



AQA English Language Paper 2

Revision Booklet

English Language and English Literature		
BBC Bitesize	https://www.bbc.co.uk/bitesize/subjects/zr9d7ty	Revision prompts, advice and examples for key English Language skills.
Sparknotes	https://www.sparknotes.com/	A revision website with text guides to all frequently studied Literature texts.
Shmoop	https://www.shmoop.com/literature/study-guides/sort-title1.html	A revision website with text guides to all frequently studied Literature texts.
Mr Bruff	https://www.youtube.com/channel/UCM2vdqz-7e4HAuzhpFuRY8w	Videos covering most commonly taught Literature texts and Language paper approaches.
Tuition Kit YouTube	https://www.youtube.com/channel/UCEp3SR3KaDzg8jSe12tGnGg/videos	Videos covering most commonly taught Literature texts and some on Language paper approaches and skills.
Teachit English	https://www.teachitenglish.co.uk/revision-resources	A website used by English teachers to host often useful resources for planning lessons. It's free to set up an account and there are some useful resources hosted. Search carefully.

English Revision: Language Paper 2

1. AQA GCSE English Exam Dates 2027

Subject	Paper	Date
English Literature	Paper 1 (Shakespeare & 19th-century novel)	12 May 2027
English Literature	Paper 2 (Modern Texts & Poetry)	19 May 2027
English Language	Paper 1 (Explorations in Creative Reading & Writing)	24 May 2027
English Language	Paper 2 (Writers' Viewpoints & Perspectives)	8 June 2027

2. Mock Exams: November 2026

When	Papers to be sat
TBC	Literature Paper 2 (An Inspector Calls, Power and Conflict, Unseen Poetry)
TBC	Language Paper 2

3. How to Revise: Tips & Strategies

1. Regular short sessions rather than cramming: e.g. 20-30 minutes several times a week.
2. Use the mock exams and past papers to practise under timed conditions.
3. Review feedback carefully: understand mistakes and how to improve.
4. Learn the strategies we practiced in class and ensure you apply this to your writing

English Language Paper 2 2026: Question strategies

READING STRATEGY: 10 minutes

Before answering any of the questions, read both sources CAREFULLY. On the right, write 3-4 words summarising each paragraph. On the left, write the mood and tone.

Question 1 (4 marks): TRUE OR FALSE AO1 – 5 minutes

Step 1: Box the lines

Step 2: Put T, F, ?, on the left side to establish your level of certainty

Step 3: Once you are sure what the 4 correct statements are, shade the circles in boxes on the right

Question 2 (8 marks): INFERENCE AO1 – 10 minutes

Step 1: Read **both** sources

Step 2: Highlight the focus of the question

Step 3: Identify **4 short references** which describe the focus of the question. 2 in Source A and 2 in Source B

Step 4: Briefly **annotate** your references with what they show you

Step 5: Write **2 paragraphs using comparative vocabulary/PRIDL**

Question 3 (12 marks): LANGUAGE ANALYSIS AO2 – 15 minutes

Step 1: Read the question carefully, and highlight the key terms.

Step 2: Re-read the lines stated, and highlight quotes which **both** relate to the question topic, and contain interesting words or language techniques.

Step 3: Annotate your quotes, using the steps of analysis: ZOOM, CONNOTATION, EFFECT

Step 4: Write 2-3 clear paragraphs with WHAT-HOW-WHY.

Step 5: Check over your work.

Question 4 (16 marks): COMPARISON – 20 minutes

Step 1: Highlight the focus of the question.

Step 2: Re-read both sources again. On the right, write 3-4 words summarising each paragraph. On the left, write the mood and tones presented in that section.

Step 3: Highlight references which presents the writer's attitude towards that topic. At least 2 references from each source. Annotate what it shows. Underline key words and explain their connotations.

Step 4: Write your comparative paragraphs. Aim for at least 2 paragraphs with 1-2 references from each source. Include: key words, impact on the reader, methods etc.

