

Revision

AQA

GCSE English Language Paper 2

Writer's Viewpoints
and Perspectives

BEYOND
REVISION
GCSE ENGLISH

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Assessment Objectives

This exam will test you on the following skills. Each question will have a different assessment focus.

Reading:

A01	<ul style="list-style-type: none">• Identify and interpret explicit and implicit information and ideas.• Select and synthesise evidence from different texts.
A02	<ul style="list-style-type: none">• 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.
A03	<ul style="list-style-type: none">• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
A04	<ul style="list-style-type: none">• Evaluate texts critically and support this with appropriate textual references.

Writing:

A05	<ul style="list-style-type: none">• 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.
A06	<ul style="list-style-type: none">• Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Overview of the Exam

Paper 2: Writers' Viewpoints and Perspectives

Date and time: _____

Duration: 1 hour 45 minutes

Marks: 80

Weighting: 50% of total GCSE grade

Section A: Reading and answering four questions on two non-fiction texts

Section B: One non-fiction writing task

Suggested breakdown of marks and timings:

Task	Marks	Suggested timing
Reading Source A	N/A	8 minutes
Reading Source B	N/A	8 minutes
Question 1 (A01)	4 marks	5 minutes
Question 2 (A03)	8 marks	10 minutes
Question 3 (A02)	12 marks	12 minutes
Question 4 (A03 and A04)	16 marks	16 minutes
Question 5	40 marks	40 minutes
Checking your work	N/A	6 minutes
Total	80 marks	1 hour 45 minutes

Section A: Source A

The Facts

What will I need to do?

Read the given non-fiction text (e.g. an extract from a biography/ autobiography, a newspaper article, a speech, a series of letters). It is one of two texts you will need to read, analyse and compare in this exam. This text will be a 20th or 21st century piece of non-fiction writing.

Suggested time spent: 8 minutes.

Top tips:

- Don't skim through the text first time round – make sure you read it carefully.
- If there are any words or phrases you don't understand, try to use their context in the writing to work out their meaning.
- Remember that you can write on the text as you go through the questions. This is your exam paper!

Notes

Sample Text

In this extract from his autobiography, professional actor Charles Swain talks about his introduction to amateur theatre as a young boy.

5 My first steps onto the stage were with the Brinley Operatic and Dramatic Society in 1965. A fresh-faced youth of only 16, my experience of theatre had until that point consisted of a Christmas trip to the local pantomime, and a one-

5 man show devoted to Shakespeare's tragic heroes to which my long-suffering English teacher had dragged my class the previous summer. Neither of these brief forays had made what I would call an overwhelmingly positive impression on my young self.

10 But that Spring, the winds changed. The seeds of my theatrical ambitions were sown in Brinley Village Hall on three warm nights in April. Normally a shy and retiring flower, I stepped into the spotlight and bloomed.

15 I hadn't had any particular desire to tread the boards, but when our neighbour's son Roderick, who was due to play Romeo in the forthcoming BODS production of the Bard's most enduring classic, broke his leg while playing football, it seemed churlish not to step into the breach and volunteer my services. The beleaguered director, Alf Gladstone (by day the village butcher and by night a veritable

20 Laurence Olivier), accepted my offer to play the part with obvious relief. The next day, I attended my first ever rehearsal.

I was not an unintelligent lad; understanding and learning the lines posed little problem to me, and I was soon quoting Shakespeare's immortal words without the need for my script.

25 The emotion behind the lines, however, was harder to come by. My Juliet was Mrs Gladstone, the 35 year-old wife of Alf, and it was hard for my sixteen year-old self to summon the requisite passion

for this friendly but portly lady with an unfortunately large nose and a most distracting habit of sniffing at the end of every line. Indeed, I became an unwieldy lump of granite in the face of her declarations of love ('Romeo, sniff, Romeo, sniff, wherefore art thou Romeo? Sniff:'). Mr Gladstone, clearly just relieved that he had someone to fill the part, gave little attention to my dramatic shortcomings, and simply ended every rehearsal with a clap on the back and a hearty 'Well done, lad'.

I was painfully aware of my own inadequacies, though, and as the first night drew nearer I became a miserable knot of anxiety and nerves. I had been bitten by the theatre bug, but part of the sweet intoxication of the stage was the knowledge that I just wasn't good enough.

Or at least, not yet.

It was Max Hartley, the local postman who was playing the part of Mercutio, who finally saved me from humiliation. One night, he took me aside and asked me, seemingly out of the blue, if there was any girl I currently had my eye on. Shame-faced, I admitted a certain fondness for Angela Styles in the year above me at school. 'Perfect, lad!' Max grinned and gave me a wink. 'Now, every time you deliver a line to Mrs Gladstone, imagine it's Angela instead. That'll set you right.'

