

**GCSE**

**English Language**

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

General Certificate of Secondary Education

**Mark Scheme for June 2023**

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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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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING****RM**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM messaging system.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the additional pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).













Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts

8. The RM **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your Team Leader, use the telephone, email or the RM messaging system.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations:

Annotation	Meaning
	to indicate explanations and analytical comment in reading responses / to indicate good features of writing in the writing tasks
	for explanations that are not fully clear
	AO2 Good analysis/comment on language
	AO3 Link or comparison
	AO4 Evaluation
	AO2 Structure
	AO4 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

## 12. 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.

**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	AO3	% of GCSE (9–1)			
				AO4	AO5	AO6	Total
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.

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' Standardisation 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**

The maximum mark for the paper is **80**.

Question 1 is about **Text 1**, *Enigma* by Robert Harris.

**1 Look at lines 5-9.**

**a) Identify two phrases which show that Jericho left in a hurry. (2 marks)**

**b) Identify one phrase which shows it is winter. (1 mark)**

**c) Explain how we can tell that, as he rides his bike, Jericho is excited. (1 mark)**

Question			Answer	Marks	Guidance
1	a		<p>Award <b>one</b> mark for any of the following up to a maximum of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• “(He) <b>seized</b> (his dressing-gown)”</li> <li>• “(and) <b>pulled</b> (it over his pyjamas)”</li> <li>• “(He) <b>grabbed</b> (his overcoat, his scarf, his socks and his boots)”</li> <li>• “(and in) <b>less than a minute</b> (he was on his bike)”</li> </ul>	2	<p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• minor slips in copying.</li> <li>• two answers offered together for <b>two marks</b> e.g “He seized his dressing-gown and pulled it over his pyjamas”</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• quotations that offer <b>more than</b> two answers</li> </ul>
1	b		<p>Award <b>one</b> mark for any of the following, up to a maximum of <b>one</b> mark:</p> <ul style="list-style-type: none"> <li>• “(He grabbed his) <b>overcoat</b>, (his scarf, his socks and his boots)”</li> <li>• “(his) <b>scarf</b> (his socks and his boots)”</li> <li>• “(the ground was iron-hard with) <b>frost</b>”</li> <li>• “(steering directly into the) <b>frozen puddles</b> (along the edge of the road)”</li> <li>• “(the) <b>ice crusts</b> (rupturing under his tyres like drum skins)”</li> </ul>	1	<p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• minor slips in copying.</li> </ul>
1	c		<p>Award <b>one</b> mark for an explanation of any of the following, up to a maximum of <b>one</b> mark:</p> <ul style="list-style-type: none"> <li>• “<b>wobbling</b>”</li> <li>• “(absurdly) <b>euphoric</b>”</li> <li>• “<b>laughing</b> (like a madman)”</li> <li>• “<b>steering directly into the frozen puddles</b>”</li> </ul>	1	<p><b>Accept:</b></p> <p><b>Either:</b></p> <ul style="list-style-type: none"> <li>• a quotation <b>or</b></li> <li>• any reasonable attempt to put one of the quotations in own words e.g. references to “reckless cycling”</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• “steering directly” on its own</li> </ul>

Question 2 is about Text 1, *Enigma* by Robert Harris. Look at lines 10—15. How does Robert Harris use language and structure to present Jericho's response to what he sees and hears? You should use relevant subject terminology to support your answer. (6 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.

<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 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.

- **Higher-level responses offer analysis**
- **Mid-level responses provide some commentary**
- **Lower-level responses provide paraphrase/ are descriptive**

Candidates may refer to some of the following points:

**Structure**

- the use of the initial short sentence
- the use of the longer second and third complex-compound sentences
- his thrilled descent from the countryside towards the town
- the contrast between “familiarily drab and ugly” and “on this night beautiful”, as his normal view of Bletchley is transformed by his excitement

