



**GCSE (9–1)**

**English Language**

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

General Certificate of Secondary Education

**Mark Scheme for June 2019**

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 2019

**Annotations:**

<b>Annotation</b>	<b>Meaning</b>
	to indicate explanations and analytical comment
	for explanations that are not fully clear
	Development of observation/argument
	AO2 Good analysis/use of language
	AO1/AO3 link or comparison
	AO4 Evaluation
	AO2 Structure
	Relevance to question
	Not relevant to question
	Omission/needs development/needs example
	Blank Page
	AO6 Expandable vertical wavy line: errors of punctuation/lack of fluency
	AO6 Expandable horizontal wavy line: specific errors of spelling/grammar

1. **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:

	% of GCSE (9–1)						Total
	AO1	AO2	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>• <i>“this long distance running lark is the best of all”</i></li> <li>• <i>“it makes me think so good”</i></li> <li>• <i>“learn things even better”</i></li> <li>• <i>“getting to be one of the best runners”</i></li> <li>• <i>“go my five miles rounds better”</i></li> </ul>	2	<p>Look again at lines 1-4.</p> <p><b>Identify two phrases from these lines that show the narrator feels positive about long distance running.</b></p> <p><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 (up to a maximum of <b>two</b>) for an explanation of either of the words/phrases from the candidate’s 1(a) answer, or an explanation of any other detail from the given lines, for example:</p> <ul style="list-style-type: none"> <li>• he feels he can have some fun</li> <li>• he can think more clearly than in the Borstal</li> <li>• he learns things about himself (can’t find ‘himself’?)</li> <li>• he is succeeding at something/better than others</li> <li>• it gives him a chance to feel free</li> <li>• his self-esteem is increased/enhanced</li> <li>• he’s becoming a better runner</li> </ul>	2	<p><b>Explain two positive effects which long distance running has on him.</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> <li>• answers where the candidate has tried to recast phrases from 1a using some or all of their own words and shows at least an attempt at inference.</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• answers that that are merely quotations without an explanation of what they are suggesting about his cross-country running and could not be deemed in any way inferential.</li> <li>•</li> </ul>

## Question 2

Look again at lines 16-21. How does Alan Sillitoe use language and structure to describe the runner's feelings and thoughts about the pain of his run?

You should use relevant subject terminology to support your answer. (6 marks)

<i>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.</i>	
<b>Level 6 (6 marks)</b>	<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>
<b>Level 5 (5 marks)</b>	<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>
<b>Level 4 (4 marks)</b>	<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>
<b>Level 3 (3 marks)</b>	<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>
<b>Level 2 (2 marks)</b>	<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>
<b>Level 1 (1 mark)</b>	<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>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>

**Question 2 Guidance**

Give credit for answers that link aspects of language and structure with how they are used to describe the pain of the run.

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 by the start of a new paragraph with “Mind you”
- the way the passage is structured by contrast between the reference to “frozen feet” at the start and “hot as a potbellied stove” at the end
- how the extract is structured by the use of the phrase “at first”
- how the extract is structured by the use of the contrast set up between the phrases “some people would” and “I don’t”
- how the extract is structured through the use of the conjunction “But” to start the final sentence
- how the extract is structured by the final extended complex and compound sentence
- the use of the metaphor/cliché “frozen stiff” which suggests inability to move because of the cold, or death/rigor mortis (which links to the ghost of the next sentence)
- the use of simile describing himself as like “a ghost” which suggests loss of physical feeling, loss of reality, and paleness
- the use of the compound noun “frost-pain” which visually joins and emphasises the severity of the coldness
- the use of alliteration with “feel frozen...feet...flesh” which conveys the paralysing nature of the cold by slowing down the short sentence  
use of rhythm: ‘I don’t because I know’

## Question 3

Look again at lines 10-25. Explore how the writer uses language and structure to present the different feelings William Jones has about where he lives and where he works. Support your ideas by referring to the text, using relevant subject terminology. (12 marks)

**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.

<b>Level 6 (11–12 marks)</b>	<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>
<b>Level 5 (9–10 marks)</b>	<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>
<b>Level 4 (7–8 marks)</b>	<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>
<b>Level 3 (5–6 marks)</b>	<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>
<b>Level 2 (3–4 marks)</b>	<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>
<b>Level 1 (1–2 marks)</b>	<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>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>

## Question 3 Guidance

Give credit for answers that link aspects of language and structure with how they are used to present the different feelings William Jones has, 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:

