

AQA Sample Paper 1: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 20th century nonfiction

Extract taken from Bill Bryson's travel book *Notes from a Small Island*.

1 Blackpool – and I don't care how many times you hear this, it never stops being amazing – attracts
2 more visitors every year than Greece and has more holiday beds than the whole of Portugal. It
3 consumes more chips per capita than anywhere else on the planet. (It gets through forty acres of
4 potatoes a day.) It has the largest concentration of roller-coasters in Europe. It has the continent's
5 second most popular tourist attraction, the forty-two-acre Pleasure Beach, whose 6.5 million
6 annual visitors are exceeded in number only by those going to the Vatican. It has the most famous
7 illuminations. And on Friday and Saturday nights it has more public toilets than anywhere else in
8 Britain; elsewhere they call them doorways.

9 Whatever you may think of the place, it does what it does very well - or if not very well at least
10 very successfully. In the past twenty years, during a period in which the number of Britons taking
11 traditional seaside holidays has declined by a fifth, Blackpool has increased its visitor numbers by
12 7 per cent and built tourism into a £250-million-a-year industry - no small achievement when you
13 consider the British climate, the fact that Blackpool is ugly, dirty and a long way from anywhere,
14 that its sea is an open toilet, and its attractions nearly all cheap, provincial and dire.

15 It was the illuminations that had brought me there. I had been hearing and reading about them
16 for so long that I was genuinely keen to see them. So, after securing a room in a modest
17 guesthouse on a back street, I hastened to the front in a sense of some expectation. Well, all I can
18 say is that Blackpool's illuminations are nothing if not splendid, and they are not splendid. There
19 is, of course, always a danger of disappointment when you finally encounter something you have
20 wanted to see for a long time, but in terms of letdown it would be hard to exceed Blackpool's light
21 show. I thought there would be lasers sweeping the sky, strobe lights tattooing the clouds and
22 other gasp-making dazzlements. Instead there was just a rumbling procession of old trams
23 decorated as rocket ships or Christmas crackers, and several miles of paltry decorations on
24 lampposts. I suppose if you had never seen electricity in action, it would be pretty breathtaking,
25 but I'm not even sure of that. It all just seemed tacky and inadequate on rather a grand scale, like
26 Blackpool itself.

27 What was no less amazing than the meagreness of the illuminations were the crowds of people
28 who had come to witness the spectacle. Traffic along the front was bumper to bumper, with
29 childish faces pressed to the windows of every creeping car, and there were masses of people
30 ambling happily along the spacious promenade. At frequent intervals hawkers sold luminous
31 necklaces and bracelets or other short-lived diversions, and were doing a roaring trade. I read
32 somewhere once that half of all visitors to Blackpool have been there at least ten times. Goodness
33 knows what they find in the place. I walked for a mile or so along the prom, and couldn't
34 understand the appeal of it - and I, as you may have realized by now, am an enthusiast for tat.
35 Perhaps I was just weary after my long journey from Porthmadog, but I couldn't wake up any
36 enthusiasm for it at all. I wandered through brightly lit arcades and peered in bingo halls, but the
37 festive atmosphere that seemed to seize everyone failed to rub off on me. Eventually, feeling very
38 tired and very foreign, I retired to a fish restaurant on a side-street, where I had a plate of
39 haddock, chips and peas, and was looked at like I was some kind of southern pansy when I asked
40 for tartare sauce, and afterwards took yet another early night.

Source B: 19th century literary nonfiction

Extract taken from Charles Dickens' travelogue *Pictures from Italy*.

1 Pleasant Verona! With its beautiful old palaces, and charming country in the distance, seen from
2 terrace walks, and stately, balustraded galleries*. With its Roman gates, still spanning the fair street,
3 and casting, on the sunlight of to-day, the shade of fifteen hundred years ago. With its marble-fitted
4 churches, lofty towers, rich architecture, and quaint old quiet thoroughfares, where shouts of
5 Montagues and Capulets* once resounded. [...] With its fast-rushing river, picturesque old bridge,
6 great castle, waving cypresses, and prospect so delightful, and so cheerful! Pleasant Verona!

7 In the midst of it, in the Piazza di Bra — a spirit of old time among the familiar realities of the passing
8 hour — is the great Roman Amphitheatre*. So well preserved, and carefully maintained, that every
9 row of seats is there, unbroken. Over certain of the arches, the old Roman numerals may yet be
10 seen; and there are corridors, and staircases, and subterranean* passages for beasts, and winding
11 ways, above ground and below, as when the fierce thousands hurried in and out, intent upon the
12 bloody shows of the arena. Nestling in some of the shadows and hollow places of the walls, now,
13 are smiths with their forges, and a few small dealers of one kind or other; and there are green
14 weeds, and leaves, and grass, upon the parapet. But little else is greatly changed.

15 When I had traversed all about it, with great interest, and had gone up to the topmost round of
16 seats, and turning from the lovely panorama closed in by the distant Alps, looked down into the
17 building, it seemed to lie before me like the inside of a prodigious* hat of plaited straw, with an
18 enormously broad brim and a shallow crown; the plaits being represented by the four-and-forty
19 rows of seats. The comparison is a homely and fantastic one, in sober remembrance and on paper,
20 but it was irresistibly suggested at the moment, nevertheless.

[...]

21 I walked through and through the town all the rest of the day, and could have walked there until
22 now, I think. In one place, there was a very pretty modern theatre, where they had just performed
23 the opera (always popular in Verona) of *Romeo and Juliet*. In another there was a collection,
24 under a colonnade*, of Greek, Roman, and Etruscan remains, presided over by an ancient man
25 who might have been an Etruscan relic himself; for he was not strong enough to open the iron
26 gate, when he had unlocked it, and had neither voice enough to be audible when he described the
27 curiosities, nor sight enough to see them: he was so very old. In another place, there was a gallery
28 of pictures: so abominably bad, that it was quite delightful to see them mouldering away. But
29 anywhere: in the churches, among the palaces, in the streets, on the bridge, or down beside the
30 river: it was always pleasant Verona, and in my remembrance always will be.