Question 5: WRITING AN ARTICLE, SPEECH OR LETTER – 45 minutes

Step 1: Underline the **key words** in the question

Step 2: Identify **FAP** (Form, audience, purpose)

Step 3: Decide whether to **agree or disagree**

Step 4: **Mind map** your ideas, follow the structure below:

- **Introduction** – state your point of view and what you want to see change
- **Problems** – explain what will happen if the problem continues
- **Solution** – explain any solutions you have to fix the problem
- **Conclusion** – reiterate your point of view and call to action

Step 5: Write your article, letter or speech using the **PERSUADER** techniques

Language Paper 2 Practice

PAPER A

Source A:

The following extract is taken from 'The Cruellest Journey', published in 2004, by the writer and adventurer Kira Salak. In the extract, Salak recalls the beginning of her 600-mile journey travelling solo in a kayak from Old Segou in Mali to Timbuktu, following the route taken by the 19th Century explorer Mungo Park.

In the beginning, my journeys feel at best ludicrous, at worst insane. This one is no exception. The idea is to paddle nearly 600 miles on the Niger River in a kayak, alone, from the Malian town of Old Ségou to Timbuktu. And now, at the very hour when I have decided to leave, a thunderstorm bursts open the skies, sending down apocalyptic rain, washing away the very ground beneath my feet. It is the rainy season in Mali, for which there can be no comparison in the world. Lightning pierces trees, slices across houses. Thunder racks the skies and pounds the earth like mortar fire, and every living thing huddles in tenuous shelter, expecting the world to end. Which it doesn't. At least not this time. So that we all give a collective sigh to the salvation of the passing storm as it rumbles its way east, and I survey the river I'm to leave on this morning. Rain or no rain, today is the day for the journey to begin. And no one, not even the oldest in the village, can say for certain whether I'll get to the end.

"Let's do it," I say, leaving the shelter of an adobe¹ hut. My guide from town, Modibo, points to the north, to further storms. He says he will pray for me. It's the best he can do. To his knowledge, no man has ever completed such a trip, though a few have tried. And certainly, no woman has done such a thing. This morning he took me aside and told me he thinks I'm crazy, which I understood as concern and thanked him. He told me that the people of Old Ségou think I'm crazy too, and that only uncanny good luck will keep me safe.

What he doesn't know is that the worst thing a person can do is tell me that I can't do something, because then I'll want to do it all the more. It may be a failing of mine. I carry my inflatable kayak through the narrow passageways of Old Ségou, past the small adobe huts melting in the rains, past the huddling goats and smoke of cooking fires, people peering out at me from the dark entranceways. It is a labyrinth of ancient homes, built and rebuilt after each storm, plastered with the very earth people walk upon. Old Ségou must look much the same as it did in Scottish explorer Mungo Park's time when, exactly 206 years ago to the day, he left on the first of his two river journeys down the Niger to Timbuktu, the first such trip by a Westerner. It is no coincidence that I've planned to leave on the same day and from the same spot. Park is my benefactor of sorts, my guarantee. If he could travel down the Niger, then so can I. And it is all the guarantee I have for this trip—that an obsessed nineteenth-century adventurer did what I would like to do. Of course, Park also died on this river, but I've so far managed to overlook that.

Hobbled donkeys cower under a new onslaught of rain, ears back, necks craned. Little naked children dare each other to touch me, and I make it easy for them, stopping and holding out my arm. They stroke my white skin as if it were velvet, using only the pads of their fingers, then stare at their hands for wet paint.

Thunder again. More rain falls. I stop on the shore, near a centuries-old kapok tree under which I imagine Park once took shade. I open my bag, spread out my little red kayak, and start to pump it up. A couple of women nearby, with colorful cloth wraps called pagnes tied tightly about their

breasts, gaze at me cryptically, as if to ask: Who are you and what do you think you're doing? The Niger churns and slaps the shore, in a surly mood. I don't pretend to know what I'm doing. Just one thing at a time now, kayak inflated, kayak loaded with my gear. Paddles fitted together and ready. Modibo is standing on the shore, watching me.

