

Question 4

Language Paper 2

WHAT IS THE QUESTION?

- Comparing both sources and their attitudes towards a topic. Example: "Compare how the writers convey their different attitudes to X"
- 16 marks
- Time to spend: 30 minutes

STRUCTURE TECHNIQUES

- Describe beginning
- Describe end
- Perspective shifts
- Topic change
- Sentence lengths
- Paragraph lengths
- Pace
- Flashbacks
- Prolepsis (flash forward)

LANGUAGE TECHNIQUES

- Adjectives
- Verbs
- Adverbs
- Abstract nouns
- Connotations
- Imagery
- Plosives
- Sibilance
- Juxtaposition
- Oxymoron

See our language technique sheet for more

DOs

- Do spend time on this questions, it's worth a lot of marks.
- Do compare the similarities of differences (the question will tell you which one to compare!)
- Do compare the writers methods that they use such as tone of voice, format of the text or even the narrative. (remember you will have looked at these in question 3 for at least one of the texts)
- Do compare HOW these methods (language & structure) help to present the writers viewpoints and perspectives.
- Do compare text A with text B in the same paragraph and then repeat this 2 -3 times

DON'Ts

- Do not compare similarities and differences
- Do not leave this question till last

THE MARK SCHEME	WHAT IT MEANS:
<p>Compares ideas and perspectives in a perceptive way</p> <ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Not picking out obvious ways and thinking deeply about the similarities/ differences and how this contributes to their overall meaning Language and structure techniques and HOW they impact the meaning (what does it show deeper/ what does it makes the reader understand?) Short embedded quotes Fully explaining your analysis and ideas

AQA model examples

EXAMPLES	WHAT HAS BEEN DONE WELL
<p>The writer in Source A is tortured by alternating hope and despair as the reader is led on a rollercoaster journey, sharing the highs and lows of his emotions. The writer opens with a glimpse of hope after feeling a 'sense of hopelessness', only for this hope to be dashed in the final devastating short sentence, 'My optimism evaporated', leaving the reader literally and metaphorically on a cliff-hanger. Although both are mostly chronological accounts, the two sources could not be structured more differently because, whilst the purpose in Source A is to terrify and shock, the writer's purpose in the letter in Source B is to reassure and calm. So the reader knows from the start that she has 'descended safely', and the potential drama is reduced in the narrative flashback which follows. However, this loss of emotional engagement leaves us able to judge for ourselves whether the writer feels smug and complacent in stating her 'complete satisfaction' or whether she is justifiably proud of her outstanding death-defying achievement.</p>	<ul style="list-style-type: none"> • Gives an interpretation about source A that is not obvious but digs deeper • Explores two quotes and analyses them with effects • A detailed comparison about the structural differences • Explores source B and effect on the reader • Gives an interpretation about source B that is not obvious
<p>From the start, Orwell establishes that he is indecisive in his attitude towards the elephant, as he 'did not know what [he] could do,' arming himself with a weapon that could only shock not kill it. Orwell structures the text in order to lead the reader gradually from his position of 'perfect certainty' that he 'ought not to shoot' the elephant, through his repeated statements, 'but I did not want to shoot the elephant' to the inevitable conclusion where the reader shares his realisation that 'there was only one alternative,' reinforcing Orwell's reluctance. His indecision contrasts with Bartlett's certainty that he must be prepared to kill the elephant. His factual language 'I made an application to the council to be supplied with a powerful enough rifle...' reinforces the rational approach he takes to this task, again contrasting with Orwell's more emotional response. Bartlett, despite the emotional attachment he has to Jumbo, considers it his official duty to protect the public from the violent and unpredictable behaviour of the elephant in a decisive plan to shoot him.</p>	<ul style="list-style-type: none"> • Gives a detailed and insightful idea on text A • Uses evidence to support idea • Comments on structure techniques and how this impacts the reader • Direct comparison with what they last said to what they next say • Analyses source B with a small comparison to source A • Detailed inference about source B
<p>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 'throbbed' 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.</p>	<ul style="list-style-type: none"> • Detailed understanding of source A backed up with a quote • Compares the attitudes of the writers and explains • Zooms in on language techniques of source Bm using two language techniques to explain • Deeper analysis of source B and what it suggests