*Glossary

balustraded gallery = a type of balcony

Montagues and Capulets = the two families from Shakespeare's *Romeo and Juliet*, which is set in Verona

Amphitheatre = an open, circular building with a central space for the presentation of dramatic or sporting events surrounded by tiers of seats for spectators

subterranean = underground

prodigious = impressive, extraordinary

colonnade = a type of walkway with a row of columns supporting a roof

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 14**.

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

[4 marks]

- A. More people visit Blackpool than Greece each year.
- B. There are more holiday beds in Blackpool than there are in the whole of Portugal.
- C. Blackpool has the highest rollercoasters in Europe.
- D. More people visit Pleasure Beach than the Vatican.
- E. Pleasure Beach covers over 40 acres.
- F. The number of people going to Blackpool each year has declined by a fifth.
- G. Blackpool's tourism industry has become more successful over the past twenty years.
- H. The attractions in Blackpool are expensive and upmarket.

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

Use details from **both** sources. Write a summary of the differences between Blackpool and Verona.

[8 marks]

Q3. You now need to refer to **lines 8 to 21** in **Source B only**.

How does Dickens use language to describe his impressions of the Roman Amphitheatre?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to the places they have visited.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'These days, there is no point in travelling to see the world: we can see it all on TV or on the Internet.'

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 14**. Choose **four** statements below which are true. **[4 marks]**

- A. More people visit Blackpool than Greece each year.
- B. There are more holiday beds in Blackpool than there are in the whole of Portugal.
- C. Blackpool has the highest rollercoasters in Europe.
- D. More people visit Pleasure Beach than the Vatican.
- E. Pleasure Beach covers over 40 acres.
- F. The number of people going to Blackpool each year has declined by a fifth.
- G. Blackpool's tourism industry has become more successful over the past twenty years.
- H. The attractions in Blackpool are expensive and upmarket.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between Blackpool and Verona. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two cities Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two cities Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the cities Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Blackpool is 'ugly', 'cheap' and 'provincial' whereas Verona is 'picturesque' and 'stately'
- Bryson was disappointed with Blackpool whereas Dickens was delighted with Verona
- Blackpool is underwhelming whereas Verona is impressive
- The main attraction in Blackpool is the illuminations; the main attraction in Verona is the amphitheatre

Q3. You now need to refer to **lines 8 to 21** in **Source B only**. How does Dickens use language to describe his impressions of the Roman Amphitheatre? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer's choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer's choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives and adverbs to show how well-preserved the amphitheatre is, and Dickens' positive impressions of it
- Detailed use of nouns and specific description suggests Dickens explored every part of the amphitheatre
- Use of polysyndeton: 'corridors, and staircases, and subterranean passages'; 'green weeds, and leaves, and grass'
- Long sentences to suggest the length of time Dickens spent there; sentence structure used to place emphasis on certain words and phrases

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different attitudes to the places they have visited. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	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 Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of differences between the 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
Level 2 Some, attempts 5-8 marks	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 supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	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 or textual details from one or both texts

AO3 content may include ideas such as:

- Bryson had originally been excited to visit Blackpool, which he knew had a booming tourism industry, but found his visit very underwhelming; Dickens clearly had a personal interest in Verona and was pleased to find the city so beautiful and interesting
- Bryson felt out of place in Blackpool whereas Dickens clearly feels welcomed/at home
- Dickens mentions that his visit to Verona will stay in his memory – this is clearly because it has been a positive and pleasant experience; Bryon’s experience also seems memorable but for more negative reasons

And comment on methods such as:

- Use of different tone/humour/irony/sincerity
- Focus on different elements of the city to show level of irony/sincerity, e.g. Bryson focuses on ironic/ridiculous facts whereas Dickens describes the beauty of ancient/popular attractions
- Use of repetition for different purposes
- Lexical choices to create differing tones
- Language differences reflect different times/modes/purposes

Q5. ‘These days, there is no point in travelling to see the world: we can see it all on TV or on the Internet.’
Write an article for a teenage magazine in which you explain your point of view on this statement.

[40 marks]

A05 Content and Organisation

<p>Level 4</p> <p>19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4</p> <p>22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4</p> <p>19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3</p> <p>13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2</p> <p>7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

<p>Level 4</p> <p>13-16 marks</p>	<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>Level 3</p> <p>9-12 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
<p>Level 2</p> <p>5-8 marks</p>	<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>Level 1</p> <p>1-4 marks</p>	<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

AQA Sample Paper 2: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

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- The maximum mark for this paper is 80.
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- You will be assessed on the quality of your reading in Section A.
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You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 21st century nonfiction

Article by Arthur C. Brooks, taken from *The New York Times*.

To be happier, start thinking more about your death

9th January 2016

1 Want a better 2016? Try thinking more about your impending demise.

2 Years ago on a visit to Thailand, I was surprised to learn that Buddhist monks often
3 contemplate the photos of corpses in various stages of decay. The Buddha himself
4 recommended corpse meditation. “This body, too,” students were taught to say about their
5 own bodies, “such is its nature, such is its future, such its unavoidable fate.”

6 Paradoxically, this meditation on death is intended as a key to better living. It makes disciples
7 aware of the transitory nature of their own physical lives and stimulates a realignment
8 between momentary desires and existential goals. In other words, it makes one ask, “Am I
9 making the right use of my scarce and precious life?”

