

Oxford Revise | AQA English Language | Answers

Paper 2: Question 1

Marking guidance for Question 1

- This question tests A01: Identify and interpret explicit and implicit information.
- Responses must be drawn only from the specific lines cited in the question.

Example answer: Source 5A *Endings* by Petra Swift

This example answer is referred to on page 122 of the revision guide.

Award 1 mark up to a maximum of 4 for any of the following:

Correct answers: A, D, F, G

Practice 1: Source 6A *Cruellest reality TV show ever* by Tanith Carey

You can find these practice questions on pages 124–125 of the revision guide.

Award 1 mark up to a maximum of 4 for any of the following:

Correct answers: A, C, G, H

Practice 2: Source 7A *The future is here* by Hannah Hussein

You can find these practice questions on pages 124–125 of the revision guide.

Award 1 mark up to a maximum of 4 for any of the following:

Correct answers: A, B, G, H

Practice 3: Source 8A *The Cruellest Journey* by Kira Salak

You can find this practice question on pages 124–125 of the revision guide.

Award 1 mark up to a maximum of 4 for any of the following:

Correct answers: B, E, F, H

Paper 2: Question 2

Marking guidance for Question 2

- This question tests two aspects of A01:
 - (i) identify and interpret explicit and implicit information
 - (ii) select and synthesise information from different texts.
- This question is level-marked as per the grid below.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 4 Perceptive, detailed analysis 7–8 marks	<ul style="list-style-type: none"> • perceptive synthesis and interpretation of both texts • well-chosen examples • perceptive understanding of differences between texts
Level 3 Clear, relevant explanation 5–6 marks	<ul style="list-style-type: none"> • clear synthesis and interpretation of both texts • clear examples • clear understanding of differences between texts
Level 2 Some understanding and comment 3–4 marks	<ul style="list-style-type: none"> • attempt at synthesis and interpretation of both texts • some apt examples • some understanding of differences between texts
Level 1 Simple, limited comment 1–2 marks	<ul style="list-style-type: none"> • simple synthesis and interpretation of both texts • simple examples • simple understanding of differences between texts
Level 0 No marks	<ul style="list-style-type: none"> • nothing to reward

Example answer: Source 5A *Endings* by Petra Swift and Source 5B *A Gentleman's Journal* by Finlay Graham

The answer given below is a full, Level 4 answer. It is the complete answer of which an extract is given on page 131 of the revision guide.

The two colleges seem very different in appearance. The London college seems to be much more modern, with its 'state-of-the-art' appearance and 'glass doors' suggesting a cutting-edge, innovative place to learn. It implies that the college is forward-looking and exclusive, perhaps having had lots of money spent on it. By contrast, the Highland college seems more austere and sounds authoritarian. Its 'dilapidated' entrance and 'gothic' view imply it is unkempt and forbidding and make it sound almost prison-like. The differences in the buildings' appearance suggest how the nature of educational institutions can have a significant impact on students' feelings towards education.

The building in Source 5A seems to be quite luxurious, with a 'lush carpet' suggesting that the students' experience and comfort in their surroundings is a priority. It suggests that the college are very keen to impress their students and make them feel as if they are in a privileged and welcoming environment. The modern student experience of this college is a highly positive one, perhaps indicating that modern education is acutely aware of how such details influence student choice. It may indicate the modern economic relationship between college and student, where students' choice of their place of study has a direct financial impact upon an institution. By contrast, the 'gallant loneliness' of the college in Source 5B suggests it is a place where students will need a 'stiff upper lip' to survive and that there is some element of martyrdom in opting to study there. This may well reflect the values of public school education at the time where schools were intended to expose children to the harsh reality of life rather than cossetting them.

Practice 1: Source 6A *Cruellest reality TV show ever* by Tanith Carey and Source 6B *Children*

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 133–141 of the revision guide.

- Source 6A: Tolu's pride; his 'sky-high expectations'; the impression that he is a hard taskmaster; his lack of emotional support for his son and blunt assessment of Tudor's performance suggesting that he sees his son as a project and reflection of his own desires; Shoshana and Sacha's extreme treatment of their daughter; their view of her as a competitor rather than a daughter; the suggestion that the values of pushy parents may be a product of desire for fame and recognition in the modern age.
- Source 6B: the idea of the authoritarian parent as one who naturally engenders respect with its implication that children need control; the parent as someone who shapes their children 'in a foreign land' and determines their path with its implications of management, power and expertise; the concept of the parent as a role model and one who demonstrates correct behaviour and language use; the suggestion that values underpinning these views are connected to power, responsibility and the idea that children are potentially wayward.