40 "I'll pray for you," he reminds me.

I balance my gear, adjust the straps, get in. And, finally, irrevocably, I paddle away.

When Mungo Park left on his second trip, he never admitted that he was scared. It is what fascinates me about his writing—his insistence on maintaining an illusion that all was well, even as he began a journey that he knew from previous experience could only beget tragedy. Hostile peoples, unknown
45 rapids, malarial fevers. Hippos and crocodiles. The giant Lake Debo to cross, like being set adrift on an inland sea, no sight of land, no way of knowing where the river starts again. Forty of his forty-four men dead from sickness, Park himself afflicted with dysentery when he left on this ill-fated trip. And it can boggle the mind, what drives some people to risk their lives for the mute promises of success. It boggles my mind, at least, as I am caught up in the same affliction. Already, I fear the irrationality
50 of my journey. I fear the very stubbornness which drives me forward.

The Niger erupts in a new storm. Torrential rains. Waves higher than my kayak, trying to capsize me. But my boat is self-bailing and I stay afloat. The wind drives the current in reverse, tearing and ripping at the shores, sending spray into my face. I paddle madly, crashing and driving forward. I travel inch by inch, or so it seems, arm muscles smarting and rebelling against this journey.

55 A popping feeling now and a screech of pain. My right arm lurches from a ripped muscle. But this is no time and place for such an injury, and I won't tolerate it, stuck as I am in a storm. I try to get used to the metronome-like pulses of pain as I fight the river. There is only one direction to go: forward.

Glossary:

1. adobe: a building material made from earth

Source B:

Kate Marsden was a British missionary and explorer. In 1891, she set out on an expedition to Siberia to try to find a cure for leprosy. The following extract is taken from *On Sledge and Horseback to Outcast Siberian Lepers*, which was her account of this expedition and was first published in 1893. In this part of the extract, she describes her journey through a mosquito infested marsh and forest.

More bogs and marshes for several miles; and then I grew so sleepy and sick that I begged to rest, notwithstanding our position on semi-marshy ground, which had not as yet dried from the heat of the summer sun. I was asleep in five minutes, lying on the damp ground with only a fan to shelter me from the sun.

5 On again for a few more miles; but I began to feel the effects of this sort of travelling – in a word, I felt utterly worn out. It was as much as I could do to hold on to the horse, and I nearly tumbled off several times in the effort. The cramp in my body and lower limbs was indescribable, and I had to discard the cushion under me, because it became soaked through and through with the rain, and rode on the broad, bare, wooden saddle. What feelings of
10 relief rose when the time of rest came, and the pitching of tents, and the brewing of tea!

Often I slept quite soundly till morning, awaking to find that the mosquitoes had been hard at work in my slumbers¹, in spite of veil and gloves, leaving great itching lumps that turned me sick. Once we saw two calves that had died from exhaustion from the bites of these pests, and the white hair of our poor horses was generally covered with clots of blood, due
15 to partly mosquitoes and partly to prodigious² horse-flies. But those lepers³ – they suffered far more than I suffered, and that was the one thought, added to the strength that God supply, that kept me from collapsing entirely.

My second thunderstorm was far worse than the first. The forest seemed on fire, and the rain dashed in our faces with almost blinding force. My horse plunged and reared, flew first
20 to one side, and then to the other, dragging me amongst bushes and trees, so that I was in danger of being caught by the branches and hurled to the ground. After this storm one of the horses, carrying stores and other things, sank into a bog nearly to its neck; and the help of all the men was required to get it out.

Soon after the storm we were camping and drinking tea, when I noticed that all the men
25 were eagerly talking together and gesticulating. I asked what it all meant and was told that a large bear was supposed to be in the neighbourhood, according to a report from a post-station close at hand. There was a general priming of fire-arms, except in my case, for I did not know how to use my revolver, so thought I had better pass it on to someone else, lest I might shoot a man in mistake for a bear. We mounted again and went on. The usual
30 chattering this time was exchanged for a dead silence, this being our first bear experience; but we grew wiser as we proceeded, and substituted noise for silence. We hurried on, as fast as possible, to get through the miles of forests and bogs. I found it best not to look about me,

35 because, when I did so, every large stump of a fallen tree took the shape of a bear. When my horse stumbled over the roots of a tree, or shield at some object unseen by me, my heart began to gallop.

