



**GCSE (9-1)**

**English Language**

Unit **J351/02**: Exploring effects and impact

General Certificate of Secondary Education

**Mark Scheme for November 2018**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.






This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

© OCR 2018

**Annotations:**

Annotation	Meaning
	to indicate explanations and analytical comment
	for explanations that are not fully clear
<b>DET</b>	AO1 Supporting detail
<b>DEV</b>	Development of observation/argument
<b>L</b>	AO2 Good analysis/use of language
<b>CONT</b>	AO3 context
<b>LNK</b>	AO1/AO3 link or comparison
<b>EVAL</b>	AO4 Evaluation
<b>S</b>	AO2 Structure
<b>Q</b>	Relevance to question
<b>NAQ</b>	Not relevant to question
<b>NAR</b>	Paraphrase or lifting
	Omission/needs development/needs example
<b>BP</b>	Blank Page
	AO6 Expandable vertical wavy line: errors of punctuation/lack of fluency
	AO6 Expandable horizontal wavy line: specific errors of spelling/grammar

**Subject-specific Marking Instructions****INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the unseen texts
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

**Rubric Infringement**

Candidates may infringe the rubric in the following way:

- answering two questions from Section B.

If a candidate has written two answers for Section B, mark both answers and award the highest mark achieved.

**ASSESSMENT OBJECTIVES**

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
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.
AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	Evaluate texts critically and support this with appropriate textual references.
AO5	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following grid:

	AO1	AO2	% of GCSE (9–1)				Total
			AO3	AO4	AO5	AO6	
J351/01 <i>Communicating Information and Ideas</i>	6.25	7.5	3.75	7.5	15	10	50%
J351/02 <i>Exploring Effects and Impact</i>	2.5	11.25	3.75	7.5	15	10	50%
Total	8.75	18.75	7.5	15	30	20	100%

## USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide ‘correct’ answers. The Mark Scheme can only provide ‘best guesses’ about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners’ Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates’ responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates’ responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the ‘target range’ of Level of Response Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

**INFORMATION AND INSTRUCTIONS FOR EXAMINERS**

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge and understanding of the texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

**INSTRUCTIONS TO EXAMINERS:****A INDIVIDUAL ANSWERS**

- 1 The indicative content indicates the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which set of Level of Response Band Descriptors best describes the overall quality of the answer. Once the band is located, adjust the mark concentrating on features of the answer which make it stronger or weaker following the guidelines for refinement.
  - **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
  - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- 3 Be prepared to use the full range of marks. Do not reserve (e.g.) high Level 6 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

**B TOTAL MARKS**

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **80**.



Question			Answer	Marks	Guidance
1	a		<p><b>SKILLS:</b>  <b>AO1:</b> <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award <b>one</b> mark for each of the following to a maximum of two:</p> <ul style="list-style-type: none"> <li>• “crept”</li> <li>• “she knew the third step from the top creaked...so did the last”</li> <li>• “she trod gently”</li> <li>• “to lighten her weight”</li> </ul>	2	<p>Look again at lines 1-8.</p> <p>Identify two words or phrases that show Mary is trying not to be heard.</p> <p><b>Candidates must use a quotation.</b>  <b>Accept:</b> minor slips in copying.</p> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• overly long quotations, for example copying of whole sentences, unless the correct phrase is clearly indicated</li> </ul>
1	b		<p><b>SKILLS:</b>  <b>AO1:</b> <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award <b>one</b> mark for any one of the following:</p> <ul style="list-style-type: none"> <li>• “slow choking tick”</li> <li>• “shadowed outline”</li> <li>• “husky breathing”</li> <li>• “sounded loud”</li> <li>• “jarred upon the silence”</li> <li>• “(like a) living thing”</li> </ul>	1	<p>Identify one detail about the clock which makes it frightening.</p> <p><b>Candidates must use a quotation.</b>  <b>Accept:</b> minor slips in copying.</p> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• overly long quotations, for example copying of whole sentences, unless the correct phrase is clearly indicated</li> </ul>
1	c		<p><b>SKILLS:</b>  <b>AO1:</b> <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award <b>one</b> mark for an explanation of the chosen detail from 1b.</p> <p>Candidates may comment on the effects of sounds in the silence, the personification/simile describing the clock and</p>	1	<p><b>Explain how this detail shows Mary is afraid.</b></p> <p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• answers that are supportable or could be inferred from the directed passage</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• answers that are merely quotations without an explanation of how they show that Mary is afraid</li> </ul>

