First person and anecdote

22nd May 2017

I have to admit it: I am one of those who, given a spare few minutes, will get out my phone to indulge in a quick scroll. Facebook, Instagram, Twitter -- it doesn't matter the app, or really what posts I am looking at. It is the mindlessness of the task which I enjoy, the fact that it requires very little of my brain power to do. Of course, it is this scrolling that many businesses are eager to pounce on with their brightly-coloured, eye-catching ads ready to divert my attention. Many dislike this feature. Yet there are some who – in my humble opinion – are using this new advertising regime for a better reason.

One sentence paragraph

Those people are charities.

Whereas there are plenty of advertisements for the latest beauty product promising to strip away layers of my skin, sites such as JustGiving are starting to use the easy access to people to show them alternative ways they could spend their money. With just a click of a button or a swipe of a finger you can see a whole range of charitable events that fundraisers are taking part in. One more click and you can donate some money. One final click and you can share your donation with all of your friends or followers, encouraging them to do the same. Many sites also offer a chance to 'upgrade' your profile picture to show which charities or events you are supporting; the feed suddenly becomes awash with support for new causes. When huge charity fundraisers, like Red Nose Day, come around, the conversation online encourages greater interest from an even bigger pool of people, reaching all around the world.

Question other side

Why, then, are some so cynical of this support of charity work?

Reasons for your agreement

Why others disagree

I've heard it argued that this kind of charity support isn't 'real', that those donating money are doing it more for the praise it gets them ("You're such a good person!") than to genuinely help the charities they are donating towards. Furthermore, there is a widespread fear that if you just donate money because the tagline – a sentence summarising the issue – pulls at your heartstrings, then you don't really understand who or what you are supporting and you could be making a grave mistake.

To some extent, I do understand these ideas. After all, how many viral photographs or videos have you seen supporting a charity – and how many of those people participating actually donated money? For the famous Ice Bucket challenge, statistics from BBC News suggested that only one in ten people who produced a video then went on to make a donation.

However, I cannot help but feel that these cynics are somewhat missing the point. Is it self-centred to donate money just so people think you are a good person doing a good deed? Yes, of course. Is there the possibility that clever marketing could take advantage of this and encourage you to donate to a charity that perhaps isn't going to use the money as wisely as they could? Absolutely. However, in the best case scenario, where a genuine charity wants to make a real, positive impact on the world and attracts the attention of people who wouldn't otherwise go looking for them, doesn't this ultimately mean that this positive change will happen more quickly and with better resources to play with? The answer, I feel, is yes.

We can always strive to make charity giving better and more genuine. However, I am not going to be a snob and say no to support. I don't think you should, either.

What we can do/What we should(n't) do

Facts & Statistics

Explain why they're wrong

Q) "Mobile phones are a danger to all". Write a speech for an assembly arguing either for or against this statement. [40 marks]