Glossary:

1 Slumbers: Sleep

2 Prodigious: Remarkable or impressive

3 Lepers: A person shunned or rejected for social reasons.

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Section A: Reading

Q1. Read again the first part of Source A from lines **1 to 11**.

Choose four statements below which are TRUE.

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

[4 marks]

A	The narrator thinks her journey is a sensible idea.	0
B	The narrator is walking 600 miles.	0
C	The narrator is travelling with a friend.	0
D	The narrator will complete her journey in Timbuktu.	0
E	The weather is clear when the narrator decides to leave.	0
F	The thunder is very powerful.	0
G	The narrator will leave regardless of the weather.	0
H	The narrator knows that this will be a difficult journey.	0

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

The two explorers face different challenges on their journeys.

What can you infer about the differences between the challenges they face in each of the sources?

[8 marks]

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

How does the writer use language to present the dangers of her journey?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[12 marks]

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

Compare how the two writers convey their different attitudes to the journeys they take.

In your answer, you should:

- compare their attitudes
- comment on the methods they use to convey their attitudes
- support your ideas with quotations from both texts

[16 marks]

Section B: Writing

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

You are reminded of the need to plan your answer.

You should write in full sentences.

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

“The younger generation live in a bubble and life is far too easy for them. They don’t challenge themselves enough to get out of their comfort zone and see life beyond their own little world.”

Write a speech for your school assembly in which you argue for **or** against this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

PAPER B

Source A

From *We Should All Be Feminists* (2014) by Chimamanda Ngozi Adichie

The writer Chimamanda Ngozi Adichie grew up in Nigeria. This extract comes from her 2012 TED talk *We Should All Be Feminists*, which was published as a book in 2014.

A Nigerian acquaintance once asked me if I was worried that men would be intimidated* by me.

I was not worried at all – it had not even occurred to me to be worried, because a man who would be intimidated by me is exactly the kind of man I would have no interest in.

Still, I was struck by this. Because I am female, I'm expected to aspire to marriage. I am expected to make my life choices always keeping in mind that marriage is the most important. Marriage can be a good thing, a source of joy, love and mutual support. But why do we teach girls to aspire* to marriage, yet we don't teach boys to do the same?

I know a Nigerian woman who decided to sell her house because she didn't want to intimidate a man who might want to marry her.

I know an unmarried woman in Nigeria who, when she goes to conferences, wears a wedding ring because she wants her colleagues to – according to her – 'give her respect'.

The sadness in this is that a wedding ring will indeed automatically make her seem worthy of respect, while not wearing a wedding ring would make her easily dismissible – and this is in a modern workplace.

I know young women who are under so much pressure – from family, from friends, even from work – to get married that they are pushed to make terrible choices.

Our society teaches a woman at a certain age who is unmarried to see it as a deep personal failure.

While a man at a certain age who is unmarried has not quite come around to making his pick.

It is easy to say, 'But women can just say no to all this.' But the reality is more difficult, more complex. We are all social beings. We internalize ideas from our socialization.

Even the language we use illustrates this. The language of marriage is often a language of ownership, not a language of partnership.

We use the word *respect* for something a woman shows a man, but not often for something a man shows a woman.

Both men and women will say, 'I did it for peace in my marriage.'

When men say it, it is usually about something they should not be doing anyway. Something they say to their friends in a fondly exasperated way, something that ultimately proves to them their masculinity – 'Oh, my wife said I can't go to clubs every night, so now, for peace in my marriage, I go only on weekends.'

When women say 'I did it for peace in my marriage,' it is usually because they have given up a job, a career goal, a dream.