Question	Answer	Marks	Guidance
	the ways in which it affects Mary's senses		
2	<p><b>SKILLS:</b>  <b>AO2:</b> <i>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.</i></p> <p><b>Level 6 (6 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Precisely–selected and integrated subject terminology deployed to enhance the response.</li> </ul> <p><b>Level 5 (5 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Well–chosen subject terminology integrated into explanations.</li> </ul> <p><b>Level 4 (4 marks)</b></p> <ul style="list-style-type: none"> <li>• 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</li> </ul>	6	<p><b>Look again at lines 21-32.</b></p> <p><b>How does the writer use language and structure to present Mary's increasing terror?</b></p> <p><b>You should use relevant subject terminology to support your answer.</b></p> <p>Give credit for answers that link aspects of language and structure with how they are used to describe Mary's increasing terror.</p> <p>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.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• how the extract is structured through the extended complex and compound sentences throughout the extract</li> <li>• how the passage is structured through Mary's perspective and her growing tension</li> <li>• the effect of the interruption of the silence by the voice of the stranger</li> <li>• how the speech of the stranger is structured by the dash before the repeated mention of murder</li> <li>• how the passage moves from Mary to the voice and</li> </ul>

Question	Answer	Marks	Guidance
	<p>language and structure, but the explanation may not be entirely balanced.</p> <ul style="list-style-type: none"> <li>• Relevant terminology should be used to develop ideas.</li> </ul> <p><b>Level 3 (3 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Some use of relevant subject terminology to support ideas.</li> </ul> <p><b>Level 2 (2 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Some use of subject terminology, though it may not always be relevant.</li> </ul> <p><b>Level 1 (1 mark)</b></p> <ul style="list-style-type: none"> <li>• A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader.</li> <li>• Little or no use of subject terminology.</li> </ul>		<p>events inside, and then back to Mary again</p> <ul style="list-style-type: none"> <li>• the use of simile describing her limbs as “lead”</li> <li>• the repeated mention of how Mary was wet with perspiration</li> <li>• the use of the adverb “suddenly”</li> <li>• the violence of language such as “splintered”, “split”</li> </ul>

Question			Answer	Marks	Guidance
			<b>0 marks</b> No response or no response worthy of credit.		
3			<p><b>SKILLS:</b>  <b>AO2:</b> <i>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.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (11–12 marks)</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Precisely–selected and integrated subject terminology deployed to enhance the response.</li> </ul> <p><b>Level 5 (9–10 marks)</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Well–chosen subject terminology integrated into explanations.</li> </ul> <p><b>Level 4 (7–8 marks)</b></p>	12	<p><b>Look again at lines 1-20.</b></p> <p><b>Explore how the writer uses language and structure to make the actions of Spider the dog so striking and significant.</b></p> <p><b>Support your ideas by using relevant subject terminology.</b></p> <p>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.</p> <p>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.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>Structure: his looking for Spider immediately on waking, and how the dog's feelings mirror those of the narrator</li> <li>Structure: repetition of Spider's growling punctuates the passage and contributes to, or signals, growing fear</li> <li>Structure: how sentence structure mirrors the dog's actions</li> </ul>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Relevant terminology should be used to develop ideas.</li> </ul> <p><b>Level 3 (5–6 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Some use of relevant subject terminology to support ideas.</li> </ul> <p><b>Level 2 (3–4 marks)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Some use of subject terminology, though it may not always be relevant.</li> </ul>		<p>and cumulative build up of tension based on dog's response to sound</p> <ul style="list-style-type: none"> <li>• 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”</li> <li>• Language: use of verbs that suggest the dog's sharp anxiety (“bristling... snuffling... listening... growled” and impulsive actions (“shot ahead”)</li> <li>• Language: use of harsh, aggressive alliteration (“growling and grumbling”)</li> </ul>