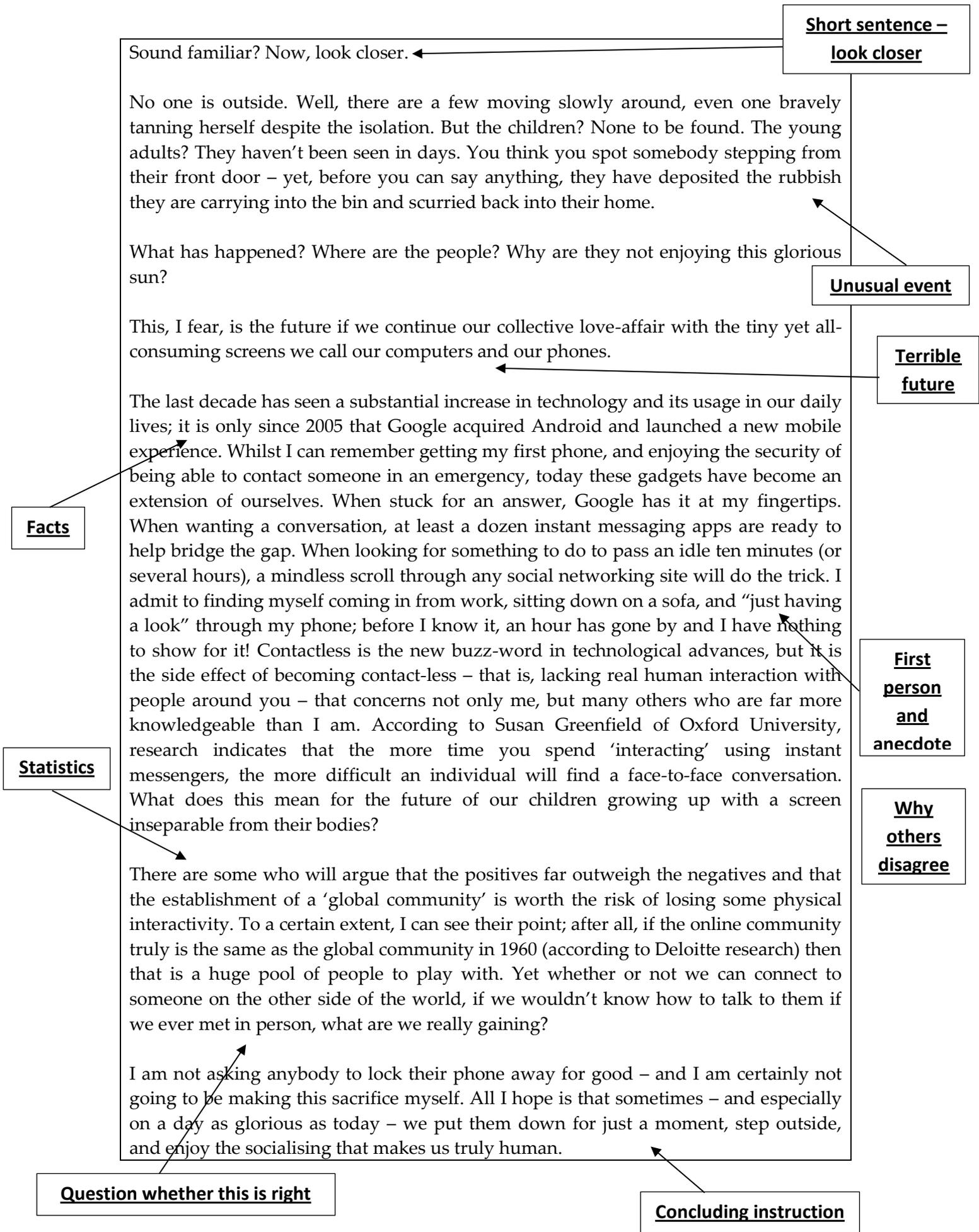
Friendly introduction, making it clear it is a speech

Direct address

Imagine this colon

It is a warm and sunny day and already I can see people beginning to take a peek at what is happening outside. Don't worry – we all know that the outside seats, the ones by the windows, are the most coveted position! However, whilst you are there – and, for those of you sitting in the less desirable middle seat, we can use our creativity here – I would like you to take a slightly longer look.

Imagine this: outside, the sun is shining down, brilliant, beautiful rays spilling downwards. It is the kind of weather which has people rushing to grab beach towels and suncream, to throw together a picnic and be in the great outdoors as quickly as possible. Usually, the air would be filled with laughter, the population so happy, so content, that their joy infects everyone around them. Balls are kicked, glasses are clinked and, as one, the nation takes a sigh of relief.



Q) "Pride in your home town is what makes a difference". Write a letter to the editor of your local newspaper to persuade readers to improve the image of your home town. [40 marks]

123 Main Street
Coventry
West Midlands
CV1 23A

23rd May 2017

Dear Sir/Madam,

I have been an avid reader of your newspaper ever since moving to this area in 1996, a decision I have never regretted as I feel more at home here than any other place I have lived in. To quote one of your recent articles entitled 'Hidden Gems of the West Midlands', you have the benefit of city living but only have to drive for ten minutes in any direction to find yourself 'in the middle of the secret solitude' of the countryside. It was therefore with some surprise and sadness that I awoke to the news that our home has been voted nationally as the worst place to live in terms of being environmentally friendly. Although perhaps we can all recognise some truth behind this stark title I truly believe that a few minor adjustments should swiftly rid us of this accolade. Where better to pitch these ideas than the newspaper that brings so many readers together with one firm link in common: promoting the interest of our city?

One of the first reasons given for this infamous award was that Coventry has a serious issue with littering, particularly in the busy city centre and in more notable areas of beauty, such as Coombe Abbey. Regrettably, I am sure that your readership will agree with me that this is a problem which needs tackling as a priority; who hasn't popped into town just recently without having to sidestep discarded packaging and fast food leftovers? Not only is this an eyesore, it is a genuine travesty when so much work has been done to spruce up the city generally. However, it has not failed to escape my notice that there are very few public litter bins. Although I am sure there are reasons behind this, I would suggest that an investment in this issue could naturally lead to people being tidier and taking care of their own rubbish. Furthermore, it would not take much work to display some reminder posters in various key areas as a prompt for the public to dispose of their waste.