Practice 2: Source 7A *The future is here* by Hannah Hussein and Source 7B *Acrobats* by Albert Smith

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 133–141 of the revision guide.

- Source 7A: the abundance of technology with its suggestion of modernity and unfettered access; the hint of richness in the 'antique vase' and the general suggestion of privilege; the implication that these things are taken for granted and seen as a commonplace facet of modern life; the idea that the tablet lying on the floor implies a lack of regard and entitlement; the suggested messiness of a normal household; the implication that this house is a product of its time – a place where modern devices are aplenty and life is easier but perhaps less emotionally engaged.

- Source 7B: the down-at-heel nature of the dirty streets and their narrowness suggesting poverty and limited life chances; the maze-like quality of the place suggesting lack of street planning and a slightly dangerous accommodation; the open water plug implying a lack of social care; the cramped, unhygienic conditions of the dirty single room; the half-destroyed houses; the overall suggestion that some children and families of this period were seriously impoverished and not cared for by the state.

Practice 3: Source 8A *The Cruellest Journey* by Kira Salak and Source 8B *On Sledge and Horseback to Outcast Siberian Lepers* by Kate Marsden

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 133–141 of the revision guide.

- Source 8A: the ‘torrential’ rains suggesting the might of nature and its unrelenting qualities; the dangerous aspect of nature and the threat it poses to humanity; the power that nature also possesses over man-made objects such as the boat; the later tranquillity of the river and the beauty of the islands indicating a more prettified version of nature; the ‘apology’ of nature suggesting it somehow owes humans an excuse; its tactile effect on humanity; the overall depiction of nature as an unpredictable, violent but beautiful entity and the complex relationship it has with humanity.
- Source 8B: the hardships that weather cause humanity and the suggestion of its power; the annoying and threatening qualities of the mosquitoes; nature’s ability to cause health problems for humans and humanity’s inability to do anything about it; the catastrophic nature of the second storm; the danger the rearing horse poses; the way in which nature is unforgiving to other natural creatures; the overall implication of nature’s authority.

Paper 2: Question 3

Marking guidance for Question 3

- This question tests A02: Explain, comment on, and analyse how writers use language features to achieve effects and influence readers, using relevant subject terminology and references.
- This question is level-marked as per the grid below.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 4 Perceptive, detailed analysis 10–12 marks	<ul style="list-style-type: none"> • detailed and perceptive understanding of the effects of language features • well-chosen examples • accurate use of subject terminology
Level 3 Clear, relevant explanation 7–9 marks	<ul style="list-style-type: none"> • clear, logical comment of the effects of language features • appropriate examples • accurate use of subject terminology
Level 2 Some understanding and comment 4–6 marks	<ul style="list-style-type: none"> • some understanding of the effects of language features • some appropriate examples • mainly appropriate use of subject terminology
Level 1 Simple, limited comment 1–3 marks	<ul style="list-style-type: none"> • simple awareness of the effects of language features • well-chosen examples • accurate use of subject terminology
Level 0	<ul style="list-style-type: none"> • nothing to reward

No marks

Example answer: Source 5B A Gentleman's Journal by Finlay Graham

The answer given below is a full, Level 4 answer. It is the complete answer of which an extract is given on page 145 of the revision guide.

The writer makes Mr Brownlow seem like he is a force of nature, using metaphorical language such as 'whirlwind' and also 'Catherine wheel'. The comparison to an unstoppable wind makes him seem very powerful but also unpredictable, as if he is uncontrollable and furious. This also implies that the students are very wary of his manner and view him as aggressive. The comparison to a spinning, fiery Catherine wheel makes him seem bright and energetic, but there is a feeling that his fiery nature suggests dangerous qualities. The overall effect of these metaphors makes him seem both intriguing and powerful but also fearsome.

Other figurative choices used to describe Brownlow convey his vivacity. For instance, the simile 'a face as red as a postbox' may be read in several ways. It may suggest an angry quality or perhaps someone who is permanently on the verge of exploding, yet it may also suggest a passion closer to energy, as if Brownlow is brimming with a furious passion for his subject. Allied with the metaphorical 'sparks beginning to fly', it implies that Brownlow is a sparky, enthusiastic teacher, one whose energies are on the verge of being out of control but are also awe inspiring.