Question			Answer	Marks	Guidance
			<p><b>Level 1 (1–2 marks)</b></p> <ul style="list-style-type: none"> <li>• A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader.</li> <li>• Little or no use of subject terminology.</li> </ul> <p><b>0 marks</b> No response or no response worthy of credit</p>		
4			<p><b>SKILLS:</b> Mark the response out of 12 marks (AO4) <b>and</b> out of 6 marks (AO3) using the two sets of level descriptors below; add the two marks together to award a total mark out of 18.</p>	<p><b>12 (AO4)</b></p> <p><b>6 (AO3)</b></p> <p><b>18 (total)</b></p>	<p><b>‘Both texts present characters’ increasing fear in new surroundings.’</b> <b>How far do you agree with this statement?</b> <b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>discuss the different responses of the characters to their new surroundings</b></li> <li>• <b>explain how far each description presents the increasing power of fear</b></li> <li>• <b>compare the different ways writers present the characters’ feelings.</b></li> </ul> <p><b>Support your response with quotations from both texts</b> This question assesses AO4 and AO3. AO4 is worth 12 marks and AO3 is worth 6 marks. The first two bullet points of the question prompt candidates to evaluate the text (AO4) and the third bullet point prompts candidates to compare the texts (AO3). Candidates may construct their answer in response to the bullet points in combination, and integrate their evaluative and comparative commentary throughout; this is a valid approach which may achieve the highest levels for AO4 and</p>

Question	Answer	Marks	Guidance
	<p><b>AO4:</b> <i>Evaluate texts critically and support this with appropriate textual references.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (11–12 marks)</b></p> <ul style="list-style-type: none"> <li>• A sustained critical evaluation demonstrating a perceptive and considered response to the statement and a full explanation of the impact of the texts on the reader.</li> <li>• Comments are supported by apt, skilfully selected and integrated textual references.</li> </ul> <p><b>Level 5 (9–10 marks)</b></p> <ul style="list-style-type: none"> <li>• An informed critical evaluation showing a thoughtful response to the statement and clear consideration</li> </ul>		<p>AO3.</p> <p>Give credit for critical evaluation of 'how far' the candidate agrees with the statement that both texts present increasing fear in new surroundings. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text presents the character's increasing fear more powerfully than is described in the other text.</p> <p><b>Candidates may evaluate these ideas in response to AO4:</b></p> <ul style="list-style-type: none"> <li>• Du Maurier's extended metaphor (personification) of the clock with its "choking tick" and husky breathing" adds to the sense of fear and lurking menace because of the newness of things.</li> <li>• Hill describes how fear increases in the new surroundings by her purposeful lack of clarity and ambiguity over what the noise is that tempts the narrator onwards ("I wondered why I had awoken... I could not make out exactly... it was still quite impossible to identify").</li> <li>• Du Maurier conveys the sense of increasing fear through her use of unpleasantly jarring alliteration ("parlour pregnant"; "stone... struck... stockinged"; "courage to continue").</li> <li>• Hill presents the increasing fear (as the narrator</li> </ul>