10 In fact, most people suffer grave misalignment. In a 2004 article in the journal *Science*, a team
11 of scholars, including the Nobel Prize winner Daniel Kahneman, surveyed a group of women to
12 compare how much satisfaction they derived from their daily activities. Among voluntary
13 activities, we might expect that choices would roughly align with satisfaction. Not so. The
14 women reported deriving more satisfaction from prayer, worship and meditation than from
15 watching television. Yet the average respondent spent more than five times as long watching
16 TV as engaging in spiritual activities.

17 If anything, this study understates the misalignment problem. The American Time Use Survey
18 from the Bureau of Labor Statistics shows that, in 2014, the average American adult spent four
19 times longer watching television than “socializing and communicating,” and 20 times longer on
20 TV than on “religious and spiritual activities.” The survey did not ask about hours surfing the
21 web, but we can imagine a similar disparity.

22 This misalignment leads to ennui and regret. I’m reminded of a friend who was hopelessly
23 addicted to British crossword puzzles (the ones with clues that seem inscrutable to Americans,
24 such as, “The portly gentleman ate his cat, backwards”). A harmless pastime, right? My friend
25 didn’t think so — he was so racked with guilt after wasting hours that he consulted a
26 psychotherapist about how to quit. (The advice: Schedule a reasonable amount of time for
27 crosswords and stop feeling guilty.)

28 While few people share my friend’s interest, many share his anxiety. Millions have resolved to
29 waste less time in 2016 and have already failed. I imagine some readers of this article are filled
30 with self-loathing because they just wasted 10 minutes on a listicle titled “Celebrities With
31 Terrible Skin.”

32 Some might say that this reveals our true preferences for TV and clickbait over loved ones and
33 God. But I believe it is an error in decision making. Our days tend to be an exercise in
34 distraction. We think about the past and future more than the present; we are mentally in one
35 place and physically in another. Without consciousness, we mindlessly blow the present
36 moment on low-value activities.

37 The secret is not simply a resolution to stop wasting time, however. It is to find a systematic
38 way to raise the scarcity of time to our consciousness.

39 Even if contemplating a corpse is a bit too much, you can still practice some of the Buddha's
40 wisdom resolving to live as if 2016 were your last year. Then remorselessly root out activities,
41 small and large, that don't pass the "last-year test."

42 There are many creative ways to practice this test. For example, if you plan a summer
43 vacation, consider what would you do for a week or two if this were your last opportunity.
44 With whom would you reconnect and spend some time? Would you settle your soul on a
45 silent retreat, or instead spend the time drunk in Cancún, Mexico?

46 If this year were your last, would you spend the next hour mindlessly checking your social
47 media, or would you read something that uplifts you instead? Would you compose a snarky
48 comment on this article, or use the time to call a friend to see how she is doing? Hey, I'm not
49 judging here.

50 Some might think that the last-year test is impractical. As an acquaintance of mine joked, "If I
51 had one year to live, I'd run up my credit cards." In truth, he probably wouldn't. In a new
52 paper in the science journal PLOS One, two psychologists looked at the present value of
53 money when people contemplated death. One might assume that when reminded of death,
54 people would greatly value current spending over future spending. But that's not how it
55 turned out. Considering death actually made respondents *less* likely to want to blow money
56 now than other scenarios did.

57 Will cultivating awareness of the scarcity of your time make you grim and serious? Not at all.
58 In fact, there is some evidence that contemplating death makes you funnier. Two scholars in
59 2013 published an academic paper detailing research in which they subliminally primed people
60 to think about either death or pain, and then asked them to caption cartoons. Outside raters
61 found the death-primed participants' captions to be funnier.

62 There's still time to rethink your resolutions. Forget losing weight and saving money. Those are
63 New Year's resolutions for amateurs. This year, improve your alignment, and maybe get
64 funnier in the process: Be fully alive now by meditating on your demise. Happy 2016!

Source B: 19th century literary nonfiction

Extract from a letter sent by Fyodor Dostoevsky to his brother on 22nd December 1849.

1 Brother, my precious friend! all is settled! I am sentenced to four years' hard labour in the fortress
2 (I believe, of Orenburg) and after that to serve as a private. To-day, the 22nd of December, we
3 were taken to the Semionov Drill Ground. There the sentence of death was read to all of us, we
4 were told to kiss the Cross, our swords were broken over our heads, and our last toilet was made*
5 (white shirts). Then three were tied to the pillar for execution. I was the sixth. Three at a time
6 were called out; consequently, I was in the second batch and no more than a minute was left me
7 to live. I remembered you, brother, and all yours; during the last minute you, you alone, were in
8 my mind, only then I realised how I love you, dear brother mine! I also managed to embrace
9 Plescheyev and Durov who stood close to me and to say good-bye to them. Finally the retreat was
10 sounded, and those tied to the pillar were led back, and it was announced that His Imperial
11 Majesty granted us our lives. Then the present sentences. Palm alone has been pardoned, and
12 returns with his old rank to the army.

13 I was just told, dear brother, that to-day or to-morrow we are to be sent off. I asked to see you.
14 But I was told that this was impossible; I may only write you this letter: make haste and give me a
15 reply as soon as you can. I am afraid that you may somehow have got to know of my death-
16 sentence. From the windows of the prison-van, when we were taken to the Semionov Drill
17 Ground, I saw a multitude of people; perhaps the news reached you, and you suffered for me.
18 Now you will be easier on my account. Brother! I have not become downhearted or low-spirited.
19 Life is everywhere life, life in ourselves, not in what is outside us. There will be people near me,
20 and to be a *man* among people and remain a man for ever, not to be downhearted nor to fall in
21 whatever misfortunes may befall me – this is life; this is the task of life. I have realised this. This
22 idea has entered into my flesh and into my blood. Yes, it's true! The head which was creating,
23 living with the highest life of art, which had realised and grown used to the highest needs of the
24 spirit, that head has already been cut off from my shoulders. There remains the memory and the
25 images created but not yet incarnated by me. They will lacerate me, it is true! But there remains in
26 me my heart and the same flesh and blood which can also love, and suffer, and desire, and
27 remember, and this, after all, is life. *On voit le soleil!** Now, good-bye, brother! Don't grieve for
28 me!

