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|  | |  |  | | --- | --- | | **English Language GCSE**  Yr 10\_Example Paper 3\_GCSE English Language\_J351 shared Testbuilder | **OCR** | | Please note that you may see slight differences between this paper and the original.  Candidates answer on the Question paper.  **OCR supplied materials:** Additional resources may be supplied with this paper.  **Other materials required:** •   Pencil •   Ruler (cm/mm) | **Duration:** 45 mins | |  | | |  |

## INSTRUCTIONS TO CANDIDATES

•   Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.  
•   Use black ink. HB pencil may be used for graphs and diagrams only.  
•   Answer **all** the questions, unless your teacher tells you otherwise.  
•   Read each question carefully. Make sure you know what you have to do before starting your answer.  
•   Where space is provided below the question, please write your answer there.  
•   You may use additional paper, or a specific Answer sheet if one is provided, but you must clearly show your candidate number, centre number  
    and question number(s).

## INFORMATION FOR CANDIDATES

•   The quality of written communication is assessed in questions marked with either a pencil or an asterisk. In History and Geography   
    a *Quality of extended response* question is marked with an asterisk, while a pencil is used for questions in which *Spelling, punctuation and  
    grammar and the use of specialist terminology* is assessed.  
•   The number of marks is given in brackets **[ ]** at the end of each question or part question.  
•   The total number of marks for this paper is **18**.  
•   The total number of marks may take into account some 'either/or' question choices.

**1.**

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| **Reading meaning and effects** |

(See also **Insert for J351/02, November 2018**, or the text below.)  
  
This question is about the **Text**, The Woman in Black by Susan Hill.

|  |
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| **Text: adapted from The Woman in Black** |
| This is an adapted extract from the novel, ‘The Woman in Black’, by Susan Hill (published in 1983). In  this passage, the narrator is visiting for the first time an old house called Eel Marsh House, with a dog  called Spider for company. He is woken in the night by something. |  |
|  | |
| At first all seemed very quiet, very still, and I wondered why I had awoken. Then, with a missed |  |
| heart-beat, I realized that Spider was up and standing at the door. Every hair of her body was |  |
| on end, her ears were pricked, her tail erect, the whole of her tense, as if ready to spring. And |  |
| she was emitting a soft, low growl from deep in her throat. I sat up paralysed, frozen in the bed, |  |
| conscious only of the dog and the prickling of my own skin and of what suddenly seemed a | 5 |
| different kind of silence, ominous and dreadful. |  |
|  | |
| And then, from somewhere within the depths of the house – but somewhere not very far from |  |
| the room in which I was – I heard a noise. It was a faint noise, and, strain my ears as I might, |  |
| I could not make out exactly what it was. It was a sound like a regular yet intermittent bump |  |
| or rumble. Nothing else happened. There were no footsteps, no creaking floorboards, the air | 10 |
| was absolutely still, the wind did not moan through the casement. Only the muffled noise went |  |
| on and the dog continued to stand, bristling at the door, now putting her nose to the gap at the |  |
| bottom and snuffling along, now taking a pace backwards, head cocked, and, like me, listening, |  |
| listening. And, every so often, she growled again. |  |
|  | |
| In the end, I suppose because nothing else happened and because I did have the dog to take | 15 |
| with me, I managed to get out of bed, although I was shaken and my heart beat uncomfortably |  |
| fast within me. But it took some time for me to find sufficient reserves of courage to enable me |  |
| to open the bedroom door and stand out in the dark corridor. The moment I did so, Spider shot |  |
| ahead and I heard her padding about, sniffing intently at every closed door, still growling and |  |
| grumbling down in her throat. | 20 |
|  | |
| After a while, I heard the odd sound again. It seemed to be coming from along the passage to |  |
| my left, at the far end. But it was still quite impossible to identify. Very cautiously, listening, hardly |  |
| breathing, I ventured a few steps in that direction. Spider went ahead of me. The passage led |  |
| only to three other bedrooms on either side and, one by one, regaining my nerve as I went, I |  |
| opened them and looked inside each one. Nothing, only heavy old furniture and empty unmade | 25 |
| beds and, in the rooms at the back of the house, moonlight. Down below me, on the ground floor |  |
| of the house, silence, a seething, blanketing, almost tangible silence, and a musty darkness, |  |
| thick as felt. |  |
|  | |
| And then I reached the door at the very end of the passage. Spider was there before me and |  |
| her body, as she sniffed beneath it, went rigid, her growling grew louder. I put my hand on her | 30 |
| collar, stroked the rough, short hair, as much for my own reassurance as for hers. I could feel |  |
| the tension in her limbs and body and it answered to my own. |  |
|  | |
| My throat felt constricted and dry and I had begun to shiver. There was something in that room |  |
| and I could not get to it, nor would I dare to, if I were able. |  |