- Structuring through the use of “He always loved the turning...” to open paragraph 4, and the use of paragraphing in general
- Structuring through the parallel syntax of the second sentence (“...the quiet domestic...the college gates”)
- Structuring through the use of the conjunction “Whereas...”
- use of lexis with positive associations of affection, warmth and growth to describe his home life – “loving...fireside...affection... blossoming”
- the ominous ‘But’ (line 17) which indicates structurally his ambivalent feelings about home and leads to .....
- use of negative metaphor to describe his conversations with his wife at home as an area you could get lost in (“shadowed corners...wrong turn”)
- use of positive personification to describe St Giles area (“stood...shoulder to shoulder...pointing”)
- use of the metaphor “echoed” to emphasise his different feelings about Jericho and St Giles as though they were being voiced aloud time and time again
- admiration of the colleges with their ‘broad walls’ indicating strength, ‘set shoulder to shoulder’ reflecting solidarity and unity (unlike his home)
- ‘the domes, spires and battlements’ described gloriously as pointing magnificently towards the heavens (spiritual connotations) in stark contrast to his simple ‘front parlour’ in Jericho
- The structural ‘And (line 23) leading his self-definition through his job and purpose (he is no longer William Jones, he is Porter Jones – his work is more important than his family.
- ‘whereas’ is a key fulcrum.

**'In these texts being on your own is described as a pleasant and worthwhile experience.'**

**How far do you agree with this statement?**

**In your answer you should:**

- **discuss the characters' different experiences of being on their own**
- **explain how far their experiences are pleasant or worthwhile**
- **compare the ways the writers present the characters' experiences of being on their own.**

**Support your response with quotations from both texts. (18 marks)**

**SKILLS:**

Mark the response out of 12 marks (AO4) **and** 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.

Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.			
<b>AO4:</b> Evaluate texts critically and support this with appropriate textual references.		<b>AO3:</b> Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.	
<b>Level 6 (11–12 marks)</b>	<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>	<b>Level 6 (6 marks)</b>	<ul style="list-style-type: none"> <li>A detailed, interwoven comparison which explores writers' ideas and perspectives and how they are conveyed.</li> </ul>
<b>Level 5 (9–10 marks)</b>	<ul style="list-style-type: none"> <li>An informed critical evaluation showing a thoughtful response to the statement and clear consideration of the impact of the texts on the reader.</li> <li>Comments are supported by persuasive textual references.</li> </ul>	<b>Level 5 (5 marks)</b>	<ul style="list-style-type: none"> <li>A sustained comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul>
<b>Level 4 (7–8 marks)</b>	<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>	<b>Level 4 (4 marks)</b>	<ul style="list-style-type: none"> <li>A developed comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul>
<b>Level 3 (5–6 marks)</b>	<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>	<b>Level 3 (3 marks)</b>	<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>
<b>Level 2 (3–4 marks)</b>	<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>	<b>Level 2 (2 marks)</b>	<ul style="list-style-type: none"> <li>A response which identifies main points of comparison between writers' ideas and perspectives.</li> </ul>
<b>Level 1 (1–2 marks)</b>	<ul style="list-style-type: none"> <li>A limited description of content.</li> <li>Comments are supported by copying or paraphrase.</li> </ul>	<b>Level 1 (1 mark)</b>	<ul style="list-style-type: none"> <li>A response which makes simple points of comparison between writers' ideas and perspectives.</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>	<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>

## Question 4 Guidance

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 AO3.

Give credit for critical evaluation of 'how far' the candidate agrees with the statement that both texts present being on your own as a pleasant and worthwhile experience. 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 finding being on his own as pleasant and worthwhile more powerfully than in the other text or they may consider whether being alone is more pleasant in one text than the other.

**Candidates may evaluate these ideas in response to AO4:**

- Sillitoe's use of words with positive associations in the first paragraph ("treat...lark...even better...best...better than")
- Sillitoe's use of lively, enthusiastic alliteration ("first flying...frosty" and "bare-faced, big-bellied")
- Garner conveys the sense of how pleasant and worthwhile being alone is by the use of phrases suggesting the comfortable familiarity of the walk to work ("always loved...")
- Garner presents the idea of how pleasant it is to be alone in the streets of Oxford through the use of the positive verb "emerge" suggesting a time in darkness or unhappiness, or the use of the comforting adjective "broad", or the adverb "magnificently". Additionally, the listing of the features of Oxford suggests his fascination and love of the place
- both Sillitoe and Garner use descriptions of the beauty of nature to help capture the sense of being alone as pleasant and worthwhile: Sillitoe with the description of the "frosty grass of an early morning"; and Garner with her description of how, "The night was clear and pinpricked with stars"
- both Sillitoe and Garner present the inner thoughts of their protagonists ("I tell myself..." and "...he would reflect...")
- both Sillitoe and Garner present how pleasant and worthwhile being alone is by describing it almost as if it were home, contrasting it with a less pleasant and worthwhile home context (with Sillitoe, the mention