[...]

29 Write to me more often, write more details, more, more facts. In every letter write about all kinds
30 of family details, of trifles, don't forget. This will give me hope and life. If you knew how your
31 letters revived me here in the fortress. These last two months and a half, when it was forbidden to
32 write or receive a letter, have been very hard on me. I was ill. The fact that you did not send me
33 money now and then worried me on your account; it meant you yourself were in great need! Kiss
34 the children once again; their lovely faces do not leave my mind. Ah, that they may be happy! Be
35 happy yourself too, brother, be happy!

36 But do not grieve, for the love of God, do not grieve for me! Do believe that I am no down-
37 hearted, do remember that hope has not deserted me. In four years there will be a mitigation of
38 my fate. I shall be a private soldier, – no longer a prisoner, and remember that some time I shall
39 embrace you. I was to-day in the grip of death for three-quarters of an hour; I have lived it
40 through with that idea; I was at the last instant and now I live again!

*Glossary

our last toilet was made = we put on clothes for the last time

On voit le soleil! = We see the sun! (French)

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 21**.

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

[4 marks]

- A. The writer recommends that to be happy, you should think about your own death.
- B. 'Corpse meditation' is a term given to the practice of meditating in a grave.
- C. 'Corpse meditation' is intended to make you more aware of how precious life is.
- D. Daniel Kahneman won the Nobel Prize in 2004 for his study into misalignment.
- E. Misalignment is when you don't spend enough time thinking about how precious life is.
- F. Misalignment is when the time you spend doing things that give you satisfaction is less than the time you spend doing things that don't give you satisfaction.
- G. A 2014 survey found that the average American spends much more time watching TV than engaging in spiritual or religious activities.
- H. A 2014 survey found that the average American spends much more time surfing the web than socialising and communicating.

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

Use details from **both** sources. Write a summary of the differences between the two writers' experiences.

[8 marks]

Q3. You now need to refer to **Source B only**.

How does Dostoevsky use language to show how much he loves his brother?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to life and death.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. Write a speech to deliver in a school assembly about the importance of having a healthy lifestyle.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

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

- I. The writer recommends that to be happy, you should think about your own death.
- J. 'Corpse meditation' is a term given to the practice of meditating in a grave.
- K. 'Corpse meditation' is intended to make you more aware of how precious life is.
- L. Daniel Kahneman won the Nobel Prize in 2004 for his study into misalignment.
- M. Misalignment is when you don't spend enough time thinking about how precious life is.
- N. Misalignment is when the time you spend doing things that give you satisfaction is less than the time you spend doing things that don't give you satisfaction.
- O. A 2014 survey found that the average American spends much more time watching TV than engaging in spiritual or religious activities.
- P. A 2014 survey found that the average American spends much more time surfing the web than socialising and communicating.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between the two writers' experiences. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two writers' experiences Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two writers' experiences Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the two writers' experiences Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Brooks gained his ideas after a trip to Thailand in which he learnt about the practices of Buddhist monks; Dostoevsky had a near-death experience
- Most of Brooks' experience comes from his own research into our attitudes towards death, questioning others and looking at surveys
- In comparison, Dostoevsky faced death directly and was saved at the last minute – this gave him a new lease of life

Q3. You now need to refer to **Source B only**. How does Dostoevsky use language to show how much he loves his brother? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer’s choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer’s choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives and nouns to show care for his brother (‘precious friend’, ‘dear brother’)
- Imperatives to show care for his brother’s feelings: ‘do not grieve for me’
- Use of repetition and exclamations to emphasise feelings of love/care
- Positive lexis to show how news of his brother will give him ‘hope and life’

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their attitudes to life and death. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of the 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
Level 2 Some, attempts 5-8 marks	Identifies some 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 supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Brooks feels that people should think about their own mortality in order to make the most of life; Dostoevsky is now deeply aware of the preciousness of life, having faced his own death
- Brooks' ideas come from his research, while Dostoevsky had a real life experience
- Brooks' ideas are based on the fact that people living in 21st century Britain tend to spend more time watching TV than doing anything worthwhile; Dostoevsky's ideas are based on the fear that he had when he thought he would never see his brother again

And comment on methods such as:

- Use of different tone
- Lexical choices to create differing tones
- Brooks' text is an article (more informative/based on facts and findings) whereas Dostoevsky's is a letter (more personal)
- Language differences reflect different times/modes/purposes

**Q5. Write a speech to deliver in a school assembly about the importance of having a healthy lifestyle.
[40 marks]**

AO5 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features

<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features

<p>Level 2 7-12 marks</p> <p>Content is</p>	<p>Upper Level 2 10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
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<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

<p>Level 4</p> <p>13-16 marks</p>	<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>Level 3</p> <p>9-12 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
<p>Level 2</p> <p>5-8 marks</p>	<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>Level 1</p> <p>1-4 marks</p>	<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

AQA Sample Paper 3: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 21st century nonfiction

Extract from *I Am Malala*, a memoir by Malala Yousafzai.

1 When I close my eyes, I can see my bedroom. The bed is unmade, my fluffy blanket in a heap,
2 because I've rushed out for school, late for an exam. My school timetable is open on my desk to a
3 page dated 9 October, 2012. And my school uniform – my white *shalwar* and blue *kamiz* – is on a
4 peg on the wall, waiting for me.

5 I can hear the kids playing cricket in the alley behind our home. I can hear the hum of the bazaar
6 not far away. And if I listen very closely I can hear Safina, my friend next door, tapping on the wall
7 we share so she can tell me a secret.