Look again at lines 1–20.  
  
Explore how the writer uses language and structure to make the actions of Spider the dog so striking and significant.

|  |  |
| --- | --- |
| Support your ideas by using relevant subject terminology. | **[12]** |

**2.**

|  |
| --- |
| **Reading meaning and effects** |

(See also **Insert for J351/02, Practice 2**, or the text below).  
  
This question is about the **Text**, Dinner at the Homesick Restaurant by Anne Tyler.

|  |  |
| --- | --- |
| **Text 1: adapted from Dinner at the Homesick Restaurant** | |
|  | |
|  | This is an extract from Anne Tyler’s novel, ***Dinner at the Homesick Restaurant***, published in1992. Here Cody (a young boy) and his family are having a day out. Cody’s father has organised some target practice with bows and arrows. |
|  |  |
|  | While Cody’s father nailed the target to the tree trunk, Cody tested the bow. He drew the string |
|  | back, laid his cheek against it, and narrowed his eyes at the target. His father was pounding |
|  | in tacks with his shoe; he hadn’t thought of bringing a hammer. He looked like a fool, Cody |
|  | thought. He owned no weekend clothes, as other fathers did, but had driven to this field in the |
| 5 | strained-looking brown striped salesman suit, white starched shirt, and navy tie with multicolored |
|  | squares and circles scattered randomly across it. The only way you could tell this was a Sunday |
|  | was when he turned, having pounded in the final tack; he didn’t have his tie pulled up close to |
|  | his collar. It hung loose and slightly crooked, like a drunkard’s tie. A cockscomb of hair, as black |
|  | as Cody’s but wavy, stood up on his forehead. |
| 10 | |  |  | | --- | --- | |  | “There!” he said, plodding back. He still carried the shoe. He walked lopsided, either smiling |   at Cody or squinting in the sunlight. It was nowhere near spring yet, but the air felt unseasonably  warm and a pale sun poured heat like a liquid over Cody’s shoulders. Cody bent and pulled an  arrow from a cardboard tube. He laid it against the string. “Wait, now, son,” his father said. “You  want to do things right, now.” |
| 15     20     25 | |  |  | | --- | --- | |  | Naturally, this would have to be an educational experience. There were bound to be lectures |   and criticisms attached. Cody sighed and lowered the bow. His father stooped to put his shoe on, squirming his foot in without undoing the laces, the way Cody’s mother hated. The heel of his black rayon sock was worn so thin it was translucent. Cody looked off in another direction. He was fourteen years old – too big to be dragged on family outings any more and definitely too big for bows and arrows, unless of course you’d just leave the equipment to him and his  friends, alone, and let them horse around or have themselves a contest or shatter windowpanes  and streetlights for the hell of it. How did his father come up with these ideas? This was turning  out to be even less successful than most. Cody’s mother, who was not the slightest bit athletic,  picked dried flowers beside a fence. His sister buttoned her sweater with chapped and bluish hands. His brother, Ezra, eleven years old, chewed a straw and hummed. He was missing his  whistle, no doubt – a bamboo pipe, with six finger holes, on which he played tunes endlessly. He’d smuggled it along but their father had made him leave it in the car. |
|  | |  |  | | --- | --- | |  | At that moment, Cody’s two best friends were attending a movie. Cody would have given |   anything to be with them. |
| 30 | |  |  | | --- | --- | |  | “Now, your left arm goes like this,” his father said, positioning him. “You want to keep your |   wrist from getting stung, you see. And stand up straight. It was archery gave us our notions of proper posture; says so in the instruction book. Used to be that people slouched around any old  how, all except the archers. I bet you didn’t know that, did you?” |
| 35 | |  |  | | --- | --- | |  | No, he didn’t know that. He stood like something made of clay while his father poked him |   here and prodded him there, molding him into shape. “In the olden days…” his father said. |
|  | |  |  | | --- | --- | |  | Cody let go of the bowstring. Thwack. The arrow hit the edge of the target, more sidewise |   than endwise, bounced off harmlessly and fell among the tree roots. “Now! What’d you go and  do that for?” his father asked him. “Did I tell you to shoot yet? Did I?” |
|  | |  |  | | --- | --- | |  | “It slipped,” said Cody. | |
| 40 | |  |  | | --- | --- | |  | “Slipped!” | |