It was like he had turned on a light. Suddenly, Shakespeare's words took on a whole new meaning for me. On stage, I delivered my love-struck lines to Mrs Gladstone with a new and fiery passion, all the while picturing a besotted Angela Styles. Audiences loved it – I received standing ovations for my portrayal and the sound of those claps and cheers still ring in my ears, fifty years later. My love of the theatre was born, brought to life in a poky village hall by a bucolic butcher, a sniffing co-star and a perceptive postman.

Section A: Source B

The Facts

What will I need to do?

Read the given non-fiction text (e.g. an extract from a biography/ autobiography, a newspaper article, a speech). It is the second of the two texts you will need to read, analyse and compare in this exam and will be linked to the first by themes or ideas. This text will come from an 18th or 19th century source. This text will be referred to throughout the exam as Source B.

Suggested time spent: 8 minutes.

Top tips:

- Don't skim through the text first time round – make sure you read it carefully.
- If there are any words or phrases you don't understand, try to use their context in the writing to work out | their meaning.
- Remember that you can write on the text as you go through the questions. This is your exam paper!

Sample Text

This text is from an article, written by Charles Dickens for his *Sketches by Boz*. Astley's was a famous theatre in south London. Here the entertainment includes a circus but Dickens is more entranced by the audience.

Astleys

There is no place which recalls so strongly our recollections of childhood as Astley's. It was not a 'Royal Amphitheatre' in those days, nor had Ducrow arisen to shed the light of classic taste and portable gas over the sawdust of the circus; but the whole
5 character of the place was the same – the pieces were the same – the clown's jokes were the same – the riding masters were equally grand – the comic performers equally witty – the tragedians equally hoarse – and the 'highly-trained chargers' equally spirited. Astley's has altered for the better – we have changed for the worse. Our
10 histrionic taste is gone; and with shame we confess, that we are far more delighted and amused with the audience, than with the pageantry we once so highly appreciated.

We like to watch a regular Astley's party in the Easter or Midsummer holidays – pa and ma, and nine or ten children, varying from five foot
15 six to two foot eleven: from fourteen years of age to four. We had just taken our seat in one of the boxes, in the centre of the house, the other night, when the next was occupied by just such a party as we should have attempted to describe, had we depicted our beau
20 ideal of a group of Astley's visitors. First of all, there came three little boys and a little girl, who, in pursuance of pa's directions, issued in a very audible voice from the box-door, occupied the front row; then two more little girls were ushered in by a young lady, evidently the governess. Then came three more little boys, dressed like the first, in blue jackets and trousers, with lay-down shirt collars: then a
25 child in a braided frock and high state of astonishment, with very

25 very large round eyes, opened to their utmost width, was lifted over the seats – a process which occasioned a considerable display of little pink legs – then came ma and pa, and then the eldest son, a boy of about fourteen years old, who was evidently trying to look as if he did not belong to the family.

...

30 The play began, and the interest of the little boys knew no bounds. Pa was clearly interested too, although he very unsuccessfully endeavoured to look as if he wasn't. As for Ma, she was perfectly overcome by the drollery of the principle comedian, and laughed till every one of the immense bows on her ample cap trembled, at which the governess peeped out from behind the pillar again, and whenever she could catch Ma's eye, put her handkerchief to her mouth, and appeared, as in duty bound, to be in convulsions of laughter also. Then when the man in the splendid armour vowed to rescue the lady or perish in the attempt, the little boys applauded vehemently, especially one little fellow who was apparently on a visit to the family, and had been carrying on a child's flirtation, the whole evening, with a small coquette of twelve years old, who looked like a model of her mamma on a reduced scale; and who in common with the other little girls (who generally speaking have even more coquettishness about them than much older ones) looked very properly shocked, when the knight's squire kissed the princess's confidential chambermaid.

45 When the scenes in the circle commenced, the children were more delighted than ever; and the wish to see what was going forward completely conquering Pa's dignity, he stood up in the box, and applauded as loudly as any of them.

Section A: Question 1

The Facts

Worth: 4 marks

Suggested time spent: 5 minutes

What will I need to do?

Look at Source A only. Choose four statements that are true from a list of eight. The information you are given may be surface meaning (such as a fact) or implied meaning (such as a suggestion or hint). You must choose a maximum of four statements

Top tips:

- Read through the statements carefully and tick off any you are certain of straightaway.
- This is a four-mark question, so don't spend a long time on it.
- Look carefully at the choices of statement. Which can you rule out straightaway? Read the text carefully for implied meaning.
- Use the line references to get to the appropriate piece of text quickly.
- Make sure you take your information from the text – don't attempt to answer from memory!

Notes

Sample Question

This question refers to Source A, the text on page 3.

1. Read again the first part of Source A from lines 1 to 5.

Choose four statements below which are TRUE.

Choose a maximum of four statements.