**Candidates may compare these points in response to AO3:**

- Smith is confined in the borstal except when he goes running: when he does he looks around him: at the grass, the lane, the corners etc. Whereas Jones who comes and goes to a set routine predominantly looks up: at the sky, the stars and the 'domes, spires and battlements'
- Smith enjoys the pain the cold brings: there is something of the masochist to him 'even when birds haven't the heart to whistle' He enjoys sensing his direction 'through the mist' in a perfectly literal sense. Whereas, at the other end of the day, Jones goes to work and 'pulled up his collar and watched the mists of his breath'. Although he metaphorically gets lost at home he has a clear sense of direction as he goes to work.
- On his run Smith is alone: 'not a soul to make you bad tempered'. At home Jones feels that in conversation with his wife he may have 'taken a wrong turn down a blind a dark alley', reflective of the claustrophobic environs of Jericho.
- Smith's attention is caught by the natural rural world around him. 'big bellied oak tree'; 'wheatfield footpath'. Jones's attention is caught by the soaring magnificence of the gothic architecture, which dominates: 'pointing magnificently towards the heavens'.
- Smith is inspired by the discovery of a better, more appealing self than the one imposed upon him by others in the borstal. It is essentially a very private view we are permitted in his first person narrative. Whereas Jones finds his truer self away from home in terms of his public function and professional life.

<p>of how in Borstal he is told what he can or cannot do but when alone he thinks he has” never been so free”; with Garner the mention of how his home felt like it “was not” his home, whereas on his walk he felt he “had a place”)</p> <ul style="list-style-type: none"> <li>Both Sillitoe and Garner present the feeling of pride as part of the pleasant and worthwhile aspect of being alone: in Sillitoe there is the repetition of the first person pronoun at the end of the first paragraph (“I’m running...I’m getting... I can go...I know”), and with Garner there is the sense of self-identity as William refers to himself in the third person (“...knew exactly who...he was Porter Jones... the man who watched over”).</li> </ul>	<ul style="list-style-type: none"> <li>both texts contain a consideration of how being alone involves a sense of escape: Sillitoe’s runner from the worries of Borstal life (“not a soul to make you bad tempered”); Gardner’s walker from the worries of married life (“shadowed corners in their speech”)</li> <li>in both texts, the perspective of the narrative is crucial: in the Gardner, the third person omniscient narration allows an insight into the complex feelings of William about being alone; in the Sillitoe extract, the first person narrative and the sense of escape in solitude and being alone adds to the sense of it being pleasant and worthwhile.</li> <li>in both texts, the extracts end with a sense that being on one’s own is pleasant and worthwhile: with Sillitoe the reference to the narrator being as “happy as a dog with a tin tail”; in Gardner, the reference to how his sense of comfort and belonging meant that “no one could shift him from it”.</li> </ul>
---	--

**Question 5****Alone**

Use this as the title for a story.

In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore your characters' thoughts and feelings about being alone.

OR

**Question 6:**

Describe a time when you found yourself in a crowd or surrounded by people.

You should write about:

- things that made the biggest impression on you
- how the experience affected your thoughts and feelings
- the way you feel about that experience now.

**SKILLS:**

Mark the response out of 24 marks (AO5) **and** out of 16 marks (AO4) using the two sets of level descriptors below; add the two marks together to award a total mark out of 40.

Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.			
<b>AO5:</b> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.		<b>AO6:</b> Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	
<b>AO5:</b> Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
<b>Level 6 (21–24 marks)</b>	<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 skilfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects.</li> </ul>		
<b>Level 5 (17–20 marks)</b>	<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>		
<b>Level 4 (13–16 marks)</b>	<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>	<b>Level 4 (13–16 marks)</b>	<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 particular effects.</li> <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>
<b>Level 3 (9–12 marks)</b>	<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>	<b>Level 3 (9–12 marks)</b>	<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>
<b>Level 2 (5–8 marks)</b>	<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</li> </ul>	<b>Level 2 (5–8 marks)</b>	<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> </ul>

	<p>appropriate to the task.</p> <ul style="list-style-type: none"> <li>There is some evidence of overall structure, with some use of paragraphs and grammatical features to support coherence and cohesion.</li> </ul>		<ul style="list-style-type: none"> <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>
<b>Level 1 (1–4 marks)</b>	<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>	<b>Level 1 (1–4 marks)</b>	<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>
<b>0 marks</b>	No response or no response worthy of credit.	<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 2019