Look again at lines 28–40.  
  
How does Anne Tyler use language and structure to bring out the tension between Cody and his father?  
  
You should use relevant subject terminology to support your answer.

**[6]**

**END OF QUESTION PAPER**

# Mark scheme

| **Question** | | | **Answer/Indicative content** | **Marks** | **Guidance** |
| --- | --- | --- | --- | --- | --- |
| 1 |  |  | **SKILLS:** ***AO2:*** 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.  Where the candidate’s answer consistently meets the criteria, the higher mark should be awarded. **Level 6 (11–12 marks)**   * A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates’ analysis of both language and structure is detailed and integrated. * Precisely–selected and integrated subject terminology deployed to enhance the response.   **Level 5 (9–10 marks)**   * An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates’ analysis of both language and structure is reasonably detailed and balanced. * Well–chosen subject terminology integrated into explanations.   **Level 4 (7–8 marks)**   * A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced. * Relevant terminology should be used to develop ideas.   **Level 3 (5–6 marks)**   * A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to both language and structure but may not give a full explanation of the effects. * Some use of relevant subject terminology to support ideas.   **Level 2 (3–4 marks)**   * A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects. * Some use of subject terminology, though it may not always be relevant.   **Level 1 (1–2 marks)**   * A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader. * Little or no use of subject terminology.   **0 marks** No response or no response worthy of credit | **12** | **Look again at lines 1-20.**  **Explore how the writer uses language and structure to make the actions of Spider the dog so striking and significant.**  **Support your ideas by using relevant subject terminology.**  Give credit for answers that link aspects of language and structure with how they are used to convey the significance of the actions of Spider, supported by close reference to the text. Give credit for accurate use of relevant terminology integrated into responses, which shows a precise understanding of features and their effect in this text.  Candidates must refer to the use of language and structure in their response. An imbalanced response which does not achieve a reasonable balance between references to language and to structure cannot achieve the higher levels.  Candidates may refer to some of the following points:   * Structure: his looking for Spider immediately on waking, and how the dog’s feelings mirror those of the narrator * Structure: repetition of Spider’s growling punctuates the passage and contributes to, or signals, growing fear * Structure: how sentence structure mirrors the dog’s actions and cumulative build up of tension based on dog’s response to sound * Language: use of words and phrases that suggest that Spider was afraid herself – “Every hair of her body was on end… the whole of her tense… taking a pace back-wards…” and repeated “listening, listening” * Language: use of verbs that suggest the dog’s sharp anxiety (“bristling… snuffling… listening… growled” and impulsive actions (“shot ahead”) * Language: use of harsh, aggressive alliteration (“growling and grumbling”)   **Examiner’s Comments** The key point here was to see that the reactions of the dog mirror and determine the reactions of the narrator in a way, which is unfettered by natural human caution. So they are ‘striking and significant’ in themselves but also in rousing the narrator to action and therefore developing the dimensions of fear of the unknown.  Few responses of lower ability assumed that both of them were frightened by Spider (the dog’s name). Higher ability responses focused on the narrator’s strained sense of hearing and the effects of his striving to interpret what he thought he could hear. This lent itself well to a consideration of the ways in which suspense is aroused and developed.  Some candidates thought that the speaker was ‘Susan Hill’ although it states very clearly that it is ‘He’. The message given in the summer report about reading the introduction to questions and passages needs repetition here.  