8 I smell rice cooking as my mother works in the kitchen. I hear my little brothers fighting over the
9 remote – the TV switching between *WWE Smackdown* and cartoons. Soon, I'll hear my father's
10 deep voice as he calls out my nickname. '*Jani*,' he'll say, which is Persian for 'dear one', 'how was
11 the school running today?' He was asking how things were at the Khushal School for Girls, which
12 he founded and I attended, but I always took the opportunity to answer the question literally.

13 '*Aha*,' I'd joke, 'the school is walking not running!' This was my way of telling him I thought things
14 could be better.

15 I left that beloved home in Pakistan one morning – planning to dive back under the covers as soon
16 as school was over – and ended up a world away.

17 Some people say it is too dangerous to go back there now. That I'll never be able to return. And
18 so, from time to time, I go there in my mind.

19 But now another family lives in that home, another girl sleeps in that bedroom – while I am
20 thousands of miles away. I don't care much about the other things in my room but I do worry
21 about the school trophies on my bookcase. I even dream about them sometimes. There's a
22 runner's-up award from the first speaking contest I ever entered. And more than forty-five golden
23 cups and medals for being first in my class for exams, debates and competitions. To someone else,
24 they might seem mere trinkets made of plastic. To someone else, they may simply look like prizes
25 for good grades. But to me, they are reminders of the life I loved and the girl I was – before I left
26 home that fateful day.

27 When I open my eyes, I am in my new bedroom. It is in a sturdy brick house in a damp and chilly
28 place called Birmingham, England. Here there is water running from every tap, hot or cold as you
29 like. No need to carry canisters of gas from the market to heat the water. Here there are large
30 rooms with shiny wood floors, filled with large furniture and a large, large TV.

31 There is hardly a sound in this calm, leafy suburb. No children laughing and yelling. No women
32 downstairs chopping vegetables and gossiping with my mother. No men smoking cigarettes and
33 debating politics. Sometimes, though, even with these thick walls between us, I can hear someone
34 in my family crying for home. But then my father will burst through the front door, his voice
35 booming. '*Jani!*' he'll say. 'How was school today?'

36 Now there's no play on words. He's not asking about the school he runs and that I attend. But
37 there's a note of worry in his voice, as if he fears I won't be there to reply. Because it was not so
38 long ago that I was nearly killed – simply because I was speaking out about my right to go to
39 school.

Source B: 19th century literary nonfiction

Extract from Margaret Oliphant's autobiography.

1 I remember nothing of Wallyford, where I was born, but opened my eyes to life, so far as I
2 remember, in the village of Lasswade, where we lived in a little house, I think, on the road to
3 Dalkeith. I recollect the wintry road ending to my consciousness in a slight ascent with big ash
4 trees forming a sort of arch; underneath which I fancy was a toll-bar, the way into the world
5 appropriately barred by that turnpike*. But no, that was not the way into the world, for the world
6 was Edinburgh, the coach for which, I am almost sure, went the other way through the village and
7 over the bridge to the left hand, starting from somewhere close to Mr Todd the baker's shop, of
8 which I have a faint and kind recollection. It was by that way that Frank came home on Saturday
9 nights, to spend Sunday at home, walking out from Edinburgh (about six miles) to walk in again on
10 Monday in the dark winter mornings. I recollect nothing about the summer mornings when he set
11 out on that walk, but remember vividly like a picture the Monday mornings in winter; the fire
12 burning cheerfully and candles on the breakfast table, all dark but with a subtle sense of morning,
13 though it seemed a kind of dissipation* to be up so long before the day. I can see myself, a small
14 creature seated on a stool by the fire, toasting a cake of dough which was brought for me by the
15 baker with the prematurely early rolls, which were for Frank. (This dough was the special feature
16 of the morning to me, and I suppose I had it only on these occasions.) And my mother, who never
17 seemed to sit down in the strange, little, warm, bright picture, but to hover about the table
18 pouring out tea, supplying everything he wanted to her boy (how proud, how fond of him! – her
19 eyes liquid and bright with love as she hovered about); and Frank, the dearest of companions so
20 long – then long separated, almost alienated, brought back again at the end to my care. How
21 bright he was then, how good always to me, how fond of his little sister! – impatient by moments,
22 good always. And he was a kind of god to me – *my Frank*, as I always called him. I remember once
23 weeping bitterly over a man singing in the street, a buttoned-up, shabby-genteel man, whom, on
24 being questioned why I cried, I acknowledged I thought like my Frank. That was when he was
25 absent, and my mother's anxiety reflected in a child's mind went, I suppose, the length of fancying
26 that Frank too might have to sing in the street. (He would have come off very badly in that case,
27 for he did not know one tune from another, much less could he sing a note!)

*Glossary

turnpike = a toll gate (a barrier across a road where drivers or pedestrians must pay to go further)

dissipation = waste of energy

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 18**.

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

[4 marks]

- A. Malala finds it difficult to remember what her bedroom looks like.
- B. Malala had a blue and white school uniform.
- C. Malala's bedroom shares a wall with her neighbour's house.
- D. Malala's sister is called Safina.
- E. There was a market near Malala's home.
- F. Malala's father was the headmaster of the Khushal School for Girls.
- G. Malala always speaks seriously to her father.
- H. Malala no longer lives in her childhood home.

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

Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade.

[8 marks]

Q3. You now need to refer to **Source B only**.

How does Oliphant use language to show how much she loved her brother?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different memories of their childhood home.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'Your identity has nothing to do with the town or country or continent you come from. Being British, European, Asian or African makes no difference to who you are.'