Question	Answer	Marks	Guidance
	<p>of the impact of the texts on the reader.</p> <ul style="list-style-type: none"> <li>Comments are supported by persuasive textual references.</li> </ul> <p><b>Level 4 (7–8 marks)</b></p> <ul style="list-style-type: none"> <li>A response with developed evaluative comments addressing the statement and some comments about the impact on the reader.</li> <li>Comments are supported by well-chosen textual references.</li> </ul> <p><b>Level 3 ( 5–6 marks)</b></p> <ul style="list-style-type: none"> <li>A response with clear evaluative comments and some awareness of the impact on the reader.</li> <li>Comments are supported by appropriate textual references.</li> </ul> <p><b>Level 2 (3–4 marks)</b></p> <ul style="list-style-type: none"> <li>A response with straightforward evaluative comments and a little awareness of the impact on the reader.</li> <li>Comments are supported by some appropriate textual references.</li> </ul> <p><b>Level 1 (1–2 marks)</b></p> <ul style="list-style-type: none"> <li>A limited description of content.</li> <li>Comments are supported by copying or paraphrase.</li> </ul> <p><b>0 marks</b></p>		<p>explores the bed-rooms) by his use of lexis with unpleasant and ugly associations (“heavy old... empty unmade... seething... must darkness”).</p> <ul style="list-style-type: none"> <li>both du Maurier and Hill present the impact of silence upon characters’ sense of increasing fear (du Maurier with her mention of how the room had “fallen to silence” until it was broken suddenly by the stranger’s voice; Hill with her sense of how “very quiet, very still” it was when the character woke.</li> <li>Du Maurier (“her arms and legs were weighted”) and Hill (“My throat felt constricted”) both present the physical impact of increasing fear.</li> <li>Both du Maurier and Hill use setting to create the sense of increasing fear with a focus on the <i>newness</i> and unfamiliarity of the surroundings: du Maurier with her cautious peering through the open door, and her simile of the hall as being “as black as a pit” as well as the reference to the “fusty and heavy” air; Hill with her description of the narrator’s exploration of the unknown bedrooms, and how the ground floor of the house was masked by a “musty darkness”.</li> <li>both du Maurier and Hill extend the discovery of what is prompting their curiosity and causing their increasing fear – du Maurier with her extended descriptions of the walk downstairs and the room viewed through the half-open door; Hill with her extended description of the behaviour of the dog and the exploration of the empty bedrooms.</li> </ul>



Question	Answer	Marks	Guidance
	<p>No response or no response worthy of credit.</p> <p><b>AO3: Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.</b></p> <p><b>Level 6 (6 marks)</b></p> <ul style="list-style-type: none"> <li>• A detailed, interwoven comparison which explores writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 5 (5 marks)</b></p> <ul style="list-style-type: none"> <li>• A sustained comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 4 (4 marks)</b></p> <ul style="list-style-type: none"> <li>• A developed comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 3 (3 marks)</b></p> <ul style="list-style-type: none"> <li>• A clear comparison of writers' ideas and perspectives which begins to consider how they are conveyed.</li> </ul> <p><b>Level 2 (2 marks)</b></p> <ul style="list-style-type: none"> <li>• A response which identifies main points of</li> </ul>		<p><b>Candidates may compare these points in response to AO3:</b></p> <ul style="list-style-type: none"> <li>• both characters' increasing fear tempts them to abandon their exploration: in du Maurier, Mary was "tempted to climb the stairs again" but was encouraged to go on by a "demon of curiosity"; in Hill, the narrator takes time to find "sufficient reserves of courage" but is encouraged by the presence of the dog.</li> <li>• in both texts the perspective of the narrative is crucial: in du Maurier, the third-person account of the orphaned girl creates sympathy as the fear increases; in the Hill extract, the first-person narrative adds to the sense of isolation and emphasises the growing fear, drawing the reader to empathise with these feelings.</li> <li>• in both texts, the extracts end with fear at its height, after a period of growing tension caused by sights and sounds; both end with a physical manifestation of the fear, but there are differences, with clearer revelation in du Maurier.</li> </ul>

Question			Answer	Marks	Guidance
			<p>comparison between writers' ideas and perspectives.</p> <p><b>Level 1 (1 mark)</b></p> <ul style="list-style-type: none"> <li>A response which makes simple points of comparison between writers' ideas and perspectives.</li> </ul> <p><b>0 marks</b> No response or no response worthy of credit.</p>		
5/6	*		<p><b>SKILLS:</b> <i>AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</i></p> <p><i>AO5: Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (21–24 marks)</b></p> <ul style="list-style-type: none"> <li>The form is deliberately adapted to position the reader, showing a sophisticated control of purpose and effect.</li> <li>Tone, style and register are ambitiously selected and deployed to enhance the purpose of the task.</li> <li>There is a skillfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects.</li> </ul>	<p><b>24 (AO5)</b> <b>16 (AO6)</b></p> <p><b>40 (total)</b></p>	<p><b>5: <i>The Taste of Fear</i></b> Use this as the title for a story. In your writing you should:</p> <ul style="list-style-type: none"> <li>choose a clear viewpoint</li> <li>describe the setting</li> <li>explore your characters' thoughts and feelings about being afraid.</li> </ul> <p><b>OR</b></p> <p><b>6:</b> Write about a time when you were exploring a particular place. You could write about:</p> <ul style="list-style-type: none"> <li>the details which made your exploration memorable</li> <li>your thoughts and feelings about exploring that place</li> <li>the way you feel about that experience now.</li> </ul>