There were many linguistic effects to note here. Yes, there is some ‘asyndetic listing’ the effects of which gain the marks. However, there is also the use of rhyme, assonance and alliteration to comment on. Not to mention much about closed and unclosed doors.  There were some very clear structural points which candidates were able to locate in the passage which mark its progress from first arousal to ‘heart beat uncomfortably’ and from silence to ‘growling and grumbling’. ‘At first…. And then…. And every so often….’In the end’ all mark the development of the passage’s structure very clearly. They also bookend the growth of the emphasis on the obscured sense of sound to the exclusion of other senses.  Strong candidates saw the writer’s apparent repudiation of classic horror tropes ‘There were no footsteps. No creaking floorboards’ was actually a means of intensifying the suspense rather than diluting it.  **Exemplar 5** Example response  12/12 marks, Level 6. A concise and confidently authoritative response which is subtle and perceptive in equal measure. It gets the point of the description of the dog’s behaviour exactly right in its literary context and links that to its impact on the reader. The comments on comparative v superlative v repetition for effect are subtly made, again showing sophisticated understanding. The effects of the negatives (repudiation of the gothic tropes) are intelligently analysed. Overall the triangular relationship between reader- characters/events- writer are skilfully dealt with. |
|  |  |  | **Total** | **12** |  |
| 2 |  |  | **SKILLS:** ***AO2***: 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.  **Level 6 (6 marks)**   * A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates’ analysis of both language and structure is consistent and detailed. * Precisely–selected and integrated subject terminology deployed to enhance the response.   **Level 5 (5 marks)**   * An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader.  Candidates’ analysis of both language and structure is reasonably detailed and balanced. * Well–chosen subject terminology integrated into explanations.   **Level 4 (4 marks)**   * A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced. * Relevant terminology should be used to develop ideas. **Level 3 (3 marks)** * A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to language and structure but may not give a full explanation of the effects of both. * Some use of relevant subject terminology to support ideas.   **Level 2 (2 marks)**   * A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects. * Some use of subject terminology, though it may not always be relevant.   **Level 1 (1 mark)**   * A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader. * Little or no use of subject terminology.   **0 marks** No response or no response worthy of credit. | **6** | **Look again at lines 28-40.**  **How does Anne Tyler use language and structure to bring out the tension between Cody and his father?**  **You should use relevant subject terminology to support your answer.**  Give credit for answers that link aspects of language and structure with how they are used to make the description tense.  Give credit for accurate use of relevant terminology integrated into responses, which shows a precise understanding of features and their effect in this text.  Candidates must refer to the use of language and structure in their response. An imbalanced response, which does not achieve a reasonable balance between references to language and to structure, cannot achieve the higher levels.  Candidates may refer to some of the following points:   * the way the passage is structured to reflect the delay in the practice itself (the delay for instruction; the description of the rest of the family; the repeated instructions) * how the extract is structured through the extended use of direct speech from the father and the lack of response for some time from Cody * the way the extract is structured by the use of the father’s instruction breaking in upon his dreams of being elsewhere * The use of rhetorical question (“I bet you didn’t know that, did you?”) * how the extract is structured through the use of repetition in the father’s questioning at the end (“What’d you go…Did I tell…Did I?”) * the use of alliteration (“poked and prodded him”) * the use of onomatopoeia (“Thwack”.) * Cody’s monosyllabic response ((“It slipped) * the father’s sarcasm (“Slipped”). |
|  |  |  | **Total** | **6** |  |