Write an online article aimed at teenagers, giving your thoughts in response to this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper 4 : GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 18**. Choose **four** statements below which are true. **[4 marks]**

- I. Malala finds it difficult to remember what her bedroom looks like.
- J. Malala had a blue and white school uniform.
- K. Malala's bedroom shares a wall with her neighbour's house.
- L. Malala's sister is called Safina.
- M. There was a market near Malala's home.
- N. Malala's father was the headmaster of the Khushal School for Girls.
- O. Malala always speaks seriously to her father.
- P. Malala no longer lives in her childhood home.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the two homes Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the two homes Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the two homes Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- Oliphant's description of her home seems more positive than Malala's description
- Malala doesn't see Birmingham as her 'true' home; Oliphant has fond memories
- Malala's home in Birmingham has many modern comforts – running water, large furniture, a large TV – while Oliphant's home does not. But the scene is still warm and comforting, e.g. the fire, mother pouring tea, etc.
- Malala lives in a large 'cold' city, whereas Oliphant lives outside Edinburgh, which she describes as the 'world' (suggesting her home is quite separate from what she sees as the rest of the world)

Q3. You now need to refer to **Source B only**. How does Oliphant use language to show how much she loved her brother? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer’s choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer’s choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Use of positive adjectives and repetition of ‘good’
- Use of superlative – ‘dearest of companions’
- Use of exclamations
- Use of anecdote/memory of seeing a man she thought to be Frank
- Personal pronouns to show care she had for him (‘my Frank’)

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different memories towards their childhood homes. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	Shows a detailed understanding of the ideas and perspectives Compares ideas and perspectives in a perceptive way Analyses how methods are used to convey ideas and perspectives Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of the 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
Level 2 Some, attempts 5-8 marks	Identifies some 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 supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	Simple awareness of ideas and/or perspectives Simple cross reference of ideas and/or perspectives Simple identification of how differences are conveyed Simple references or textual details from one or both texts

AO3 content may include ideas such as:

- Both have fond/idyllic memories but for different reasons
- Malala talks of the busy/bustling nature of her childhood home, which she misses now that she is in Birmingham. She feels a sense of loss and returns there often in her thoughts because she misses it.
- Oliphant thinks fondly of her home but not because she feels a sense of loss – hers is simply a positive memory that reminds her of her childhood, her brother and her early family life.

And comment on methods such as:

- Use of different tone
- Lexical and structural choices to create differing tones
- Malala uses contrasts (her home in Pakistan vs her home in Birmingham) whereas Oliphant just speaks of Lasswade
- Language differences reflect different times/modes/purposes

Q5. ‘Your identity has nothing to do with the town or country or continent you come from. Being British, European, Asian or African makes no difference to who you are.’ Write an online article aimed at teenagers, giving your thoughts in response to this statement. **[40 marks]**

AO5 Content and Organisation

<p>Level 4</p> <p>19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4</p> <p>22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4</p> <p>19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3</p> <p>13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features

<p>Level 2</p> <p>7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

<p>Level 4</p> <p>13-16 marks</p>	<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>Level 3</p> <p>9-12 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
<p>Level 2</p> <p>5-8 marks</p>	<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>Level 1</p> <p>1-4 marks</p>	<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

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A: 21st century nonfiction

Taken from *Boating Safety and Safe Boating Blog*

1 How to Survive a Sinking Ship

2 You've obtained your [boat license](#) and are now ready to venture out for some
3 sea-bound fun. But would you know what to do if you were on a sinking ship?
4 The following article will outline the steps you should take if ever you find
5 yourself aboard a sinking ship. Fortunately, the odds of surviving a sinking ship
6 are very high. The most important thing to do is stay calm.

7 Be prepared

8 Anyone who's had experience as a scout will know these 2 words: "be
9 prepared". The meaning behind this famous saying is closely tied to another famous saying "knowing is half
10 the battle". Those two bits of advice could very well save your life on a sinking ship.

11 Before even stepping aboard, prepare an evacuation bag complete with the tools you'd need to survive on
12 a raft or an island.

13 Your survival kit should include:

- 14 • Compass
- 15 • Flashlight
- 16 • Waterproof matches
- 17 • Knife
- 18 • Sunscreen lotion
- 19 • Fresh water
- 20 • Mirror for signalling
- 21 • Flares
- 22 • First aid kit
- 23 • Some food rations

24 Learn Where Everything Is

25 Make sure to explore the ship and become familiar with all the emergency exits and evacuation maps. Find
26 the closest lifeboat to your cabin, and be sure to know where all the life jackets are. When it comes to
27 ocean survival, floating is everything. You may have been able to tread water for hours back in the old
28 swimming pool, but the ocean is much, much colder and rough. You'll already be fatigued and in a relative
29 state of shock, and the ocean is filled with various forms of dangly leg-eaters.

30 Calm Down!

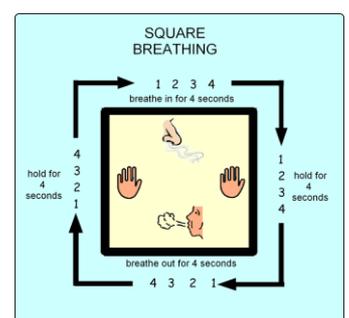
31 So there you are, relaxing by the pool when suddenly the loud horn lets out 7 short bursts followed by one
32 long one. This is not the boat playing battleship via Morse code with another distant ship, this is in fact the
33 signal to abandon ship.

34 Screaming and running is the quickest way to get yourself killed. You're not thinking clearly, making terrible
35 decisions, expending valuable energy and rushing into the madness of the mob. One trip and you could get
36 trampled. Let the frenzied folk do their thing, and practice a little something called square breathing.

37 Square Breathing:

- 38 • Inhale deeply for 4 seconds
- 39 • Hold your lungs full for 4 seconds
- 40 • Exhale for 4 seconds
- 41 • Hold your lungs empty for 4 seconds

42 **Do this 3-4 times** and your nerves will settle, your heart rate will slow, and
43 you will find it much easier to focus on survival. This simple technique is used
44 in the military to lower the heart rates of snipers.



45 Statistically speaking, in an emergency scenario 70% of people will panic, 15% are going to make irrational
46 decisions, and only the remaining 15% will be thinking clearly. Remaining calm already places you above
47 85% of the rest of the ship.