Question	Answer	Marks	Guidance
	<p><b>Level 5 (17–20 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is confidently adapted and shows a secure understanding of purpose and audience.</li> <li>• There is a sustained use of tone, style and register to fulfil the purpose of the task.</li> <li>• There is a controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve particular effects.</li> </ul> <p><b>Level 4 (13–16 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is adapted to show a clear understanding of purpose and audience.</li> <li>• Tone, style and register are chosen to match the task.</li> <li>• There is a well-managed overall structure, with paragraphs and grammatical features used to support coherence and cohesion, and sometimes for effect.</li> </ul> <p><b>Level 3 (9–12 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is sustained and shows clear awareness of purpose and audience.</li> <li>• Tone, style and register is appropriate for the task, with some inconsistencies.</li> <li>• There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion.</li> </ul> <p><b>Level 2 (5–8 marks)</b></p>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• The form, which is mostly appropriate for purpose and audience, is generally maintained.</li> <li>• There is an attempt to use a tone, style and register appropriate to the task.</li> <li>• There is some evidence of overall structure, with some use of paragraphs and grammatical features to support coherence and cohesion.</li> </ul> <p><b>Level 1 (1–4 marks)</b></p> <ul style="list-style-type: none"> <li>• There is some attempt to use a form appropriate for purpose and audience.</li> <li>• There is a limited attempt to use a tone, style and register appropriate for the task.</li> <li>• There is some attempt to structure the response, with limited evidence of paragraphs or grammatical features to support coherence and cohesion.</li> </ul> <p><b>0 marks</b> No response or no response worthy of credit.</p> <p><b>SKILLS:</b> <i>AO6: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 4 (13–16 marks)</b></p> <ul style="list-style-type: none"> <li>• An ambitious range of sentence structures is used to shape meaning and create impact. Accurate punctuation is used to enhance clarity and achieve</li> </ul>		

Question	Answer	Marks	Guidance
	<p>particular effects.</p> <ul style="list-style-type: none"> <li>• Vocabulary is precise and subtle, expressing complex ideas with clarity. Spelling of irregular and ambitious words is accurate, with very occasional lapses.</li> </ul> <p><b>Level 3 (9–12 marks)</b></p> <ul style="list-style-type: none"> <li>• A wide range of sentence structures is used for deliberate purpose and effect. Punctuation is consistently accurate and is used to achieve clarity.</li> <li>• Vocabulary is sometimes ambitious and used convincingly for purpose and effect. Spelling, including complex regular words, is accurate; there may be occasional errors with irregular and ambitious words.</li> </ul> <p><b>Level 2 (5–8 marks)</b></p> <ul style="list-style-type: none"> <li>• A range of sentence structures is used, mostly securely, and sometimes for purpose and effect. Punctuation is generally accurate with occasional errors.</li> <li>• Vocabulary is appropriate and shows some evidence of being selected for deliberate effects. Spelling is generally accurate with occasional errors with common and more complex words.</li> </ul> <p><b>Level 1 (1–4 marks)</b></p> <ul style="list-style-type: none"> <li>• Simple sentences are used with some attempt to use more complex structures. Some punctuation is used but there is a lack of control and consistency.</li> <li>• Vocabulary is straightforward and relevant with mostly accurate spelling of simple words.</li> </ul>		

Question			Answer	Marks	Guidance
			<b>0 marks</b> No response or no response worthy of credit.		

**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2018