- A. Swain first acted at the Brinley Operatic and Dramatic Society.
- B. He first started acting in 1972.
- C. Before starting at Brinley, Swain did not have a positive impression of the theatre.
- D. Swain's first theatrical experiences included seeing 'The Pirates of Penzance'.
- E. He was 16 when he started acting.
- F. Swain's experiences in the Brinley Village Hall sowed the seed for his future career in acting.
- G. Swain's first acting experience was as Peter Pan.
- H. The village hall was packed with people when Swain performed.

Sample Answer

Think about the answer. Read the statements above. What do you think are the correct answers?

Section A: Question 2

The Facts

Worth: 8 marks

Suggested time spent: 10 minutes

What will I need to do?

Pick out both obvious and subtle information from the text and produce a summary of the source. You will need to quote directly from the text and you will need to demonstrate how the quotations you have chosen support your point.

Top tips:

- Read the question carefully – you will be asked to summarise one thing in particular.
- This is a summary and so should be in your own words.
- Make sure you talk about **both** texts.

Sample Question

This question refers to the text on pages 3,4,5 and 6.

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

2. Use details from both sources to write a summary of the differences between Charles Swain's and Charles Dickens' experiences of the theatre.

Section A: Question 3

The Facts

Worth: 12 marks

Suggested time spent: 12 minutes

What will I need to do?

Analyse how the writer uses words, phrases, rhetorical devices and sentence forms to create particular effects, within the whole text. You will need to quote from the text directly and you will need to explain how the quotations you have chosen make your points.

Top tips:

- Make sure you refer to language in your answer – you can't get high marks if you don't reference this carefully.
- Highlight on the text words or phrases you think you may use in your answer.
- Remember to use short, precise quotations from the text.
- It's not enough to just identify the techniques being used – you must explain **how** they are effective.

Sample Question

This question refers to the text on page 5 and 6.

3. You should now refer only to Source B, the article by Charles Dickens. How does Charles Dickens use language to create a lifelike impression of the family in the audience?

Sample Answer

Read the following partial answer to the sample question. What is good about it, and what needs improvement? Can you write a better answer?

The writer uses a lot of different language techniques to create a feeling of the family. He describes the father having a ‘very audible voice’, meaning that the Dad is loud and perhaps bossy. This gives us an idea of the sound he makes and helps paint a picture of him. All the children are described in a lot of detail, down to their clothes. The boys are all dressed in ‘blue jackets and trousers’. Again, this makes a picture for us of a trail of children all dressed the same.

The little child is shown as being very excited. He or she is described as having ‘large round eyes’ and these are ‘opened to their utmost width’.

The description of the eldest boy is just what we imagine even today for a teenage boy. The line ‘who was evidently trying to look as if he did not belong to the family’ is very interesting.

Word Bank

The following phrases may be useful when writing your answer:

The writer/narrator uses / refers to / employs...

The writer/narrator builds / creates / develops...

The writer/narrator creates a mood / atmosphere / sense / feeling of...

The use of simile / metaphor / personification / short sentences / ellipsis creates a sense of...

The pace / rhythm of the text increases/decreases here so that ...

Section A: Question 4

The Facts

Worth: 16 marks

Suggested time spent: 16 minutes

What will I need to do?

Compare how the writers of Texts 1 and 2 explore or address a particular idea or theme. You will need to look at surface meaning (such as a fact) and implied meaning (such as a suggestion or hint) within the texts. You will need to use evidence (quotations) from both texts. You need to make detailed comparisons between the two.

Top tips:

- Make sure your answer refers specifically to the question – you will be given a particular aspect of the pieces to look at.
- You must use specific quotations from both texts.
- Your comparison must give equal weight to both texts – don't focus on one more than another.
- You must look at the language, structure and themes in both texts.
- Don't just give quotations and facts – analyse how the writers both achieve particular effects.
- As well as specific facts, you may need to look at the overall tone or impressions of the texts.

Sample Question

This question refers to Source A and Source B on pages 3, 4, 5 and 6.

4. Compare how the writers of Source A and Source B present their ideas and perspectives about the experience of drama. Support your answer with detailed reference to the texts.

Sample Answer

Read the following partial answer to the sample question. What is good about it, and what needs improvement?

Can you write a better answer?

Both of the writers think that drama is important. Charles Swain says it started his career in the theatre and helped him to love acting, while Charles Dickens remembers the experiences of Astley's from being a child.

Charles Swain has quite a funny point of view of drama. He tries to make the reader laugh by talking about how the director is 'by day the village butcher and by night a veritable Laurence Olivier', which sounds like he is making fun of him a bit. He talks about how the woman playing Juliet is 35 and the wife of the director and always 'sniffs', which makes her sound a bit silly. Charles Dickens is also very funny in his account of the theatre trip but his descriptions are more about the audience than the performance. He only really mentions the horses and the knight's squire kissing the girl.