Structure

Point about Source A (explore in depth)

ETA (Evidence Technique Analysis)

ETA

Comparison

ETA about source B

ETA about source B

Exploring source B in depth

(1 on language, 1 on structure)

x2

Sentence starters

□ **Within Source A, the writer.../ From the start, the writer in Source A.../ At the end of Source A, the writer.../ The writer within Source A clearly displays...**

□ **[insert quote + technique] Symbolising.../ suggesting.../ establishing.../ indicates.../ is emblematic of.../ this implies.../ this conveys.../ this showcases.../ this highlights.../ this demonstrates.../ this reinforces.../ this compounds...**

□ **^ again**

□ **Although both are [insert], they juxtapose one another through.../ this contrasts.../ this juxtaposes.../ this is akin too.../ Although text A is [insert], differing from text B which is [insert], they both similarly.../ On the other hand...**

□ **[insert quote + technique] Symbolising.../ suggesting.../ establishing.../ indicates.../ is emblematic of.../ this implies.../ this conveys.../ this showcases.../ this highlights.../ this demonstrates.../ this reinforces.../ this compounds...**

□ **^ again**

□ **The writer in source B shows.../ Within source B, the writer conveys.../ this is compounded by the writers [insert] viewpoint as.../ the writers' view on [insert] creates a more [insert] tone as...**

Model example: From November 2021 paper

COMPARE HOW THE WRITERS CONVEY THEIR DIFFERENT ATTITUDES TO SWEETS.

In your answer, you could:

- Compare their **different** attitudes to sweets
- Compare the methods the writers use to convey their attitudes
- Support your response with references to both texts.

Within source A, the writer conveys his enthusiasm towards sweets and the entrancing, almost hypnotic spell the sweets had these children under. He depicts the sweets as being of paramount importance to the children as he recalls "it was the first thing you did" when entering the cinema. The adjective "first" connotes winning, this could suggest that in the children's eyes, nothing could beat the number of indulgent sweets they were presented with- not even the film. The entrancing hold it had on the children is compounded through the metaphor "star lolly". As "star" creates an image of fame and celebrities, it symbolises how the writer at the time saw these sweets as more important than the film stars on their screens. James' entrancement and enthusiasm towards sweets is starkly contrasted in source B as the writer presents the glamour and ravishment of the sweets secondary to the fatalities in its toxicities. Source B recounts a more factual presentation of sweets, opposed to James' who recalls them through his nostalgic childhood lens. James' opinion is clear to be opinion, however within source B the writer presents it as factual as they say "for sure they are to be poisonous". The diction "for sure" creates a tone of certainty, showcasing how the writer believes their attitude to the toxicity and poisonousness of sweets is factual and should be taken very seriously by the reader. The writer is horrified at the consequences of eating sweets, hence uses hyperbole when claiming "young children were absolutely killed" from consuming these "poisoned candies". The repetition of "poisonous" reaffirming that the writer indicts sweets and believes the temporary pleasure provided is a danger. This indictment gives source B a bleaker tone, bringing a social criticism and commentary to what is considered harmless. The writer is attempting to pervert and skew the common glorification of sweets, a view shown by James in source A.

From the start of source A, a nostalgic tone is set as James recites his "afternoons at the pictures". This tone continuing when he speaks fondly of the childhood sweets he consumed, establishing how these were fond innocent memories of childhood. The large paragraph dedicated to describing the dreaded and adored "Fantails", coming in a "weird, blue packet", is a literal representation of how this simplicity of sweets was such a large part of his childhood and childhood enjoyments. The continual shifts in focus to the different sweets of "Violet crumble bar", "fantails" and "jaffas" creates a rapid pace as the reader is immersed in detailed description of these sweets. This emulates the writers excitement and nostalgia even now- his flicking between the descriptions of sweets is as if he is immersed back on a "Saturday afternoon" as a boy browsing which sweets he would pick for that film. The excited attitude towards sweets is juxtaposed by source B's gruelling and bleak revelations about the inhumane creation of these sweets- it exposes that in order for children to enjoy these sweets, such as children like James, other children had to endlessly suffer. The large paragraph lengths give the reader vast details about these conditions that "young girls" had to endure. Although they were "given liberty to eat as much as they like", their menial wage reflected this. Thus, the large paragraph lengths are used by the writer to depict a vivid image of the gruelling work that allowed these toxic pleasures to be manufactured. As these details of the inhumane treatment and exploitation of children is in the form of a magazine article, the writer aims to share their criticisms on these so-called innocent sweets and expose what goes on in the manufacturing process. This suggesting that the writer wants to try persuade and convert their readership to stand against the production of sweets whereas source A almost encourages the consumption of sweets in his exciting portrayal of them.

