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# INTERNATIONAL GCSE ENGLISH LANGUAGE

Paper 2 Source-based Reading and Directed Writing

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## Insert

Tuesday 23 May 2023

07:00 GMT

Time allowed: 2 hours

The six sources that follow are:

- **Source A:** The origins of graffiti
- **Source B:** Calligraphy: the art of handwriting
- **Source C:** Calligraffiti
- **Source D:** In defence of graffiti and street art
- **Source E:** Graffiti and street art in cities
- **Source F:** Long Song

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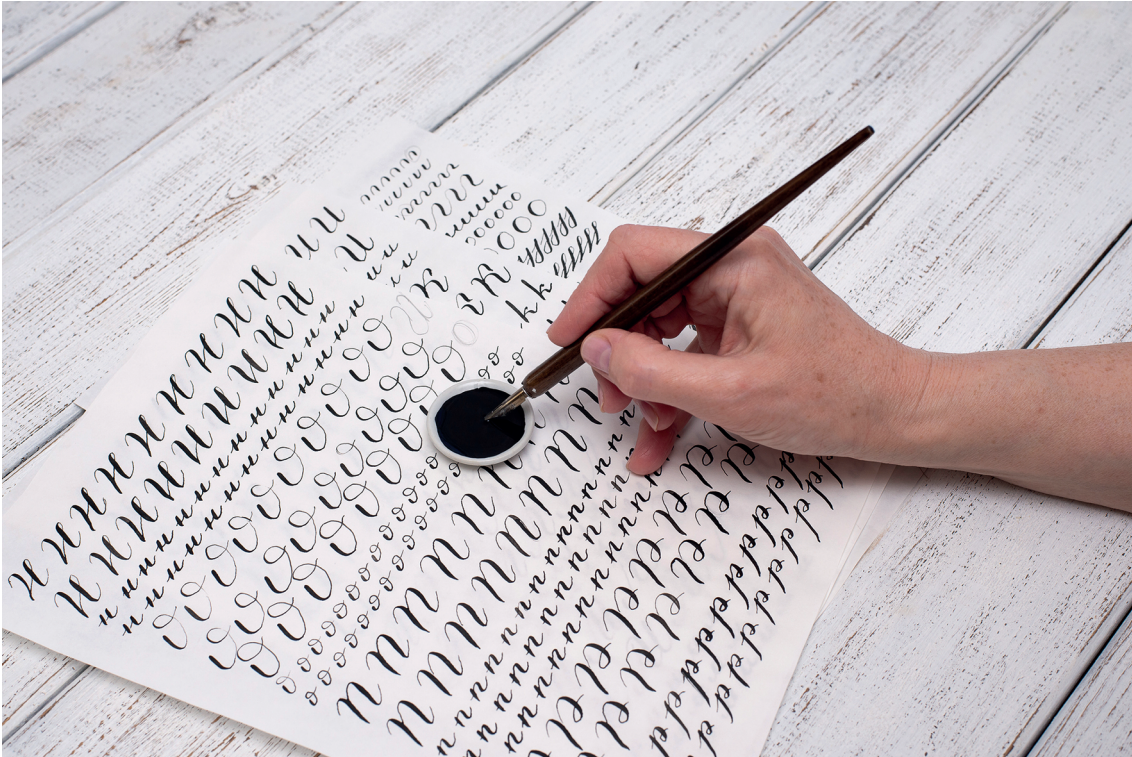


**Source A****The origins of graffiti**

Graffiti, defined simply as writing, drawing, or painting on walls or surfaces of a structure, dates back to prehistoric and ancient times, as evidenced by the Lascaux cave paintings in France and other historic findings across the world. Scholars believe that the images of hunting scenes found at these sites were either meant to commemorate past hunting victories, or were used as part of rituals intended to increase hunters' success.