Secondly, although this is certainly not a problem exclusive to Coventry, it can hardly fail to be noticed that traffic in the city has steadily been increasing over the past decade. With more individuals than ever before owning their own vehicles, and a 'baby boom' generation hitting the age of seventeen and looking for their own transport methods, the exhaust fumes alone must be contributing to our negative rating as an environmentally damaging area. Nevertheless, this is another issue that could be quickly improved by simply making the use of public transport a more attractive alternative. Why charge an extortionate amount for a single bus fare when a small reduction in cost could have such a positive effect on our city's environmental image? Alternatively, even if the powers that be do not feel they can reduce the prices, a simple reward system to give people an incentive to use public transport is a tiny fix which could have a huge impact.

Finally, it is my firm belief that education is the most successful way to make improvements. Although I am aware that schools do feature issues around the

Correct greeting

Anecdote

Reference previous event

Reference reader

Outline solution(s)

Second solution(s)

Give alternative

One common link colon

Outline problem

Second problem

Facts

Third problem

environment, especially in subjects such as Science, it is my opinion that this could be focused on the local area rather than just the general concepts. In the case of Coventry, why not create a competitive system run by the local authority for schools to start projects aimed at becoming more environmentally friendly? With the competitive element and rewards for various achievements, not only would our young people have the opportunity to develop important life skills in running these projects but they would contribute to making Coventry an environmentally friendly city.

I hope that you feel that this is an issue worthy of publication in your newspaper. Coventry deserves to be recognised positively nationally and, with a little help from your readership, we can soon makeover the negative image we have sadly been given.

Yours faithfully,

Anne Smith

**Correct
sign off**

Q) "Teenagers don't understand the laws surrounding and consequences of binge-drinking". Write a leaflet for teenagers to inform them of the facts about underage alcohol consumption. [40 marks]

Are you sure you want to drink that?

Alcohol: the facts

Having a drink can be enjoyable. The media suggests all the time that having a drink can help the party along, or that it can make it easier to start a conversation with that boy or girl at the party. Drinking has become a part of our national culture and many families use alcohol as part of their celebrations. In fact, according to Know Your Limits, over half of young people aged between 11 and 16 say they've had an alcoholic drink at some point in their lives.

If that's the case, then what's the problem?

Well, if you are over the age of eighteen, you are free to make your own (sensible, of course) choices around your alcohol consumption (you've also picked up a leaflet that isn't for you...). However, if you are under the age of eighteen, then it is important that you understand the legalities surrounding any alcohol you may come into contact with.

With alcohol becoming so normalised, and barely a television programme passing off the opportunity to feature a wild house party out of control, it is unsurprising that the facts can get mixed up with fantastical fiction.

Here's what you need to know.

It is against the law:

- To sell alcohol to someone under 18 anywhere;
- For someone under 18 to buy alcohol, to attempt to buy alcohol or to be sold

alcohol in any circumstances or in any place at all (unless acting at the request of the police or as a weights and measures inspector);

- For someone under 18 to consume alcohol in any part of licensed premises with one exception – 16- and 17- year olds accompanied by an adult may consume, but not buy, beer, wine and cider with a table meal in licensed premises;
- For an adult to purchase alcohol for a person under 18 for consumption on licensed premises, except as above; and
- For an adult to buy or attempt to buy alcohol on behalf of someone under 18.

Did I really say that?

When you drink you do things you wouldn't normally do. Sometimes it might seem a good thing – you have the courage to start talking to someone you like or your dancing might even be a bit better. But alcohol is nevertheless the cause of many problematic side effects.

You might:

- Say something that you normally wouldn't;
- Have a shorter temper and quickly get angry or upset with someone;
- Have less control over your movements and actions.