Practice 1: Source 6B *Children*

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 147–149 of the revision guide.

- The simile ‘guide in a foreign land’ implying a power relationship, the adult as expert and the child as lacking knowledge.
- The geological metaphors of ‘shoals and quicksand’ with its implications of impending threat from which they need protection.
- The noun ‘followers’ implying the relative powerlessness of children and their adherence to an almost religious-like leader.
- The natural metaphors that suggest the lurking dangers – brooks, woods, and precipices – all implying that children are potential victims of the world.

Practice 2: Source 7B *Acrobats* by Albert Smith

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 147–149 of the revision guide.

- The adjective ‘staggering’ conveying the difficulties faced by the eight-year-old – her physical hardship and the expectations placed on her.
- The bluntness of the phrase ‘turn their children out’ suggesting they are treated more like animals than children; the implied lack of care and emotional connection.
- The verb choices ‘scuffle’ and ‘dragged’ suggesting their rough physicality; the implied dangers of their lives.
- The energetic verbs suggesting a creativity and energy about their lives, e.g., ‘turn’, ‘build’.

Practice 3: Source 8B *On Sledge and Horseback to Outcast Siberian Lepers* by Kate Marsden

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 147–149 of the revision guide.

- The verb and adjective choices suggesting hardship; e.g., ‘soaked’ and ‘bare’, which indicate the physical challenge of the experience.
- The personification of relief as something which ‘arose’ with its implications of power and resurgence.
- The negative word choices describing the effects of the mosquitoes; e.g., ‘died’ and ‘poor’ which combine to create an overall effect of mortality.
- The focus on the physical realm as seen in word choices such as ‘body’, ‘limbs’, ‘cramp’, which act together to convey the exertion and pain experienced.

Paper 2: Question 4

Marking guidance for Question 4

- This question tests A03: Compare writers' ideas and perspectives and how they are conveyed across two texts.
- This question is level-marked as per the grid below.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 4 Perceptive, detailed comparison 16–20 marks	<ul style="list-style-type: none"> • a detailed and perceptive understanding of different ideas and perspectives in both texts • analyses writers' methods • a range of well-chosen references
Level 3 Clear, relevant comparison 11–15 marks	<ul style="list-style-type: none"> • a clear understanding of different ideas and perspectives in both texts • clearly explains writers' methods • relevant references
Level 2 Some attempts at comparison 6–10 marks	<ul style="list-style-type: none"> • some understanding of different ideas and perspectives in one or both texts • makes some comment on writers' methods • some apt references
Level 1 Simple, limited comparison 1–5 marks	<ul style="list-style-type: none"> • simple awareness of different ideas and perspectives in one or both texts • simple awareness of writers' methods • simple references
Level 0 No marks	<ul style="list-style-type: none"> • nothing to reward

Example answer: Source 5A *Endings* by Petra Swift and Source 5B *A Gentleman's Journal* by Finlay Graham

The answer given below is a full, Level 4 answer. It is the complete answer of which an extract is given on page 157 of the revision guide.

The endings of both texts reveal the differences in the writers' attitudes. Source 5A is quite sentimental and uses metaphors like 'new world' and 'different road' to suggest the emotional nature her son's departure has, perhaps suggesting that their own world is changing and that their life paths are diverging, which suggests a poignant, emotional attitude on the part of the writer. Combined with 'my boy' and image of 'loosening' ties, it seems the writer has a very deep bond with her son and is struggling to come to terms with the magnitude of their departure. It also suggests a sense of possessiveness on the writer's part, as if she feels that it is her decision when to relinquish her control of their relationship. However, the writer of Source 5B is far less emotionally involved in his child. Although he does use the image of 'safe hands' which suggests that he does have some care for him and the phrase 'dear boy' earlier in the source, there seems a distance between them. This perhaps indicating how the social attitudes towards parenthood involved much less emotional engagement than is seen in Source A, where the mother seems to be heavily involved in the life of her son, possibly to the point of being overbearing.