Contemporary (or 'hip-hop') graffiti dates to the late 1960s, generally said to have arisen from some neighbourhoods of New York City alongside hip-hop music and street subcultures, and was aided by the invention of the aerosol spray can. Early graffiti artists were commonly called 'writers' or 'taggers' - individuals who write simple 'tags', or their stylized signatures, with the goal of tagging as many locations as possible. Indeed, the fundamental underlying principle of graffiti practice was the intention to 'get up,' to have one's work seen by as many people as possible, in as many places as possible.

**Turn over ►**

**Source B****Calligraphy: the art of handwriting**

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## Source C

### Calligraffiti

*In this passage, the writer describes the work of Niels Meulman, who combines calligraphy with graffiti.*



It is hard to imagine how many calligraphers there are in the world, and equally challenging to guess at the number of graffiti writers. But there must be only a tiny percentage of those who can claim membership in both groups.

Calligraphy is seen as an honourable craft in which practitioners have studied the discipline required to replicate classic fonts, and have gained respect over the centuries. Whereas, in some parts of the world, graffiti has been regarded by most as nothing more than vandalism.

When we strip away the differences in materials and media, what's left is spontaneous writing and art, often decorated with additional features.

Niels Meulman is an accomplished artist who has personally built a sturdy and meaningful bridge across the chasm that separates the two art forms.

Niels Meulman's art uses both forms. He creates letters familiar to traditional calligraphers with respect for the artform, but is willing to jam the letters into crushing physical contact, let the ink fade and fade with each additional stroke, then reload so wet that the pigment oozes down the page. Traditional calligraphy tends to follow the rules, straying as far as the occasional flick at the beginning or end of a line. Graffiti begins outside of the law and society's guidelines – and stays there. Its most colourful and celebratory pieces exuberantly defy a viewer's interest in reading a word or a name. Confident and expert in both worlds, Niels has aptly named his work *Calligraffiti*.

With a white page in front of him, a pen in hand, and a word with letters to unravel and reveal their inherent qualities – that's when he embodies a master at work. It is not about the fame or fortune; the main audience to please is himself. After years of resisting this title, he is finally prepared to call himself an artist: able, experienced and wise enough to create order, where others see chaos.

**Turn over ►**

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**Source D****In defence of graffiti and street art**

Some people assume that everyone hates graffiti and street art, and websites advertise cleaning services to fight those ‘vandals and their weapons of destruction – cans of spray paint and coloured markers.’ The use of the word ‘vandals’ particularly strikes me. My dictionary defines a ‘vandal’ as someone who wilfully damages or destroys things, especially beautiful or valuable ones. This doesn’t seem fair when applied to graffiti, which has the potential to be beautiful, and may cover a neutral or unused surface.

Some cultures make little or no official effort to preserve, or even photograph, graffiti or street art, before it is washed off the walls. Humans choose what is given value, so when we wash it off walls, it prevents the possibility of any value.

In some places, graffiti and street art aren’t legal, so it becomes difficult to trace who does it, but I suspect most graffiti is done by young people, whether they call themselves artists or not. I say this not just because it’s rebellious, but also because young people don’t yet have the same kind of investment in property. Not only are young people still defining their identities, they may be more capable of recognizing a basic unfairness: a message with money behind it is called ‘advertising’, while a public one is mere ‘graffiti’.

It is not the wealthiest people who write graffiti or paint street art. It’s more likely to be someone young, someone poor, or someone poor because they’re young. Those of us opposed to it are likely to be those who can afford to own at least a home, and take offence to anyone who would stain it with graffiti or street art. Yes, it can be an unwelcome intrusion on private property, but it’s possibly the voice of someone who may never own his or her own house or business, which only leaves them the option of needling, in some small way, those who have money and power. This is perhaps the best reason for someone to call cans of spray-paint ‘weapons’ – they create the potential for a permanent, articulate voice for the disadvantaged.

I encourage everyone to be open to viewing graffiti and street art as something like poetry; something that puts a finger on the real and honest pulse of the world.



**Source E****Graffiti and street art in cities****Turn over ►**

**Source F****Long Song**

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