48 **Follow the rats!**

49 If the hull is breached and the ship begins to take on water, the lowest parts of the ship are generally filled
50 first. This is also where much of a ship's vermin dwell. Rats have been known to be the first to abandon a
51 sinking ship, which seems like intelligence at first until they plunge into the ocean and drown anyhow. They
52 do however, set the right example of where to go as the ship is filling up.

53 Getting to the deck as fast as possible is extremely important. It would seem fairly obvious to avoid heading
54 deeper and more towards the center of the ship as it sinks, but when panic sets in it's easier to lose
55 orientation and to get lost. Similarly to a burning building situation, avoid using the elevators; it would be
56 terrible to get stuck in one as the boat goes under. If you have time, make sure to grab your evacuation
57 bag!

58 **A stable ship is a sinking ship**

59 A good thing to know if you're on the deck of your own boat, if the boat seems to be rolling less than it
60 should, it could be filling up with water. The weight of the water is preventing your boat from rolling with
61 the waves, time to abandon ship!

62 **Calling for Help**

63 If you're on a big cruise ship, you are clearly not responsible for calling for help. If you're on your own boat
64 however, it's important to not only have a radio, but to know how to use it. Your radio should always be on
65 and tuned to marine VHF radio channel Six-Teen (16) or Frequency 161.400 or 156.800 MHz; marine
66 MF/SSB on 2182 kHz. The coastguard and other ocean rescue authorities are constantly monitoring these
67 channels and will be able to dispatch help in an emergency. Most modern radios are equipped with a
68 Digital Select Calling (DCS) button, which will send your GPS coordinates along with a Mayday beacon to
69 the coastguard once pressed.

70 **Life boats**

71 Without pushing or shoving, find a lifejacket, put it on before helping anyone else, and get yourself on a
72 lifeboat in an orderly fashion. Your own morals will dictate whether you let women and children on the
73 boats first, just know that the longer you stay aboard, the lower your chances of survival. And if you end up
74 in the water as opposed to aboard a life raft, your odds for survival drop by as much as 70%. The water
75 surrounding the Titanic when it sank was 28 degrees, giving swimmers about 15-30 minutes before their
76 hearts stopped.

77 *"The majority of the survivors of the Titanic disaster "were women, children and people with young
78 children,"* Thomas H. Maugh II wrote for the Los Angeles Times, compared to the Lusitania, where they
79 were primarily *"young men and women who responded immediately to their powerful survival instincts,"*
80 according to the Associated Press."

81 Source: [Sinking Ship Escape Etiquette](#)

82 **Tips to follow once on the lifeboat:**

- 83 • Continue to remain calm
- 84 • Protect your skin from the sun
- 85 • Drink your fresh water sparingly
- 86 • Whenever it rains use whatever you can to capture the water. ^[L]_[SEP] Dehydration occurs quickly on the open
87 seas.
- 88 • The vastness of the ocean and the apparent "hopelessness" of the situation can make people freak out,
89 so try to keep people's brains occupied with conversation, singing, or games.

90 All you can do at this point is let the raft drift to shore, using your flares sparingly to attract the attention of
91 other boats or aircraft.

Source B: 19th century literary nonfiction

Extract from a booklet containing an eye-witness account of a shipwreck that occurred in Seaford in 1809.

1 One of the two men that were preserved of this vessel, had his nose cut asunder by the sudden
2 fall of some timber upon him before he quit the ship, but his wound, though painful, turned out
3 neither malignant nor dangerous.

4 All of the distressed crews that could, by the most resolute efforts, be saved from the various
5 vessels, were saved before ten o'clock in the morning, one only excepted, the preservation of
6 whom is deserving of particular mention, and the following are the circumstances of it:-

7 The piteous spectacle of the wrecks was within a very short distance of Blatchington; and the
8 Commanding Officer of the military there stationed, Captain Brown, and the greater part of the
9 subordinates of the 81st infantry, as well as the Officers generally of that regiment, took very
10 active and humane parts on the luckless situation.

11 It so occurred, that Mr. Derenzy, a Lieutenant in the 81st, after various successful efforts in
12 rescuing his fellow-men from the brine of death, discovered a poor mariner in the last agonies of
13 exhaustion, sometimes beneath and sometimes above the surface of the billows*, feebly
14 buffeting the waves, with the dying hope of being yet enabled of reaching the shore.

15 The soul of the truly courageous but tender-hearted veteran, was sensibly touched by the
16 distressing picture of human woe that was now again exhibited before him, and he carefully
17 watched every movement of the sufferer under the gratifying persuasion that the moment would
18 arrive when he, by plunging in the water, should be able to afford him effectual relief.

19 The drowning man, however, appeared to have expended the last effort he could command soon
20 after Mr. Derenzy had discovered him, and, at length, as resignant to the will of the all-good and
21 all-powerful spirit of the universe, his eyes were raised on high, and the next moment he sunk as
22 in the icy embrace of death.

23 The feelings of Mr. Derenzy were now wrought up to the highest pitch of agony - "I'll save the poor
24 fellow," he exclaimed, "or perish in the attempt," and instantly plunged into the foaming surges,
25 and was for some time lost to observation.

26 This brave and noble character, however, was at length, grasping firmly part of the habiliments*
27 of the object he had sought with one hand, while, with the other, he attempted to make good his
28 return to the land. At this critical moment, a heavy fragment of the wreck struck Mr. Derenzy on
29 the temple; the blow was forcible, and deprived him of his senses; he could no longer strive to
30 stem the current and regain the land; but still held the poor sailor in his grasp, until lost, as it
31 were, in the torpor* of death, both sank together.

*Glossary

billows = large sea waves

habiliments = clothing

torpor = a state of physical or mental inactivity; tiredness

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 33**.