THINK DRINK

Temper: you are far more likely to get into fights and arguments when you have been drinking; it becomes difficult to think rationally about a situation;

Health: there are many detrimental effects - and not just a hangover – but other long term effects such as liver disease, memory and brain damage, and contribute to depression;

Illegal: you might think it is fun, but if you break the law surrounding legal age of alcohol consumption you could face a serious consequence;

Natural Development: your brain is still growing; parts of it won't finish developing until you are in your early 20s. Drinking can prevent these parts from developing properly;

Knowledge: regular drinking can have a significant impact on your ability to concentrate, particularly in the long-term (and spending too much time drinking obviously equates to less time studying...);

Decisions: after drinking you are far more likely to make poor decisions, failing to think through the consequences;

Relationships: when you drink your temper can be much shorter and you can struggle to respond in a reasonable way thus damaging your relationship with the people you are close to in life;

Impressions: long term heavy drinking can take its toll on your appearance, especially on your skin, exacerbating pre-existing tendencies towards acne and making your skin look red and blotchy;

Need: drinking can be difficult to stop once started. It is far more likely to develop an addiction to alcohol if you start drinking early in life;

Kidneys (and other organs): heavy drinking can increase your risk of developing various conditions, including: high blood pressure, inflammation of the pancreas, and alcoholic hepatitis.

Concerned?

Knowing that you might have a problem with alcohol is the first step towards making positive changes in your life. There are various people you can contact if you are looking for support:

Drink Aware at www.drinkaware.co.uk

Family Lives at www.familylives.org.uk

Childline at www.childline.org.uk

Q) "Climate change is a global problem – and an individual one". Write an essay to persuade individuals to take responsibility for the environment. [40 marks]

We live in an age when, in spite of the dramatic warnings of climate change and the widespread disappointment at President Trump's decision to withdraw from the Paris accord, confusion surrounding the fluctuation to our environment permeates. The environment – and the extent to which each of us should hold ourselves accountable for the changes occurring within it – is a hotly debated topic. However, whilst a cursory glance at any media-sensation reporting of the climate change debate might indicate a lack of a strong foundation for either side, this has very little true basis. A thorough examination of the facts surrounding environmental change would leave most struggling to argue against the need for greater responsibility.

Firstly, it is worth considering where this controversy arises from. To do this, we need to analyse the arguments frequently used to deny any individual accountability for the environment. One particularly popular suggestion is that our current situation (although seemingly distressing and presenting a bleak future for humankind) is in fact part of a much longer history of a planet whose environment has often changed and adapted according to whatever the dominant force at the time was. Richard Lindzen, who has expressed his concern about the 'hysteria' surrounding environmental discussions, claims that events such as the Ice Ages proves how dramatically our environment has changed. However, it has been proposed by many eminent environmentalists that this fails to take into account two factors: the speed at which this climate change is taking place (historically, abrupt global warming events have been highly destructive); and the fact that humanity is still exacerbating the situation. We can perhaps concede that climate change is 'natural' insofar as it has happened before; what we cannot deny, however, is that humanity's lifestyle has caused this climate change to happen at an alarmingly faster rate.

If we can therefore see some problematic elements to denying human responsibility for current climate change we can move to examine the detrimental effects if it continues at this rate. One of the most significant, shocking and sobering discoveries just recently is the likelihood that, as the ice caps melt, diseases which we thought

were permanently eradicated might be released once again. Recently, the case of a 12 year old boy in the Arctic Circle who died of anthrax infection brought this issue to light with theories suggesting that it was released from a frozen reindeer carcass which has thawed in the 2016 heatwave. Terrifyingly, this is unlikely to be an isolated case. According to evolutionary biologist, Jean-Michel Claverie, the permafrost layer is a 'good preserver' of viruses, including some which has caused 'global epidemics in the past'. We would be right to fear what else is lurking beneath the frozen surface.

If we can therefore see some problematic elements to denying human responsibility for current climate change we can move to examine the detrimental effects if it continues at this rate. One of the most significant, shocking and sobering discoveries just recently is the likelihood that, as the ice caps melt, diseases which we thought were permanently eradicated might be released once again. Recently, the case of a 12 year old boy in the Arctic Circle who died of anthrax infection brought this issue to light with theories suggesting that it was released from a frozen reindeer carcass which has thawed in the 2016 heatwave. Terrifyingly, this is unlikely to be an isolated case. According to evolutionary biologist, Jean-Michel Claverie, the permafrost layer is a 'good preserver' of viruses, including some which has caused 'global epidemics in the past'. We would be right to fear what else is lurking beneath the frozen surface councils investing in separate bins. It is no hardship to spend the extra few minutes separating your rubbish.

Alarming and agonising, yet ultimately avoidable, the fate of the planet is in our hands.

Q) Write a blog in which you inform readers of something that you really hate and explain the reasons for this. [40 marks]

People often ask me what I really hate. If you've been reading my blog for a while you will know that I've written quite extensively about the obvious things—Donald Trump, Brexit, terrorism, the imminent threat of nuclear Armageddon—you know, the ordinary stuff that gets you down. But I think there is something much much worse (and no, it isn't Theresa May). It is something we are all guilty of, something we do every day, something that (I think we can all agree) gets us all down: complaining.