There are times when the writer of Source 5A seems to have a slightly overbearing attitude towards her son, as if she has a romanticised and nostalgic view of him. The exaggerated choice of phrase 'amazingly talented' and reference to a 'mum-and son trip' make her seem very keen to view him as a freakishly able extension of herself and yet she is also self-aware enough to recognise the 'ridiculous and selfish' view she has. By contrast, the father in Source 5B sees his son almost at a distance, reading him as 'my namesake', but really viewing him as simply one of four brothers and somebody whose schooling would 'make him a man'. The language chosen sounds elevated, with phrases such 'destined to study at my old college' which makes it seem as if the father views Finlay as just part of a tradition, rather than a person in his own right.

Practice 1: Source 6A *Cruellest reality TV show ever* by Tanith Carey and Source 6B *Children*

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 159–167 of the revision guide.

- Source 6A: the children’s relative youthfulness and their prodigious talents; sympathy for their exposure to pushy parents as seen in the exaggerated word choices of ‘sky high’ and ‘very long way’; the negative, militaristic language of ‘terrifying barrage’ suggesting pity for the child’s plight; the focus on the emotional impacts as seen in ‘weeping’; the concluding phrase which rhetorically raises the question of emotional well-being.
- Source 6B: the depiction of children as potential victims as seen in the metaphorical choice of ‘quicksand’; the quasi-religious word choice of ‘followers’ to suggest their position and powerlessness; the light-hearted and lightly archaic phrase ‘youthful spirits’ implying their non-threatening, mild rebelliousness; the natural metaphor comparing children to plants which can be cultivated.

Practice 2: Source 7A *The future is here* by Hannah Hussein and Source 7B *Acrobats* by Albert Smith

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 159–167 of the revision guide.

- Source 7A: the mixed feelings of sympathy and control as seen in the reluctance to allow phone use; the natural world metaphor of ‘wore me down’ suggesting the personality of the child; the use of backstory to construct Basma’s childhood; the joyous implication of words such as ‘anarchy and creativity’ to endorse her vigour; the ironic frustration which masks pride at Basma’s ‘energy-sapping efforts’.
- Source 7B: the initial sympathy for the impoverished circumstances of the children’s homes; the initial description of them as small animals as seen in the simile ‘like rabbits in a warren’ implying

their diminutive but group-like qualities; the admiration for the acrobat with the close focus on his physical abilities; the appreciation of his insouciant manner in spite of his skills.

Practice 3: Source 8A *The Cruellest Journey* by Kira Salak and Source 8B *On Sledge and Horseback to Outcast Siberian Lepers* by Kate Marsden

Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 159–167 of the revision guide.

- Source 8A: the writer’s initial focus on her heroism in the face of threat and the use of energetic word choices to convey this – e.g., ‘madly’ and ‘driving’; the focus on the regular physical pain suggesting harm and displeasure as seen in the musical comparison to the metronome; the later admiration for the beauty of the natural world; the spiritual and philosophical reflections on travel.
- Source 8B: the feeling of utter pain and the intense challenge it brings as conveyed in the word choices, e.g., ‘utterly worn out’; the subsequent change to a more uplifting perspective when at rest as seen in the exclamatory celebration of brewing tea; the energetic verbs describing the rearing of the horse suggesting a feeling of terror; the growing fear about the bear.

Paper 2: Question 5

Marking guidance for Question 5

- This question tests A05: Communicating clearly and imaginatively; organising and structuring writing in a coherent way.
- It also tests A06 – using a range of vocabulary and sentence structures; accurate spelling and punctuation.
- This question is level-marked as per the grid below.

A05

Level	Skill descriptors
Level 4 Compelling and convincing 19–24 marks	22–24 marks: <ul style="list-style-type: none"> • compelling and convincing to read in terms of content, purpose, and register • extensive and ambitious vocabulary • sustained crafting of linguistic devices • varied structural features and fluently linked paragraphs 19–21 marks: <ul style="list-style-type: none"> • convincing and engaging to read in terms of content, purpose, and register • extensive vocabulary • conscious crafting of linguistic devices • varied structural features and consistently linked paragraphs
Level 3 Consistent and clear	16–18 marks:

