



Oxford Cambridge and RSA

**GCSE (9–1)**

**English Language**

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

General Certificate of Secondary Education

**Mark Scheme for November 2021**

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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.

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## Annotations:

Annotation	Meaning
	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

## 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 1 is about **Text 1**, *Wideacre* by Philippa Gregory.

1 Look again at lines 1-2.

a) Give **one** detail **from these lines** which shows that this experience seemed almost unreal for Beatrice. [1]

Now look at lines 3-7

b) Identify **two words or phrases from these lines** that show what Beatrice can smell in the wind. [2]

c) Explain what the **effect** of wind on the grass looks like to Beatrice. [1]

Question		Answer	Marks	Guidance
1	a	Award <b>one</b> mark for: <ul style="list-style-type: none"> <li>“like a magical page in a picture book”</li> </ul>	1	<b>Accept:</b> <ul style="list-style-type: none"> <li>minor slips in copying.</li> <li>the word “magical”</li> </ul> <b>Do not accept:</b> <ul style="list-style-type: none"> <li>overly long quotations, for example copying of the whole two lines, unless the correct word/phrase is clearly indicated.</li> </ul>
1	b	Award <b>one</b> mark for <b>each</b> of the following (maximum two marks): <ul style="list-style-type: none"> <li>“new grass”</li> <li>“ploughing”</li> </ul> <p><b>Where candidate put both correct answers on the first line give two marks: but not vice versa: if the first line is incorrect then it one mark max for the second line.</b></p>	2	<b>Accept:</b> <ul style="list-style-type: none"> <li>minor slips in copying.</li> </ul> <b>Do not accept:</b> <p>overly long quotations, for example copying of the whole two lines, unless the correct word/phrase is clearly indicated.</p>
1	c	Award <b>one</b> mark for an explanation of: ‘Flattened the grass in patches/like seaweed tossing under the currents of the water’ <p><i>They have to say something like ‘Beatrice/ She/ .... Thought it looked like the same colour / movement/ power: that the actions and appearance of one natural feature are being used to explain and picture another. A simple lift without that frame (or something like it) won’t do. It has to be more than a straight</i></p>	1	<b>Accept:</b> <ul style="list-style-type: none"> <li>answers that are supportable or could be inferred from the directed lines.</li> </ul> <b>Do not accept:</b> <ul style="list-style-type: none"> <li>answers that are merely quotations, without an explanation of what they are saying about <b>how</b> the wind on the grass resembled seaweed.</li> </ul>

Question	Answer	Marks	Guidance
	<i>lift from the text.</i>		<ul style="list-style-type: none"> <li>An explanation of “steady and strong”</li> </ul>

## Question 2

Question 2 is about **Text 1**, Wideacre by Philippa Gregory.

- 2 Look again at lines 12-18. How does Philippa Gregory use language and structure to describe the **differences** between the village and shanties of Acre village and the setting of Wideacre Hall?

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

<b>AO2:</b> 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.	
<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 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 second sentence of the passage is structured by the use of an elaborated list of features (“The vicarage, the church, the village green...”) *many will say that this is a triplet/ tricolon/ asyndetic list etc. we credit the effect, not the spot. The effects being to show the priorities of village life, apparently: the emphasis on tradition, religion, longevity, unchangeability etc. The poor men at the rich man’s gate. The chestnut tree being the culminating symbol of all this: reward those who see that this is a central pathetic fallacy, leading to the Hall and the attitudes of the observers to it.*
- the way that the passage is structured by the movement of the eye from the “eyesore” of the hovels to the glory of the Hall: *the structure is one of contrast framed with a second list: which also rises to a crescendo: ‘miniature/ crumpled boxes/ shanties’ is working for a blow by blow parallel (‘syntactic parallelism’ perhaps).*
- *And this, in itself, is an internal contrast to the (tied to the estate) ‘snug whitewashed cottages’ of the estate workers, men slightly less poor, as opposed to those with the ‘claim of squatter’s rights’. But the ‘smallness’ as opposed to the ‘grandeur’ of the Hall is stressed as the focus of Beatrice’s image of the place.*
- the use of emotive figurative language to convey the poorer housing (“...like crumpled boxes...an eyesore”)
- how the passage is structured by how the mention of the Hall is held back to the final paragraph by detailed description of its increasingly pleasant nature: *the use of distance and perspective for emphasis: of both the topography of the landscape as confirmation of the social structures it unveils as well as Beatrice’s childish but complacent attitude to/ relationship with it all.*
- the use of words with positive connotations to present the splendour of the Hall’s setting (“green...proud...moist...soft”) *note here to reward candidates who see that the imagery changes from the principally visual (albeit complex imagery to a wider range of sense experience: touch and taste, as her pride in and love of the hall are aroused.*
- The emphasis worked by the luxurious simile ‘like a yellow pearl on green velvet’ to describe the Hall *in terms of what is wealthiest, most opulent and sought after*
- *The way the line and passage builds up to the naming of the Hall: again, the ‘tall, proud trees’ features the use of another pathetic fallacy further suggesting the ways in which the Hall emerges from nature as one of its integral parts rather than having been imposed on it like the ‘shanties’.*