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

[4 marks]

- A. You are unlikely to survive being on a sinking ship.
- B. Staying calm is very important if you are on a sinking ship.
- C. Passengers on boat trips are always provided with a survival kit.
- D. Your survival kit should include something to eat.
- E. It is important to know where your closest lifeboat is.
- F. You should carry a lifejacket at all times when on board.
- G. It is easier to tread water in the sea than in a swimming pool because of the salt water.
- H. If you hear the horn eight times, this is the signal to abandon ship.

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

Use details from **both** sources. Write a summary of the differences in the *purposes* of the two texts.

[8 marks]

Q3. You now need to refer to **Source B, lines 15-31 only**.

How does the writer use language to show Mr Derenzy's bravery?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey different attitudes towards being on a sinking ship.

In your answer, you could:

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

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. 'Survival skills should be a part of the school curriculum.'

Write an article for an e-magazine aimed at people your age, giving your thoughts in response to this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA Sample Paper: GCSE English Language

Paper 2: Writers' viewpoints and perspectives

Mark Scheme

Q1. Read again the first part of **Source A** from **lines 1 to 33**. Choose **four** statements below which are true. **[4 marks]**

I. You are unlikely to survive being on a sinking ship.

J. Staying calm is very important if you are on a sinking ship.

K. Passengers on boat trips are always provided with a survival kit.

L. Your survival kit should include something to eat.

M. It is important to know where your closest lifeboat is.

N. You should carry a lifejacket at all times when on board.

O. It is easier to tread water in the sea than in a swimming pool because of the salt water.

P. If you hear the horn eight times, this is the signal to abandon ship.

Q2. You need to refer to **Source A** and **Source B** for this question. Use details from **both** sources. Write a summary of the differences in the *purposes* of the two texts. **[8 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 7-8 marks	Shows a detailed understanding of differences between the purposes Offers perceptive interpretation of both texts Synthesises evidence between texts Selects a range of judicious quotations from both texts
Level 3 Clear, relevant 5-6 marks	Shows a clear understanding of differences between the purposes Begins to interpret both texts Demonstrates clear connections between texts Selects relevant quotations/references from both texts to support response
Level 2 Some, attempts 3-4 marks	Identifies some differences between the purposes Attempts some inference from one/both texts Attempts to link evidence between texts Selects some quotations/references; not always supporting (from one/both texts)
Level 1 Simple, limited 1-2 marks	Shows simple awareness of difference(s) Offers paraphrase rather than inference Makes simple or no links between texts Simple reference or textual detail from one/both texts

AO1 content may include ideas such as:

- The purpose of 'Boating Safety' is to instruct/give information about what to do in the event of being on a sinking ship; the purpose of the eye-witness account is to give an

account of what happened on board a sinking ship and to explain the bravery of a particular Lieutenant. It is not intended to instruct.

- Source A outlines how to prepare and gives practical tips on what to do in the event of emergency. It is objective and factual.
- Source B is a more emotional/personal account.

Q3. You now need to refer **Source B, lines 15-31 only**. How does the writer use language to show Mr Derenzy's bravery? **[12 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 10-12 marks	Shows detailed and perceptive understanding of <i>language</i> Analyses the effects of the writer's choice of language Selects a range of judicious quotations Uses a range of subject terminology appropriately
Level 3 Clear, relevant 7-9 marks	Shows clear understanding of <i>language</i> Clearly explains the effects of the writer's choice of language Selects relevant quotations Uses subject terminology accurately
Level 2 Some, attempts 4-6 marks	Shows some understanding of <i>language</i> Attempts to comment on the effect of language Selects some relevant quotations Uses some subject terminology, not always appropriately
Level 1 Simple, limited 1-3 marks	Shows simple awareness of <i>language</i> Offers simple comment on the effects of language Simple references or textual details Simple mention of subject terminology

AO2 content may include the effect of ideas such as:

- Adjectives used to suggest his bravery – 'brave, noble, courageous'
- Superlative showing how Derenzy acted based on his emotions/passion – 'highest pitch of agony'
- Verbs and adverbs suggest he acted on instinct despite the danger – 'immediately plunged'
- Lexis used to describe the sea as highly dangerous – 'foaming surges'
- Dialogue shows he put the drowning man's life before his own

Q4. You need to refer to **Source A** and **Source B** for this question. Compare how the two writers convey their different attitudes towards being on a sinking ship. **[16 marks]**

Level	Skills Descriptors
Level 4 Perceptive, detailed 13-16 marks	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 Selects range of judicious quotations from both texts
Level 3 Clear, relevant 9-12 marks	Shows a clear understanding of differences between the 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
Level 2 Some, attempts 5-8 marks	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 supporting (from one or both texts)
Level 1 Simple, limited 1-4 marks	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 or textual details from one or both texts

AO3 content may include ideas such as:

- Source A is objective and factual while Source B is a more emotional/personal account
- Source A uses a specific, personal example and dramatic account to express the danger on board, while Source B uses facts and statistics
- Source A gives advice for a hypothetical event while Source B reflects true events
- Source A stresses the importance of remaining calm/being sensible/taking care of oneself, while Source B gives a sense of the fear/confusion/distress of the passengers

And comment on methods such as:

- Use of different tone – affected by genre (Source A being instructive/advisory and Source B being a personal account)
- Language differences reflect different times/modes/purposes
- Use of subheading/bullets in Source A compared to prose in Source B reflect different modes & purposes

Q5. ‘Survival skills should be a part of the school curriculum.’ Write an article for an e-magazine aimed at people your age, giving your thoughts in response to this statement. **[40 marks]**

A05 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2 7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2 10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2 7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

<p>Level 4</p> <p>13-16 marks</p>	<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>Level 3</p> <p>9-12 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
<p>Level 2</p> <p>5-8 marks</p>	<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>Level 1</p> <p>1-4 marks</p>	<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