The bus is late. What do you do? Complain. Your car breaks down. What do you do? Complain. You lose a game of Fifa. What do you do? Complain. You get into a fight. What do you do? Comp... actually you usually go to hospital.

A man (perhaps not surprisingly, an American) recently filed a lawsuit against Apple after his smart-phone did not stop him from feeding his addiction to internet pornography. And while he did not win the case it does tell us something about the blame culture we live in. I mean, I'd personally like to blame Twitter for all my failed exams. And Match.com for my failed love life. Actually (if I am to blame anyone) I should blame my parents—after all, it is their genes. But hang on it's not completely their fault. It's my grandparents. My great-grandparents. Our chimp ancestors. The first slug-like-creature that crawled out of the sea 500 million years ago. When did it all go wrong?

Another man (American again) was in the news a few weeks ago for suing MacDonald's. As franchise manager he could eat at the restaurants for free and it was this, he claimed, that apparently lay behind his obesity. Did it work? Let's just say he managed to squeeze a yummy \$17,500 from that fast food chain.

The funny thing is: nobody likes ranters. Yet, they all rant themselves. Then people start ranting about the ranters, and people rant about them. And before you know it, life has become a full circle of hypocrisy. If we all hate moaning so much, why not just cut it out? Is complaining genetically hardwired into our systems? Of course it isn't. If we all stopped our whining maybe, just maybe, we would be a little bit happier. Maybe we'd embrace life a little bit more. Maybe, we would be thankful for what we actually have.

But just to prove I'm no hypocrite, I now must hate myself.

Q) Write an entry for your blog describing your favourite time of year and explaining why you like it.

[40 marks]

'Winter is Coming'

Although Keats wrote of it as being the 'season of mists and mellow fruitfulness' there is no doubt that many people find Autumn a depressing time. This is, of course, encapsulated in the stark (forgive the pun) words now immortalised by George R. R. Martin's Game of Thrones—'Winter is Coming'—a phrase which contains within it all the doom-and-gloom that the end of summer promises.

For my younger brothers this is hardly surprising, perhaps. September spells the end of the halcyon summer days (and summer nights) and the start of a new school year. Homework. Dark mornings. And darker hours in Biology exams and Maths lessons.

But if you have been reading my blog for a while you will know that Autumn is a special time for me (and not just because it enables me to throw out the shorts and don the forgiving jumpers and coats that hide my ever growing paunch beneath flattering layers).

The reason is, in fact, very simple.

The cold weather autumn brings give you an excuse to cook hearty stews and sip on mugs of hot chocolate—with marshmallows and cream, of course. Indeed, the season also welcomes a whole array of new vegetables to try out: such as pumpkins and butternut squash. A favourite dish of mine is pumpkin soup, which my mum always used to cook for me on Halloween. It is a food which carries with it, therefore, memories of cosy evenings, curled up on the sofa with the cats and Simon Cowell (on the telly, of course) and greeting little tick-or-treaters at the door with a bag of chocolates.

So while other people complain about Autumn—about the cold, about the darkness, about how winter is coming—I sit there and smile, knowing about the culinary delights in store and the comforts these dark evenings bring.

Q) Your school or college is inviting entries for a writing competition. The topic is “Dangerous sports activities and pastimes are selfish, often put others at risk and should be discouraged.” Write your entry arguing for or against this view. [40 marks]

Pushing the Limits

It was, he admitted, an all-too literally death-defying stunt. Having skied off the sheer precipice at the Targhee Resort in Wyoming, Pierre tucked his skis underneath him in an attempt to remain upright. “I prefer to land in the slouch position so you spread out the impact,” he said afterwards. But about half way through his four-second freefall he lost control, and footage of the jump shows him plunging headfirst into the powder snow at the cliff’s base.

As his support crew rushed to extricate him from the 10ft impact crater, it was unclear whether he was still alive. Then a voice crackled over the radio: Pierre was unscathed but for a cut lip. It had, he admitted, been “way scary landing on my head”, but moments later he was celebrating a world-record-breaking feat that—even in the adrenaline-soaked world of extreme sports—blew people away. His wife Ameer, at home with their baby, of course took a far dimmer view, and refused to speak to him for several days.

Jamie Pierre survived that impact but it was only a few years later, in 2003, while snowboarding off-piste on early season snow that he triggered an avalanche and was dragged off a cliff to his death.