We teach females that in relationships, compromise is what a woman is more likely to do.

We raise girls to see each other as competitors – not for jobs or accomplishments, which in my opinion can be a good thing, but for the attention of men. We police girls. We praise girls for virginity but we don't praise boys for virginity (and it makes me wonder how exactly this is supposed to work out, since the loss of virginity is a process that usually involves two people of opposite genders).

We teach girls shame. We make them feel as though by being born female, they are already guilty of something. And so girls grow up to be women who cannot say they have desire. Who silence themselves. Who cannot say what they truly think. Who have turned pretence into an art form. I know a woman who hates domestic work, but she pretends that she likes it, because she has been taught that to be 'good wife material', she has to be – to use that Nigerian word – *homely*. And then she got married. And her husband's family began to complain that she had changed.

Actually, she had not changed. She just got tired of pretending to be what she was not. The problem with gender is that it prescribes how we *should* be rather than recognizing how we are. Imagine how much happier we would be, how much freer to be our true individual selves, if we didn't have the weight of gender expectations.

Glossary:

Threaten – threaten/ frighten

Aspire - aim

Source B

From *Eighty Years and More: Reminiscences 1815–1897* – Elizabeth Cady Stanton

Elizabeth Cady Stanton called for reform of the marriage laws in the US at the National Women's Rights convention in Albany, New York, 1860. She had argued that women should be allowed to divorce husbands who were cruel, drunken, insane or who deserted their wives.

The discussion on the question of marriage and divorce occupied one entire session of the convention, and called down on us severe criticisms from the metropolitan system. Enemies were unsparing in their denunciations, and friends ridiculed the whole proceeding. I was constantly called on for a definition of marriage and asked to describe home life as it would be when men changed their wives every Christmas. Letters and newspapers poured in upon me, asking all manner of absurd questions, until I often wept with vexation. So many things, that I had neither thought nor said, were attributed to me that, at times, I really doubted my own identity.

However, in the progress of events the excitement died away, the earth seemed to turn on its axis as usual, women were given in marriage, children were born, fires burned as brightly as ever at the domestic altars, and family life, to all appearances, was as stable as usual.

Public attention was again roused to this subject by the McFarland-Richardson trial, in which the former shot the latter, being jealous of his attentions to his wife. McFarland was a brutal, improvident husband, who had completely alienated his wife's affections, while Mr. Richardson, who had long been a cherished acquaintance of the family, befriended the wife in the darkest days of her misery. She was a very refined, attractive woman, and a large circle of warm friends stood by her through the fierce ordeal of her husband's trial.

Though McFarland did not deny that he killed Richardson, yet he was acquitted on the plea of insanity, and was, at the same time, made the legal guardian of his child, a boy, then, twelve years of age, and walked out of the court with him, hand in hand. What a travesty on justice and common sense that, while a man is declared too insane to be held responsible for taking the life of another, he might still be capable of directing the life and education of a child! And what an insult to that intelligent mother, who had devoted twelve years of her life to his care, while his worthless father had not provided for them the necessities of life!

She married Mr. Richardson on his deathbed. The ceremony was performed by Henry Ward Beecher and Rev. O. B. Frothingham, while such men as Horace Greeley and Joshua Leavitt witnessed the solemn service. Though no shadow had ever dimmed Mrs. Richardson's fair fame, yet she was rudely treated in the court and robbed of her child, though by far the most fitting parent to be intrusted with his care.

As the indignation among women was general and at white heat with regard to her treatment, Miss Anthony suggested to me, one day, that it would be a golden opportunity to give women a lesson on their helplessness under the law—wholly in the power of man as to their domestic relations, as well as to their civil and political rights. Accordingly we decided to hold some meetings, for women alone, to protest against the decision of this trial, the general conduct of the case, the tone of the press, and the laws that made it possible to rob a mother of her child.

Glossary:

Denunciations: public disapproval

Vexation: annoyance, frustration

Improvident: thoughtless **Indignation:** annoyance because of (perceived insult)

Section A: Reading

Q1. Read again the first part of Source A from lines **1 to 12**.

