

Language Paper 2, Question 4

(16 marks)

Time: 20-24 minutes

<https://www.youtube.com/watch?v=DsWDQw4xwW0>

<https://www.youtube.com/watch?v=GZgBvLkNpyY>

<https://www.youtube.com/watch?v=5FIgo8VRZ1E>

For this question, you need to refer to the **whole of Source A**, together with the box **whole of Source B**. Compare how the writers convey their different(/similar) perspectives and feelings about...

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

Mark Scheme:

AO3

Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts

Level 4
Perceptive,
detailed
comparison

13-16
marks

Compares ideas and perspectives in a perceptive way

- Analyses how writers' methods are used
- Selects a range of judicious supporting detail from both texts
- Shows a detailed and perceptive understanding of the different ideas and perspectives in both texts

At the end of Source A, the writer realises, with the benefit of hindsight, that they had 'become complacent' about potential dangers and were totally unprepared for the storm, but when danger struck, he knew he was left in sole charge of the boat and acted bravely and independently to try to overcome it, whereas in Source B the writer anticipates the danger but is completely dependent upon the absent crew and is helplessly at the mercy of the storm. He uses emotive language to empathise with the ship; the onomatopoeic word 'throbbing' describes the rhythmic drumming of the engine as a constant, repeated heartbeat. The simile creates a fear that the ship's engine, like a tired, ageing heart, could stop beating at any moment. The opening comment in Source B that he had been 'hourly expecting' the ship to sink indicates a surprisingly calm perspective on his experience at the start of the extract. The soothing tone of the phrase 'under the tumult was peace' suggests he feels the boat is longing to give up the struggle and is resigned to its fate.

Examiner's report

- Students responded well to the range of feelings and perspectives in both texts.
- Students must engage with the 'how', incorporating methods in their response.
- Comparing 'like with like' is essential for meeting level 3 and level 4 criteria.
- Both detailed and perceptive responses were rewarded at level 4.

Key tips

1. Spend a short amount of time planning, just noting down the key ideas you will talk about – ideally 2-3 ideas give 2-3 main paragraphs, and then you can write a short intro and/or conclusion.
2. Be sure to analyse the viewpoint of the writer and not the viewpoint of a character in the text
3. Explain: What are the attitudes, what methods are used to present those attitudes, and why those methods are used.
4. Use concise vocabulary
5. Avoid writing 'when he says' when introducing a quote
6. Pick quotations that you can say more than one thing about
7. Introduce the other source with 'This is in direct contrast to...'

Methods to look out for

- Language features and techniques
- Structural features
- Tone, style and register
- Sentences and punctuation
- Uses of titles or subheadings
- Words and phrases

L3-L4: Analyse methods in detail, making explicit how the method is used by the writer to create particular effects and linking these effects to the understanding of ideas and perspective within the text.

16/16 Answer

In source A, surfers are described as 'bronzed gods' in 'incredibly good shape'. This metaphor emphasises the writer's awe towards the surfers, as 'gods' are often idols worthy of worship. The comparatives 'happier' and 'healthier' than 'Anyone I had ever seen', show the writer's admiration for surfers. However, in source B, surfers ride 'majestically' and are 'daring' but they are described as 'athletes'. Whilst the word 'majestically' has connotations of royalty and greatness, the word 'athletes' returns the status of surfers to that of normal people as opposed to gods.

In source A, the writer was 'dazzled' by a 'hot' surfer. These words have connotations of the sun, which is 'hot' and dazzling, making surfers seem powerful and amazing to the writer. By contrast, in source B, the writer held her breath in 'terror' and felt 'anxiety' watching the surfers. The harsh consonants of 'terror' combined with the onomatopoeic 'dashed' to pieces, creates a sense of danger and fear. In this way, the writer does not enjoy watching surfing as much as Doyle, as she is afraid of the danger.