## Question 3

Question 3 is about **Text 2**, *Sleep Pale Sister* by Joanne Harris.

**3** Look again at lines 6-19. Explore how the writer uses language and structure to present what was unusual about Fanny's house.

Support your ideas by referring to the text, using relevant subject terminology. (12 marks)

<b>AO2:</b> 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</b> (11–12 marks)	<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</b> (9–10 marks)	<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</b> (7–8 marks)	<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</b> (5–6 marks)	<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</b> (3–4 marks)	<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</b> (1–2 marks)	<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>

0 marks	<ul style="list-style-type: none"> <li>No response or no response worthy of credit.</li> </ul>
<b>Question 3 Guidance</b>	
<p>Give credit for answers that link aspects of language and structure with how they are used to present what was unusual about Fanny's house, supported by close reference to the text.</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.</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 through the shift between the outside view paragraph, to the move inside paragraph, to the move further into the house paragraph: <i>the house appears to be respectable: to merit respect for its apparent decency: it suggests a thriving traditional and conventional way of living. It is secure and stands out against the other houses, some of which are in stages of dilapidation. It is place of financial and material security.</i></li> <li><i>The appearance is one of reassuringly bright primary colours: green, red, brass, to emphasise its solid homeliness and propriety.</i></li> <li>Structural contrast with the richness of the interior description ("scent...flowers...gold...jewel...rich") set against the exterior "same soot-grimed London stone". <i>The flowers are there in abundance (why, exactly?) and are red, crimson, purple and gold: the colours of an aristocratic (and royal) coat of arms, flag or banner. For Effie this signifies a rise in social status from the external appearance of the place.</i></li> <li>The use of a short sentence ("In that neighbourhood the house stood out") <i>to emphasise the reaction of Effie to what she sees.</i></li> <li>the use of a lexical cluster of words to suggest an other-worldly or magical aspect ("magically transported...Aladdin's cave...Sphinx")</li> <li>Use of a tri-colon ("sandalwood and cinnamon and wood-smoke"); <i>the tri-colon with its heavy emphasis on the sensuality of the aromas suggests something which is now becoming exotic, possibly oriental. This is developed with further eastern symbols: 'tapestries and rugs' moving us ever further away from suburban London. They are 'jewels': fabulously expensive and beyond her experience: rare, exotic and precious.</i></li> <li><i>It is no surprise, then when she concludes that it was essentially unreal, the place of a magician, a sorcerer, 'an Aladdin's Cave'.</i></li> <li><i>The heavily alliterated "great sweeping staircase" develops the idea of luxury and places/ pleasures unimagined on the upper floors.</i></li> <li><i>Finally, the references to the cats 'enormous...Alecto...Sphinx-like' reinforce the atmosphere of oriental mystery and magic. Their 'boneless weight' adds to the mysterious supernatural atmosphere of the place.</i></li> <li><i>The 'cosy drawing room' bookends the initial impression of safe and predictable domesticity. Effie's initial reassurance returns after her magic carpet ride through the house.</i></li> </ul>	

## Question 4

Question 4 is about **Text 1**, *Wideacre*, and **Text 2**, *Sleep Pale Sister*.