He died doing something he loved, but what about his wife and two children? Wasn’t there something selfish in his adrenalin addiction? Shouldn’t we see have seen his need for increasingly dangerous stunts as being as dangerous as any other drug problem?

Certainly, in our increasingly safety-conscious world where we get toddlers wearing crash helmets at nursery and policemen told not to chase criminals in case they fall over it is perhaps strange that more and more people are looking for the thrills and spills in increasingly dangerous sporting activities. Parkour in Paris. Surfing in the States. Bungee-jumping in Belize. Britons are travelling the world looking for that ultimate adrenalin fix.

Yet it should be noted that, despite the headline-grabbing paragliding accidents, snowmobile crashes and shark attacks, statistically speaking there are far more dangerous activities we could be doing. It is, for example, estimated that smoking is responsible for about one in five deaths annually worldwide—more than 440,000 deaths per year, and an estimated 49,000 of these smoking-related deaths are the result of second-hand smoke exposure. Or what about alcohol? In the U.K. alone, more than 8,000 people died from alcohol related problems last year. And nearly 1000 people died last year on our roads. Hell, there are, on average, 13 deaths per year in the U.K caused by vending machines toppling over!

So next time you’re out on your cigarette break, think of the better ways you could be killing yourself. Wouldn’t it be more fun to try jumping off a cliff with a parachute? Or what about diving off the Niagara falls? Maybe you could even have a go at beating Jamie Pierre’s record and ski off a cliff without a parachute (it is 255ft if you’re interested).

Let’s face it, not to sound like the Daily Mail, we do live in an ‘elf-and-safety obsessed world; isn’t there something to be said for pushing the limits now and again?

Language Paper 2 – Question 5

A. 'Snow seems like it is picturesque, exciting and fun but in reality it causes accidents, inconvenience and economic disruption.'

Write an article for a broadsheet newspaper in which you explain your point of view on this issue.
(24 marks for content and organisation / 16 marks for technical accuracy) [40 marks]

B. 'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'

Write a letter to your local newspaper in which you argue for or against this statement.
(24 marks for content and organisation / 16 marks for technical accuracy)[40 marks]

C. Your local council is holding an awards ceremony called 'Amazing Local People.' Write a letter to your local council, naming someone you know for an award, explaining why they deserve to win.

D. 'Young people today waste too much time watching TV and playing computer games'. Write an article for a magazine of your choice arguing for or against this statement.

E. A website called *The Best and the Worst* is asking for contributions. Write an entry for it which describes the best meal you ever had and the worst. Explain the reasons for your choices.

F. There is evidence that many young people are not eating, exercising or spending their leisure time properly and that this is damaging their health and life chances. Write an article for *Living Today* magazine which persuades young people to improve their diet and lifestyle.

G. Write a short article for your college magazine or blog, describing what you love or hate about winter.

H. A competition has been launched to find a team of brave young people to complete an expedition to the North Pole. Write a letter to the organisers persuading them that you should be on the team.

I. Your local newspaper is to feature the topic 'Being Outdoors'. Write a short article for the paper which describes your experience of the outdoors and explains the benefits the outdoors can have for you. (16 marks)

J. 'Talent shows like The X Factor provide cheap television, gossip and nothing of any value. There are better programmes than these.' Argue for or against the views expressed in this quotation. Your piece will appear on the entertainment pages of a website.

K. Write a short piece of travel writing explaining how you coped with a challenging journey.

L. 'Nearly half of British children can't swim – and it's their parents' fault,' says Rebecca Adlington, Olympic swimmer. Write a magazine article persuading parents of the importance of teaching children to swim.

M. There is going to be a Summer Festival in your area and the organisers are asking for ideas about what to put on. Write a letter to the organisers which describes what you would like to include and explain why your ideas would appeal to the community.

N. The following quotation is from an article in a national newspaper. 'Young people today have become obsessed with social networking sites which are a bad influence and can take over their lives. These sites should be banned.' Write an article in reply in which you agree or disagree with this statement.

O. Write a short article for a nature magazine describing an aspect of the natural world that you find beautiful.

P. An area which you like and value in your local community is to be used for building a new office block. Write a letter to your local council arguing that the building project should not go ahead.

Q. Your school or college website is asking for contributions from students about their time at school. Describe a memorable event from your school days and explain why it has remained unforgettable.

R. The following statement has appeared in an article on a *Lifestyle* website: 'Nobody with any sense would want to live in a dirty, noisy city when they could live on a small island surrounded by fresh air and natural beauty.' Write an article in reply, which argues your views on the points made in the statement.