In source A, surfing is described as secretive. The writer uses a short clause 'they were gone' to describe how surfers are only seen before crowds arrive during the day. The words are monosyllabic and simple, which presents the complete disappearance of surfers once the crowds arrive. The image of 'a few' surfers 'at dawn' has connotations of rare animals only spotted at certain times, which shows the writer's interest in becoming a part of the secret society. In source B, on the other hand, surfers put on a 'grand display' and are received with 'ringing cheers by the crowd'. The writer uses a semantic field of appreciative noises to show this. These are 'ringing cheers', 'roars of laughter' and 'shouts from the shore'. The description of sounds makes surfing seem lively and noisy, suggesting that the writer sees it as a public and open affair. There are 'legions of local people'. This alliteration draws attention to the image of a vast number of people gathering for the 'favourable' surf showing that the writer believes surfing to be for everyone to take part in.

In source A, the writer attempts to surf. A semantic field of clumsiness is used to describe his attempt. He 'dragged' the board and 'flopped' on top of 'the thing'. After a few 'awkward' tries, he got 'that big, clumsy thing' going left on a wave. These words don't have perfect, God-like connotations, which shows the writer's realistic perspective on being a beginner. The writer also addresses his fear as he 'completely panicked'. The exclamation mark in 'I hadn't thought that far ahead yet!' further emphasises the writer's alarm as a beginner, suggesting that surfing is not all perfect.

In source B, however, the writer presents the 'less expert' surfers in a more comic light. Firstly, the use of 'less expert' still suggests that even the worst surfers are still somewhat experts, which contrasts with the view that beginners are not very amazing or majestic and presents the sugar-coated view of surfing. These slightly worse surfers 'failed' and 'slid back into smooth water'. The sibilance is soft and gentle, which suggests that the writer is not fully aware of the realities of surfing. The surfers were 'rolled over Andover' and caused 'roars of laughter'. The repetition of 'over' and the long assonant 'o' sound has a comic effect, showing that the writer found the less expert surfers funny and nothing more.

In conclusion, both writers present differing views on surfing, as one of them actually tried it, however they both admire surfers for their great skill.

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 perspectives and feelings about their children growing up.

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]

June 2017 my example answer:

Both writers have strong feelings about their children growing up and struggle to come to terms with the idea of their children no longer requiring them. However, while the writer of Source A is responding to the rapid changes in his young son as he develops, the writer of Source B is looking from the perspective of a mother who's son has now grown up into a young man.

Heritage employs the semantic field of space exploration to portray his son as distant, baffling and continually changing, much like the development and journeying into space. This is indicated through the use of hyperbolic language in 'a million years ago' and the verb 'blasting', both conjuring images of fast and limitless travel. The fact that he is 'blasting ahead', demonstrates how perhaps the son is yearning to be independent and his 'own person' too fast for his father to keep up. Through this, Heritage is perhaps comparing his son to a speedy rocket, both describing his son as something that he cannot understand and as something that will go beyond his control very quickly. By describing his son like this, we can see that Heritage is clinging to the past when his son was more dependent on him, since he cannot grasp his everchanging nature.

The Victorian mother of Source B, however, uses sentence structures and emotive language to focus more on the sadness and regret that she is filled with due to her changed son, instead of the incomprehensibility of it. Through using a dash before 'those mothers', the writer suggests her envy of them, since it is almost as if she is unable to utter the words. This coupled with the minor sentence 'I didn't' mirrors the brief time when she had 'responsibilities', suggesting that she wished her time away and didn't fully appreciate her time with her young son, speaking about him as though he were dead. Furthermore, the mother employs a range of emotive language, by repeating 'little' and using soft sibilance in 'voices', 'hushed' and 'sing', highlighting the innocence of young children. This makes the reader sympathise with the writer, who has clearly lost her son emotionally, even though not physically.

Similarly, to Heritage, the developments in his son are still invaluable and are 'milestones' despite his son's growing independence. Furthermore, what also may pain the father is the insignificance that these 'milestones' hold to the boy since he is 'leaving' them without looking back. By further talking of how his son is leaving 'tiny parts' of him 'with them', it may suggest that the father fears that his son will leave him also very quickly, treating him with the same indifference as he does the milestones. This highlights his heartbreak over the fact that each 'milestone' causes him to have a smaller purpose in his son's life – making the father worried that his son is getting further away from him.

Both writers focus on the importance of memory to convey their attitudes to their children growing up. However, while Heritage finds it hard to remember how his son was just around a year ago, the Victorian mother seems to have a vivid memory of her son's features.