But although he is laughing at the drama group Charles Swain does show how it changed him and he explains the acting lesson from the postman and how that made a difference to him. Charles Dickens, while concentrating on the audience, still mentions that Astley's has had a lasting effect on him. He may no longer go to the theatre to marvel at the circus performers but it is still important all the same. Now his experience is made more interesting by the view of the crowd around him.

Charles Swain uses lots of metaphors to describe his experiences but the other writer doesn't.

Charles Swain is looking back on his experiences of amateur theatre so he opens his text with an introduction about how it was an important point in his life. Charles Dickens does a similar thing in his piece about Astley's.

Section B: Question 5

The Facts

Worth: 40 marks

You will be tested on AO5 (24 marks) and AO6 (16 marks) (see page 1 for details).

Suggested time spent: 40 minutes

What will I need to do?

Complete the non-fiction writing task you are given. It will require you to write an engaging non-fiction piece. It should be appropriate to the purpose, audience and form stated in the question. The task will be on a similar theme to the texts supplied in Section A of the exam.

Top Tips:

- Make sure your piece is carefully structured – take two minutes to plan it first.
- Use a wide range of vocabulary, sentence structures and literary devices – this is your opportunity to show off!
- Make sure you have read the question carefully – it's important that your writing fits the task given.
- Think very carefully about the tone of your piece – it must be appropriate to the purpose, audience and format specified.
- Take great care with spelling, punctuation and grammar – 16 marks are available for technical accuracy.

Sample Question

5. 'The dramatic arts have no place in our modern world. What do we need acting and dancing and performances of this type for? Amateur dramatics should be cancelled in all towns.'

Write a speech for school in which you explain your point of view on this statement.

[24 marks for content and organisation

16 marks for technical accuracy]

Sample Answer

Read the following task. What is good about it, and what needs improvement? Can you write a better piece?

Ladies and Gentlemen.

Thank you for having me here to speak to you today. i wanted to explain to you why amateur drama groups are so important.

I expect many of you have seen shows at the local theatre. I know you will agree they are of a stuning, sensational and super quality and i bet you have wanted to see even more of the kinds of show. Groups of amateur actors all over give a lot of time and effort to putting on performances for people. They need help and money, not to be told that what they do is worthless.

These groups help people to do something really amazing and lots community theatre members have gone on to become holywood film stars and realy famous. Most have a realy grate standard and one I know has even been visited by 007 Daniel craig when he was filming in the local area. He thought the group's last show was amazing.

Acting helps everybody. It can help you too. People complain about the amount of money put into the arts by the council but where would we be without it. The amateur drama groups are where many people get their first taste for theatre. Protect it, don't harm it!

Thank you for listening to me and i hope you have a really good day.

Word Bank

Try using some of the following discourse markers in your writing:

Above all	Firstly	Nevertheless
Additionally	Furthermore	On the other hand
Although	However	Therefore
Consequently	In conclusion	Whereas

Try using some of the following literary devices in your writing:

Alliteration	Metaphor
Anecdote	Personification
Direct address	Repetition
Emotive language	Rhetorical question
Hyperbole	Rule of three
Irony	Simile

Final Tips

When you know the time of your exam, work out what the timings for each question will be.

e.g. Exam starts at 1.30pm:

Reading Source A:	1.30 pm
Reading Source B:	1.38pm
Question 1:	1.46pm
Question 2:	1.51pm
Question 3:	2:01pm
Question 4:	2.13pm
Question 5:	2.29pm
Checking your work:	3.09pm
End of exam:	3.15pm

If you miss your timings, don't panic. Move to the next question quickly – you can always return to the previous one if you have time at the end.

Read the text provided carefully. If you're unsure of what some of the words mean, try to work out their meanings by looking at their context in the sentence.

- Remember to read for **implied** meaning, as well as **surface** meaning.
- Read the questions very carefully. If need be, underline key words so you are sure what you are being asked.
- Look at the marks available and adapt your response accordingly. There is no point writing two pages for a six mark question and half a page for a 15 mark question.
- Write on your copy of the text if you want to. This is **your** exam paper – annotate and highlight as you need.
- Keep quotations short – a few words at most.

- Try to integrate quotations into your sentences. E.g.
The narrator dislikes the man's coat. He says it is 'ghastly'. ×
The narrator dislikes the man's 'ghastly' coat. ✓
- Never criticise a writer. You can evaluate their work, using evidence from the text, but do not make sweeping statements about whether you personally like or dislike the text.
- Plan your written task – a spider diagram, list or flow chart will help you to create cohesion in your writing.
- Pay attention to your spelling, punctuation and grammar. This is worth 16 marks in Section B of the exam. Don't make silly mistakes, such as forgetting to use capital letters correctly.
- Check your work carefully when you have finished.
Use every minute you have!

Believe in yourself.
You are prepared and
you can do this!



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