Breaking it down

Paragraph 1

Point about Source A (explore in depth)

ETA (Evidence Technique Analysis)

ETA

Comparison

ETA about source B

ETA about source B

Exploring source B in depth

Within source A, the writer conveys his enthusiasm towards sweets and the entrancing, almost hypnotic spell the sweets had these children under. He depicts the sweets as being of paramount importance to the children as he recalls "it was the first thing you did" when entering the cinema. The adjective "first" connotes winning, this could suggest that in the children's eyes, nothing could beat the number of indulgent sweets they were presented with- not even the film. The entrancing hold it had on the children is compounded through the metaphor "star lolly". As "star" creates an image of fame and celebrities, it symbolises how the writer at the time saw these sweets as more important than the film stars on their screens. James' entrancement and enthusiasm towards sweets is starkly contrasted in source B as the writer presents the glamour and ravishment of the sweets secondary to the fatalities in its toxicities. Source B recounts a more factual presentation of sweets, opposed to James' who recalls them through his nostalgic childhood lens. James' opinion is clear to be opinion, however within source B the writer presents it as factual as they say "for sure they are to be poisonous". The diction "for sure" creates a tone of certainty, showcasing how the writer believes their attitude to the toxicity and poisonousness of sweets is factual and should be taken very seriously by the reader. The writer is horrified at the consequences of eating sweets, hence uses hyperbole when claiming "young children were absolutely killed" from consuming these "poisoned candies". The repetition of "poisonous" reaffirming that the writer indicts sweets and believes the temporary pleasure provided is a danger. This indictment gives source B a bleaker tone, bringing a social criticism and commentary to what is considered harmless. The writer is attempting to pervert and skew the common glorification of sweets, a view shown by James in source A.

Paragraph 2

Point about Source A (explore in depth)

ETA (Evidence Technique Analysis)

ETA

Comparison

ETA about source B

ETA about source B

Exploring source B in depth

From the start of source A, a nostalgic tone is set as James recites his “afternoons at the pictures”. This tone continuing when he speaks fondly of the childhood sweets he consumed, establishing how these were fond innocent memories of childhood. The large paragraph dedicated to describing the dreaded and adored “Fantails”, coming in a “weird, blue packet”, is a literal representation of how this simplicity of sweets was such a large part of his childhood and childhood enjoyments. The continual shifts in focus to the different sweets of “Violet crumble bar”, “fantails” and “jaffas” creates a rapid pace as the reader is immersed in detailed description of these sweets. This emulates the writers excitement and nostalgia even now- his flicking between the descriptions of sweets is as if he is immersed back on a “Saturday afternoon” as a boy browsing which sweets he would pick for that film. The excited attitude towards sweets is juxtaposed by source B’s gruelling and bleak revelations about the inhumane creation of these sweets- it exposes that in order for children to enjoy these sweets, such as children like James, other children had to endlessly suffer. The large paragraph lengths give the reader vast details about these conditions that “young girls” had to endure. Although they were “given liberty to eat as much as they like”, their menial wage reflected this. Thus, the large paragraph lengths are used by the writer to depict a vivid image of the gruelling work that allowed these toxic pleasures to be manufactured. As these details of the inhumane treatment and exploitation of children is in the form of a magazine article, the writer aims to share their criticisms on these so-called innocent sweets and expose what goes on in the manufacturing process. This suggesting that the writer wants to try persuade and convert their readership to stand against the production of sweets whereas source A almost encourages the consumption of sweets in his exciting portrayal of them.