The distance he feels from his son is also emphasised in a simile, where the father compares old pictures of his son to 'dispatches', implying how far away he feels from these past versions of his son, and therefore sees photos of him almost like statistical reports which he cannot recognize. This depicts the fact that his son's growth is so fast, that the father's memory cannot stretch as far back as even a year, or a week. Perhaps it is due to the fact that his memories of that time have vanished, that he clings to the photos.

On the other hand, the mother in Source B, begins the extract immediately with the appearance of her son, using lists to show how full her memory is of these details of her young son. This therefore indicates that she has no trouble remembering her son's appearance, and that it is perhaps due to her enduring memory that getting over her 'little boy', and accepting her 'big boy' is so difficult. Despite this, the repetition of 'almost' in 'almost black' and 'almost curly', could suggest that her memory is fading, reflecting how her emotional relationship with her son has also 'disappeared', hence her feelings about her boy being 'lost'.

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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 perspectives on surfing.

In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

Both Doyle and Bird clearly recreate the thrill and excitement of surfing, admiring those with the great skill. However, they do this from different viewpoints – Doyle seeing it wishfully through the eyes of a surfer, and Bird as a passing tourist watching the sport as a part of her exploration.

Throughout the extract, Doyle focuses on the thrill gained from the action of surfing and his desperation to be able to glide across the water. Doyle's undivided attention on the 'technique involved' is displayed by the continuous descriptions of specific details about the surfers and their boards, and we can understand his great desire to go surfing. This then develops into him 'plotting' his 'chance to try it'. The verb 'plotting' almost gives the sense of him planning a devious crime, highlighting the extent he is willing to go in order to surf. By the end of the extract, Doyle is 'gliding over the water' describing it as 'like riding a scooter', creating a cyclical structure by linking it to the beginning when he 'saw somebody riding'. Through this structural technique, the extract is continuously revolving around the idea of surfing, emphasising Doyle's obsession over the action. Alternatively, the use of the cyclical structure may display how the joy of surfing is never-ending, as there is always a chance to try again and repeat the process, perhaps hinting at Doyle's persevering attitude. This is highlighted by the humorous tone employed by Doyle at the end of the extract. By creating a comical visual image with the hyphenated adjective 'spread-eagled', Doyle implies that despite his failure, he is still able to look back on the memory as a great first experience and is maybe willing to try again.

On the other hand, Bird instead views surfing not as an incredible experience, but as a form of thrilling entertainment. She describes holding her 'breath in terror' before repeating the phrase 'dashed to pieces' (that she had also mentioned on line 22). Through this repetition, Bird highlights how these anxious expectations always come back to her every time, illustrating the circle of emotions that gave her the thrill. Furthermore, the violent verb 'dashed' creates the visual image in the readers' mind of gruesome injuries, elevating how real this fear was to Bird, and therefore the excitement of it (similar to watching a roller coaster). Contrastingly to Source A, in Source B, Bird ends with the description of the delightful weather and peacefulness of the surroundings, envying 'those who remain for ever on such enchanted shores', suggesting that (to Bird) the surfing is simply a spectacle to enjoy but nothing to obsess over.

Doyle also sees the surfers through rose-tinted glasses as people who he worships, and perhaps infers that since they are 'gods', surfing is innate to them. He describes the surfers with the adjective 'bronzed', giving connotations of statues, illustrating them as powerful beings, mirroring individuals that have statues made of them. To Doyle the surfers are inexplicably incredible, shown with the short simple sentence 'I was just dazzled.' ending a paragraph, Doyle emphasises that despite his repetitive watching of the sport, he is still unable to explain his overwhelming awe. Furthermore, by using comparatives like 'happier and healthier' in a list, their superiority is displayed, how they are better 'than anybody' he had ever seen. This idealised perspective of them shows how Doyle could only see the impressiveness of the surfers, and how he exaggerates these features to make the surfers his idols. However, Bird sees that not all succeed in the sport, and those who do, do so by 'immense nerve' and not innately. She sees how many 'of the less experts failed', and describes the experts as 'athletes', illustrating that it is with skill and hard work that they got to that point. Perhaps she admires the 'great art' itself rather than the surfers.