Choose four statements below which are TRUE.

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

[4 marks]

A	The writer is worried that men will be intimidated by her	0
B	The writer believes we should teach boys to aspire to marriage	0
C	The writer would not be interested in a man who was intimidated by her	0
D	A Nigerian woman sold her house because she did not want men to be intimidated by her	0
E	The writer thinks marriage is not a good thing.	0
F	An acquaintance asked the writer whether men were intimidated by her	0
G	The writer says she is expected to aspire to marriage	0
H	The writer thinks we should not teach girls to aspire to marriage	0

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

The two writers discuss different experiences women have of marriage.

What can you infer about the differences between the experiences of marriage in each of the sources?

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

How does the writer use language to present her views on marriage?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[12 marks]

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

Compare how the two writers convey their different attitudes to marriage.

In your answer, you should:

- compare their attitudes
- comment on the methods they use to convey their attitudes
- support your ideas with quotations from both texts

[16 marks]

Section B: Writing

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

You are reminded of the need to plan your answer.

You should write in full sentences.

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

"Charity support work is something which everybody should get involved with".

Write an article for a newspaper expressing your personal reasons for supporting this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

PAPER C

Source A – 20th Century literary non-fiction

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

The Village that Lost its Children

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

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



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

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

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

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

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

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

Glossary

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

Source B – 19th Century non-fiction

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

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

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

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

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

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

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

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

Glossary

¹strata – layers of rock

²metropolis – a major city

³Britannia – Great Britain

⁴metamorphosis – change

Section A: Reading

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

Choose four statements below which are TRUE.

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

[4 marks]

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

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

Both Sources give details about the places where the events occur.

What can you infer about the differences between Aberfan and London in each of the sources? **[8 marks]**

Q3. You now need to refer only to Source A from lines 27 to 40.

How does the writer use language to describe the coal tips?

[12 marks]

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

Compare how the writers convey their different ideas and perspectives of the events that they describe. **[16 marks]**

In your answer, you could:

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

Section B: Writing

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

You are reminded of the need to plan your answer.

You should write in full sentences.

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

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

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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

Mark-schemes and Model Answers for Paper C

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

[4 marks]

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

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

Q2. You need to refer to **Source A** and **Source B** for this question. Both Sources give details about the places where the events occur. What can you infer about the differences between Aberfan and London in each of the sources?

[8 marks]

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

<p>Level 3</p> <p>Clear, relevant summary</p> <p>5-6 marks</p>	<p>Shows clear synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> Makes clear inferences from both texts Selects clear references/textual detail relevant to the focus of the question Statements show clear differences between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>Aberfan is a small village. At its 'heart was the coal pit' and it seems like a harsh place to live and work. The railway tracks are 'decaying' and there is 'grime over roofs and gardens'. On the other hand, London is a 'colossal city' and has a 'great river' so it seems more vibrant. It seems fair to imply that London is noisy, with trains at 'full speed' and the constant 'rumble' of industrial activity. It differs not just in size but in what it would be like to live there. The impression being that, despite all its noise and 'fog' it is less harsh than Aberfan, not least because of its 'well built' houses.</p>
<p>Level 2</p> <p>Some attempts at summary</p> <p>3-4 marks</p>	<p>Shows some interpretation from one/both texts:</p> <ul style="list-style-type: none"> Attempts some inference(s) from one/both texts Selects some appropriate references/textual detail from one/both texts Statements show some difference(s) between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>Aberfan is a small village that 'few people have heard of' which suggests it is in the middle of nowhere whereas London is bigger with 'vast warehouses' and trains rushing past which suggests it is busier and noisier.</p>
<p>Level 1</p> <p>Simple, limited summary</p> <p>1-2 marks</p>	<p>Shows simple awareness from one/both texts:</p> <ul style="list-style-type: none"> Offers paraphrase rather than inference Makes simple reference/textual details from one/both texts Statements show simple difference between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>Aberfan is a small village in Wales where men work in a pit. London is a rainy colossal city. It is much bigger than Aberfan.</p>
<p>Level 0</p> <p>No marks</p>	<p>Students in this band will not have offered any differences</p> <p>Nothing to reward</p>		

• **AO1 content may include ideas such as:**

- ⊗ the quiet atmosphere of Aberfan and the hustle and bustle of London
- ⊗ the harsher living conditions in Aberfan than in London
- ⊗ the natural pollution of the small village and the man-made pollution of a large city
- ⊗ the man-made disaster in Aberfan and the natural 'disaster' in London.