**Language**

- personification of the countryside which ‘fell away’ or the town ‘perched on either bank’
- simile/comparison ‘beautiful as Prague or Paris’
- the use of romantic descriptive lexis (“moonlight....beautiful...gleaming”)
- the metaphor of the ‘gleaming river of railway’ tracks with the purpose of glamourising this mundane industrial landscape
- the use of aural imagery
- onomatopoeia of ‘chugging’ and ‘clanks’
- the use of sibilant clusters (from “shunting...sidings...sudden” to ‘long exhalation of steam’)

In this paragraph, Jericho’s responses to sounds and sights are coloured by the immense excitement he feels at being able to share the solution he has discovered: everything is “beautiful”. Hence he compares ordinary “drab and ugly” industrial Bletchley to European cities associated with beauty and sophistication: “Prague or Paris”. Also, candidates may realise that he is listening to the sounds of Bletchley and viewing the town under the softening light of the moon and at a time when all is “still”. This means that the railway tracks take on the rather other-worldly appearance of a “gleaming river” and the sounds of the train are accentuated and clear.

Question 3 is about Text 2, *A Crossing: A Cyclist's Journey Home* by Brian Newhouse. Look at lines 13-27. Explore how Brian Newhouse uses language and structure to describe the speed of his journey. Support your ideas by using relevant subject terminology. (12 marks)

<i>A02: 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</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>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>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 speed of the journey, 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.

- **Higher-level responses offer analysis**
- **Mid-level responses provide some commentary**
- **Lower-level responses provide paraphrase/ are descriptive**

Candidates may refer to some of the following points:

**Structure**

- very short opening paragraph: 'Then. Magic.' to capture a transformative moment as the wind becomes his ally/ fellow "racer"
- repetition of the mention of gears - 'third...fifth, sixth...twelfth' - to build up momentum
- repetition 'down a hill' and use of short sentence 'Another hill.'
- impact sentences
- the list of place names – no sooner do you say their names than he is through them
- humorous use of rhetorical question 'when was the last time you saw a cop run radar on a bike?'

**Language**

- simile 'like a blanket from a bed' - the overcast weather has suddenly fallen away; a swift clean action
- the wind becomes an active force behind him - 'chucked', 'swung' and 'seemed to grab' his seat and 'flinging it forward'
- personification of the wind now 'chasing' and 'kicked a notch higher' to suggest that it is now behind him and driving him on
- simile shows how objects he passes are also in motion: 'phone wires swung on their poles like jump ropes'
- metaphor describing how he 'flew up it in a second' and later 'sailed head down' to show his ease of movement
- sibilance with "snapped the brakes off.... sailed"
- personification of 'the waving corn' and 'the jiggling store fronts' again reminding us of the power of the wind
- sibilance and onomatopoeia with 'the streetlights are just snapping on' as he arrives at his destination, Karen's door 'with the rose behind me' to indicate a mission accomplished

Brian's elation at being able to complete this journey at a much faster speed than he expected is conveyed through the way that he now sees the elements (or at least the wind), which had formerly impeded his progress "for days", as his ally or fellow "racer" propelling him towards his destination. The last two paragraphs take the reader with Brian, and his thoughts, impressions, reactions are conveyed to us in a rapid sequence that mimics his speed. Candidates may pick up on the dramatic effect of the impact sentences that don't "conform" grammatically, but show that he is travelling so fast that the sights ("Raindrops dangling from the telephone wires or corn leaves turned to diamonds in the sunlight") are merely a fleeting impression. Short sentences ("Another hill") leave us with the impression that he no sooner sees it than he is scaling it ("I flew up it in a second"); candidates may comment on exaggeration for effect. Candidates may also pick up on the many verbs used to describe both Brian's actions and the actions of the elements and discuss how they convey the speed of his movement. They may discuss the imagery in some of the sights he passes – the "phone wires swung on their poles like jump ropes", the "waving corn", "the jiggling store fronts" – to make meaningful comments on their activities in encouraging/ applauding/ participating in his huge bursts of energy and speed.



## Question 4

Question 4 is about Text 1, *Enigma*, and Text 2, *A Crossing: A Cyclist's Journey Home*. 'Both texts powerfully present an exciting journey.' How far do you agree with this statement? In your answer you should: discuss what makes the journeys exciting; explain how far it is the journey which makes the writers excited; compare the ways the writers present the journeys. Support your response with quotations from Text 1 and Text 2. (18 marks).

Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.

<b>AO3 (6 marks):</b> Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.		<b>AO4 (12 marks):</b> Evaluate texts critically and support this with appropriate textual references.	
<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 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, skillfully selected, and integrated 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 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 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 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 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 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 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 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 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>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>0 marks</b>	<ul style="list-style-type: none"> <li>No response worthy of credit.</li> </ul>	<b>0 marks</b>	<ul style="list-style-type: none"> <li>No response worthy of credit.</li> </ul>

## Question 4 Guidance

This question assesses AO3 and AO4. AO3 is worth 6 marks and AO4 is worth 12 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 AO3 and AO4.

Give credit for critical evaluation of 'how far' the candidate agrees with the statement that both texts present **the journey as exciting**. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text presents **the journey as more exciting** than the other text.

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

- **Both** texts describe how the journey is exciting because of a clear motive to it and a sense of something depending on it: in the Harris, the telling of how the code works; in the Newhouse, meeting his girlfriend.
- In the Harris extract the excitement of the journey is described from a third-person perspective, allowing a more distant and objective perspective and description of how excited everyone was; in the Newhouse extract, the first-person narrative captures the heady excitement of the final stages of the journey
- **Both** texts portray the excitement of the journey partly as a result of the physical difficulties involved in it
- In the Harris extract the excitement involves a national emergency and a sense of public duty; while in the Newhouse extract, the excitement is much more personal in its nature.
- **Both** Harris (penultimate paragraph) and Newhouse (final paragraph) use dashes to capture the breathless excitement of their final push (Newhouse) and arrival (Harris).
- **Both** Harris and Newhouse use extended and complex figurative language to capture the excitement of the journey
- **Both** Harris ("...take it again, slowly, from the beginning") and Newhouse ("...with the rose behind me") end their journey with the anticipated revelation of a secret or surprise.

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

- Speed is the essence of the excitement for Newhouse while Harris shows a landscape transformed by the rider's excitement.
- Harris uses syntax in the last paragraph with a short sentence followed by several complex-compound sentences creating a sense of how the others tried to calm and slow Jericho down
- Newhouse uses one-word sentences ("Then. Magic") to capture the sudden excitement of the change in the weather and the easier riding
- Newhouse uses extended personification to capture the excitement caused by a sense of the weather as an opponent ("Cheerless... took advantage of it...seemed to grab the seat")
- Newhouse uses harsh and blunt alliteration ("...bucked...biked...braked") to suggest the excitement of danger
- Harris uses pathetic fallacy/symbol to suggest the excitement of the discovery and the resultant journey ("moonlit country...stars were bright... beautiful")

**Section B**

5 'At that moment she realised...'

Use this as the opening words of a story.

In your writing you should:

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

OR

6 Write a description of an exciting journey you have made.

You should write about:

- things, people or places that were connected with the journey
- how the journey affected your thoughts and feelings
- the way you feel about that journey now.

**SKILLS:**

Mark the response out of 24 marks (AO5) **and** out of 16 marks (AO6) 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.

**AO5:** *Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.*

**AO5:** *Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.*

**AO6:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.*

<b>Level 6</b> <b>(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</b> <b>(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</b> <b>(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</b> <b>(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</b> <b>(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</b> <b>(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</b> <b>(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> </ul>	<b>Level 2</b> <b>(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>

	<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.

## Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	AO5	AO6	Total
<b>1a</b>	2	0	0	0	0	0	2
<b>1b</b>	1	0	0	0	0	0	1
<b>1c</b>	1	0	0	0	0	0	1
<b>2</b>	0	6	0	0	0	0	6
<b>3</b>	0	12	0	0	0	0	12
<b>4</b>	0	0	6	12	0	0	18
<b>5/6</b>	0	0	0	0	24	16	40
<b>Totals</b>	<b>4</b>	<b>18</b>	<b>6</b>	<b>12</b>	<b>24</b>	<b>16</b>	<b>80</b>

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