<p>13–18 marks</p>	<ul style="list-style-type: none"> • consistent and clear to read in terms of content, purpose, and register • increasingly sophisticated vocabulary • a range of successful linguistic devices • coherent structural features and paragraphs <p>13–15 marks:</p> <ul style="list-style-type: none"> • generally consistent and clear to read in terms of content, purpose, and register • vocabulary chosen for effect • appropriate use of linguistic devices • usually coherent structural features and paragraphs
<p>Level 2</p> <p>Some success</p> <p>7–12 marks</p>	<p>10–12 marks:</p> <ul style="list-style-type: none"> • some attempt to engage in terms of content, purpose, and register • conscious use of vocabulary • some use of linguistic devices • some use of paragraphs and discourse markers <p>7–9 marks:</p> <ul style="list-style-type: none"> • an attempt to engage in terms of content, purpose, and register • begins to vary vocabulary • some use of linguistic devices • attempts to write in paragraphs and use discourse markers, not always successfully
<p>Level 1</p> <p>Simple, limited comment</p>	<p>4–6 marks:</p>

<p>1–6 marks</p>	<ul style="list-style-type: none"> • simple attempt to engage in terms of content, purpose, and register • simple vocabulary • simple linguistic devices • random paragraph structure <p>1–3 marks:</p> <ul style="list-style-type: none"> • occasional attempt to engage in terms of content, purpose, and register • simple vocabulary • no paragraphs and limited structural features
<p>Level 0 No marks</p>	<ul style="list-style-type: none"> • nothing to reward

AO6

Level	Skill descriptors
<p>Level 4 13–16 marks</p>	<ul style="list-style-type: none"> • consistently accurate sentences • wide range of accurate punctuation • full range of sentence forms • consistent use of Standard English • high level of spelling accuracy • extensive and ambitious vocabulary
<p>Level 3 9–12 marks</p>	<ul style="list-style-type: none"> • mostly accurate sentences • range of mostly accurate punctuation • variety of sentence forms • mostly uses Standard English

	<ul style="list-style-type: none"> • generally accurate spelling of complex words • increasingly sophisticated vocabulary
Level 2 5–8 marks	<ul style="list-style-type: none"> • sometimes accurate sentences • some control of punctuation • attempts a variety of sentence forms • some use of Standard English • some accurate spelling of complex words • varied vocabulary
Level 1 1–4 marks	<ul style="list-style-type: none"> • occasionally accurate sentences • some punctuation • simple range of sentence forms • occasional use of Standard English • accurate basic spelling • simple use of vocabulary
Level 0 No marks	<ul style="list-style-type: none"> • nothing to reward

Question 5: Example answer

The answer given below is a full, Level 4 answer. It is the complete answer of which an extract is given on pages 172–173 of the revision guide.

The best days of your life? Not if you ask my kids.

And yet some of my best memories belong to those carefree schooldays when mortgage and middle age were not part of the landscape. You've got to be careful not to wallow in sentimentality, of course, but in my immediate memory, the sun was always shining at school, the laughter was genuine, and you lived in the present. And the present was a great place to be.

But if I think a bit harder, other less joyful memories rise up like spectres to spoil the feast: the dull homework; the hectoring headmaster; the misery of the changing room bullies. And yet, in way, these are to be celebrated too. As I've said to my own children, life isn't always a pleasant stroll through a peaceful forest. There are times when the forest throws up hidden dangers – and it's how you handle those dangers that makes you an adult. So, in that way, school offers you a relatively safe space to enjoy success and confront problems. And there's always someone there to act as a guide.

My own guide was Mr Charnley, our hairy and hilarious form tutor. The other staff called him Greasy Bob behind his back – it was an accurate nickname – but he was cool, too. He rode a motorbike. He played guitar in a band at weekends. He could make sixth formers laugh. Not an easy task for a teacher. And he was always willing to give genuine advice. The best advice he gave me was to follow my dreams. It sounds terribly cheesy put like that, but when I asked whether it would be better to do fine art or accountancy at university, he looked at me and said that I already knew the answer. I did.

It might sound very dramatic to say that school changed my life, but it did. I went on to do fine art and now have a rewarding career in design. I'd have been bored as an accountant.

I don't remember much about the lessons, but I'll always remember Mr Charnley. He passed away not long after we left school but lives on in the memories of me and my friends.

My children often tell me school is boring. They hate PE. They hate school dinners. They hate exams. They might well be right, but in the years ahead, they'll come to realise that it's a golden age where the memories live long and the choices you make shape your life in ways you can't yet see. And if they're lucky, they'll find their own Mr Charnley.

The best days of your life? Definitely.

Practices 1–3

These practice questions can be found on page 175 of the revision guide.

Answers will vary.