MODEL ANSWER Q2:

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

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

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

AO2 - Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

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

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

AO2 content may include the effect of ideas such as:

• use of description to set scene and mood

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

MODEL ANSWER Q3:

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

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

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

Compare how the writers convey their different ideas and perspectives of the events that they describe.

[16 marks]

In your answer, you could:

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

AO3 Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed	<ul style="list-style-type: none"> Compares ideas and perspectives in a perceptive way Analyses how writers' methods are used 	At the top of the level, a student's response will meet all of the skills	The writer of Source A seems dispassionate at first as he paints the picture of gloomy, isolated Aberfan as it lies 'tucked away' from sight and mind. The verb 'tucked' is more usually associated with being tucked up in bed and tends to have more positive connotations of safety and warmth. But here, the writer uses it differently, perhaps to
13-16 marks	<ul style="list-style-type: none"> Selects a range of judicious supporting detail from both texts Shows a detailed understanding of the different ideas and perspectives in both texts 	<p>descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	imply complacency. He reinforces this view when he creates the sense of a malevolent 'killer' stalking its victims. He sees this disaster as 'cruel' and a 'shame' on 'God and man'. This time, the emotive connotations of shame link with God to suggest a biblical connection as with the shaming of sinners. In contrast, the writer of Source B mocks the idea of the earthquake, which seems so minor it was hardly noticed in London. One method he uses is exaggeration where he describes the incident out of all proportion, with the Midlands for example, where it merely 'broke crockery'. The reference to broken crockery is hardly momentous yet through it, the writer cleverly understates the threat at this point, something he escalates later in his report when he asks the rhetorical question: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reveals the writer's view of the potential dangers a future earthquake might bring. Just as a defendant is put on trial for life, so he seems to imply that next time a similar earthquake might lead to loss of lives and so should be taken more seriously.
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> Compares ideas and perspectives in a clear and relevant way Explains clearly how writers' methods are used Selects relevant detail to support from both texts Shows a clear understanding of the different ideas and perspectives in both texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	In Source A, the writer is concerned that the disaster is shocking and should not have happened in the first place. He describes the village as a dangerous place to live and work and makes the point about the tips 'Almost everyone has ... seen danger in them, but mostly they are endured as a fact of life'. His choice of the word 'endured' implies that its people have put up with a lot of hardship and are brave, but shouldn't have had to face the tragedy of the landslide. However the writer in Source B is worried about more serious earthquakes happening in the future. He engages the reader more with rhetorical questions when he asks: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reinforces the idea of hardships and dangers which may continue with future earthquakes.
Level 2 Some, attempts 5-8 marks	<ul style="list-style-type: none"> Attempts to compare ideas and perspectives Makes some comment on how writers' methods are used Selects some appropriate textual detail/references, not always supporting from one or both texts Identifies some different ideas and perspectives 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	In Source A, the writer is shocked and saddened by what happened. He describes the events as a 'disaster' and gives the impression that the village is a dark and dangerous place. In comparison, in Source B the writer is worried about more serious earthquakes happening in the future. One method he uses is a rhetorical question when he asks: 'who can say what strange trial ... may await us?' suggesting this kind of disaster or worse might happen again.