**4** 'In both texts characters feel comfortable in their surroundings.'

How far do you agree with this statement?

In your answer you should:

- discuss the characters' experiences of comfort
- explain how far their experiences are presented as comfortable ones
- compare the ways the writers present the characters' feelings about their surroundings.

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 **characters feeling comfortable in their 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 as more comfortable in her surroundings** than the other text.

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

- Gregory's use of the simile describing Beatrice's inheritance as "like a magical page in a picture book".
- Gregory's intensely pleasant description of the scenery, full of lexical items associated with comfort and delight, arrogance and complacency: ("emerald...mouth-watering...silver").
- Harris's use of a string of lexical items that suggest the comfort that Effie was feeling ("cosy...fire...rested").
- *Harris's use of evocatively symbolic colours to describe Effy's sense of awe and surprise (and possibly delight) with their range and suggestiveness: all of wealth, comfort, or opulence – "crimson...purple...gold...jewel".*
- both authors use direct speech from another, to add to the sense of being comfortable through welcoming/pleasant/gentle words and phrases (Gregory – "It's a fine place"; Harris – "Come is.... Please' to add to the sense of being comfortable.
- *There is carefully suggestive use made of images of opulence: jewels, settings, external and internal imagery (the park/ the rugs and tapestries).*
- Additionally, both authors add to this sense of being comfortable with reference to animals at ease, the horse (Gregory) and cats (Harris) adding to the sense of peaceful contentment *but also status, atmosphere and cultural context.*
- both authors describe the comfort as being set within a potentially disturbing context of lack of comfort: Gregory's mention use of a lexical cluster of words to do with discomfort ("crumpled...shanties...hovels...turf") to describe the housing of the estate workers; Harris's personification of "toothy mouths" to describe the sense of discomfort associated with the nearby "derelict" houses.

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

- *The description in T1 is all external: we have yet to enter the Hall: but in T2 it's all more complex; we see both the outside and the interior.*
- both texts describe how girls or young women (Beatrice a small child and Effie a young woman just married) find themselves feeling comfortable – despite the difference in that Beatrice is in the grounds of her own family estate; while Fanny in new surroundings inside a stranger's house.
- in both texts, the extracts describe feeling comfortable despite there being an area that might threaten to spoil or threaten the feeling of being comfortable: in Extract 1 there is the "eyesore" of the "little hovels"; while in Extract 2 there is the mention of how some houses were "derelict" with metaphorical "toothy mouths".
- in both texts, the perspective of the narrative is crucial: the first-person description of the events allows the reader to engage with their feelings.
- *Both are referenced as 'magical', that is to say, unreal, and part of the imagination*
- *,Both make very careful use of a range of sense experiences for their effects*
- *Effie is in awe of the interior of the house after an initial sense of reassurance; Beatrice takes an arrogant, superior, possessive view of what, she believes, is hers.*

	<ul style="list-style-type: none"><li>• <i>By contrast there is an innocence about Effie's objective description which is, perhaps alarming to the reader, rather than off putting as with Beatrice. The 'toothy mouths', 'false- fronts' in 'Crook Street' all suggest her naïve reaction to something with sinister implications.</i></li></ul>
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**EITHER**

5 *It seemed to me like I had been magically transported.*

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 their experience.

**[40]\***

**OR**

6 Describe a place where you have felt comfortable.

You should write about:

- things, events or places that made you comfortable
- how the place affected your thoughts and feelings
- the way you feel about that place now.

**[40]\***

**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> <i>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</i>		<b>AO6:</b> <i>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</i>	
<b>AO5:</b> <i>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</i>			
<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 skillfully 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> </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</li> </ul>

	<ul style="list-style-type: none"> <li>There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion.</li> </ul>		complex regular words, is accurate; there may be occasional errors with irregular and ambitious words.
<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 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>	<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> <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.

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