Level 1 Simple, limited 1-4 marks	<ul style="list-style-type: none"> • Makes simple cross reference of ideas and perspectives • Makes simple identification of writers' methods • Makes simple references/ textual details from one or both texts • Shows simple awareness of ideas and/or perspectives 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors.	The writer of Source A seems shocked about what happened at Aberfan. He wants us to feel sorry for the children who died. He tells us that 'disaster struck' the village and uses words like 'danger'. Whereas the writer of Source B seems worried that another earthquake might happen again soon.
Level 0 No marks	No ideas offered about the differences Nothing to reward		

AO3 content may include ideas such as:

- what the purpose is of each text
- what impact the writer intends to have on the reader how seriously the events are presented who is to blame for the events how involved the writers are in the events

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

MODEL ANSWER Q4:

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

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

Indeed, it is certainly interesting to note how, despite the mining company clearly being at fault in the Aberfan disaster, in both Sources the writers actually focus quite similarly on the natural processes that explain the two

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

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

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

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

AO5 Content and Organisation

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers	At the top of the upper range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student’s response will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4.
	Lower Level 4 19-21 marks	Content Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with evidence of conscious crafting of linguistic devices Organisation Varied and effective structural features Writing is highly engaging, with a range of developed complex ideas Consistently coherent paragraphs with integrated discourse markers	At the top of the lower range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student’s response will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4.
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	Content Register is consistently matched to audience Consistently matched to purpose Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices Organisation Effective use of structural features	At the top of the upper range, a student’s response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student’s response will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of

		Writing is engaging, using a range of clear connected ideas Coherent paragraphs with integrated discourse markers	Level 3
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	Lower Level 3 13-15 marks	Content Register is generally matched to audience Generally matched to purpose Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation Usually effective use of structural features Writing is engaging, with a range of connected ideas Usually coherent paragraphs with range of discourse markers	At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student's response will have the upper range of Level 2 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 3.
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content Some sustained attempt to match register to audience Some sustained attempt to match purpose Conscious use of vocabulary with some use of linguistic devices Organisation Some use of structural features Increasing variety of linked and relevant ideas Some use of paragraphs and some use of discourse markers	At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student's response will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2.
	Lower Level 2 7-9 marks	Content Attempts to match register to audience Attempts to match purpose Begins to vary vocabulary with some use of linguistic devices Organisation Attempts to use structural features Some linked and relevant ideas Attempt to write in paragraphs with some discourse markers, not always appropriate	At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student's response will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2.
Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	Content Simple awareness of register/audience Simple awareness of purpose Simple vocabulary; simple linguistic devices Organisation Evidence of simple structural features One or two relevant ideas, simply linked Random paragraph structure	At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student's response will have the lower range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1.
	Lower Level 1 1-3 marks	Content Occasional sense of audience Occasional sense of purpose Simple vocabulary Organisation Limited or no evidence of structural features One or two unlinked ideas No paragraphs	At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student's response will have at least one of the skills descriptors for Content and Organisation from lower Level 1.

Level 0 No marks	Students will not have offered any meaningful writing to assess Nothing to reward	
AO6 Technical Accuracy Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)		
Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	<p>Secure sentence demarcation is consistently secure and consistently accurate</p> <p>Wide range of punctuation is used with a high level of accuracy</p> <p>Uses a full range of appropriate sentence forms for effect</p> <p>Uses Standard English consistently and appropriately with secure control of complex grammatical structures</p> <p>High level of accuracy in spelling, including ambitious vocabulary</p> <p>Extensive and ambitious use of vocabulary</p>	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
Level 2 5-8 marks	<p>Secure sentence demarcation is mostly secure and sometimes accurate</p> <p>Some control of a range of punctuation</p> <p>Attempts a variety of sentence forms</p> <p>Some use of Standard English with some control of agreement</p> <p>Some accurate spelling of more complex words</p> <p>Varied use of vocabulary</p>	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>
Level 1 1-4 marks	<p>Occasional use of sentence demarcation</p> <p>Some evidence of conscious punctuation</p> <p>Simple range of sentence forms</p> <p>Occasional use of Standard English with limited control of agreement</p> <p>Accurate basic spelling</p> <p>Simple use of vocabulary</p>	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.	