

OCR · GCSE ENGLISH LANGUAGE J351

Paper 2 — Exploring Effects and Impact

November 2024 exam series

MARK SCHEME

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GCSE

English Language

J351/02: Exploring effects and impact

General Certificate of Secondary Education

Mark Scheme for November 2024

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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**

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>

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 50% and 100% 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	Where
	To tick apt subject terminology and quotations in AO2. To indicate explanations and analytical comment in AO3 and AO4. To indicate strengths in AO5 and AO6.	Body of the response
	For explanations that are not fully clear	Body of the response
	AO2: Comments on language	LH margin
	AO2: Comments of structure	LH margin
	AO3: Link or comparison	LH margin
	AO4: Evaluation	LH margin
	AO4: Relevance to question	Body of the response/ LH margin
	Not relevant to question	Body of the response/ LH margin
	Omission/needs development/needs example	Body of the response
	Blank Page	
	AO2: material from outside the specified lines AO6: errors of punctuation/lack of fluency	LH / RH margin
	AO6 Expandable horizontal wavy line: specific errors of spelling/grammar	Body of the response
SEEN	Pages used by the candidate for rough work/ a response that does not attract any of the annotation above	

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.

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)						
	AO1	AO2	AO3	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. Practice scripts will be issued at the meeting to exemplify aspects of candidates’ responses and achievements; the practice 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 practice 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

- 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**, *The Bonfire of the Vanities* by Tom Wolfe.

1 Look at lines 5-8.

- a) Give **three** words or phrases **from these lines** that show Sherman thinks this part of the city is depressing (**3 marks**)
 b) Explain how **one** of these phrases shows Sherman's reaction to this part of the city. (**1 mark**)

Question		Answer	Marks	Guidance
1	(a)	Award one mark for any of the following up to a maximum of three marks: • (The) rain was coming down harder • (It was like an old and) decrepit (part of Providence) • (low buildings,) grimy (and mouldering) • (low buildings, grimy and) mouldering • (broad) weary (black streets) • (broad weary) black (streets)	3	Accept: Minor slips in copying The following:- • “grimy and mouldering” offered as one phrase for 1 mark • “weary black streets” offered as one phrase for 1 mark
1	(b)	Award one mark for a relevant explanation of how the phrase shows Sherman's reaction to this part of the city, up to a maximum of one mark. Indicative content “The rain was coming down harder”: even the rain is heavier in this part of the city/ oppressive / on the side of the policemen / reflects his own misery “(old and) decrepit”: run down “grimy”: dirty “mouldering”: falling down/ in need of renovation “weary”: jaded/ tired looking “black”: dirty / very little light	1	Do not accept: • a response that is not clearly linked to one phrase • repetition of the word “depressing” as an explanation • repetition of the key words/ phrases from this section of text • a general response e.g. “This presents Sherman's reaction as negative.”/ “He did not like the Bronx” / “He thinks it's disgusting”

Question 2

Question 2 is about **Text 1**, *The Bonfire of the Vanities* by Tom Wolfe

Look at lines 9-16.

How does Tom Wolfe use language and structure to describe Sherman's feelings about being under arrest?

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.	
Level 6 (6 marks)	- A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is consistent and detailed. - Precisely–selected and integrated subject terminology deployed to enhance the response.
Level 5 (5 marks)	- An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is reasonably detailed and balanced. - Well–chosen subject terminology integrated into explanations.
Level 4 (4 marks)	- A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced. - Relevant terminology should be used to develop ideas.
Level 3 (3 marks)	- A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to language and structure but may not give a full explanation of the effects of both. - Some use of relevant subject terminology to support ideas.
Level 2 (2 marks)	- A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects. - Some use of subject terminology, though it may not always be relevant.
Level 1 (1 mark)	- A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader. - Little or no use of subject terminology.
0 marks	No response or no response worthy of credit.

Question 2 Guidance

Give credit for answers that link aspects of language and structure with how they are used to present what Sherman feels about being under arrest, supported by close reference to the text.

- **Higher-level responses analyse language / structure**
- **Mid-level responses provide explanations of language / structure**
- **Lower-level responses provide paraphrase/ are descriptive**

One thing we don't know about Sherman is how "rightfully" he has been arrested. The introduction tells us he has been involved in "a driving accident in which someone was seriously injured" but not how culpable he may actually be. It is possible to view him in a few different ways here: as a victim; as rather self-absorbed / self-pitying; a bit of a snob (he apparently looks down on "The Bronx"). A very sophisticated response might consider different perspectives in which to view him, but this would go beyond the requirements for Question 2.

Candidates may refer to some of the following points:

Feelings

- Sherman refers to his own "**humiliation ... and shame**" at the realisation that he is restricted from moving his hands to perform such a simple action as lifting up his coat
- Momentarily he is in **denial / feels disbelief / shocked/ incredulous** - thinking "Surely this was a hallucination, a nightmare, a trick of the mind"
- Feelings of **resignation/ despondency/ oppression/ self-pity** as realisation dawns on him: "he would pull back a translucent layer...and...The rain came down harder, the windshield wipers were sweeping back and forth in front of the two policemen."

Language

- **metaphor ("flood of humiliation ... swept over him")** to emphasise the overwhelming nature of his feelings; they poured heavily over him
- **metaphor ("unique and sacrosanct and impenetrable crucible")** stressing how his sense of self had previously been unassailable, significant, complex and known only to him
- **vivid language ("hallucination, a nightmare, a trick of the mind")** stressing how what is happening is somehow unreal
- **vivid language / metaphor ("translucent layer")** something flimsy / that he can partially see through / is easy to remove (like being woken up) will be pulled away so that reality is restored

Structure

- **punctuation and italics ("...and shame!...")** to emphasis how strongly he feels this; the word is isolated in the sentence
- **tricolon ("a unique and sacrosanct and impenetrable crucible")** to emphasise the violation of his sense of self
- **tricolon ("hallucination, a nightmare, a trick of the mind")** emphasising the language point above
- **repetition ("himself, the very self")** absorbed by his own plight
- **repetition ("handcuffs ... manacles ... manacles")** focused on the means by which he is being restricted / humiliated
- **conjunction ("...and...")** forming a structural bridge between his incredulity and realisation of the truth
- **tone ("in the Bronx")** deprecating, adds to his sense of humiliation
- **pathetic fallacy** the description of the rain

Question 3

Question 3 is about **Text 2**, *Heroes and Villains* by Angela Carter

Look at lines 6-21.

Explore how Angela Carter uses language and structure to describe Marianne's thoughts and feelings as the day gets later.

You should use relevant subject terminology to support your answer.

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.	
Level 6 (11–12 marks)	- A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is detailed and integrated. - Precisely–selected and integrated subject terminology deployed to enhance the response.
Level 5 (9–10 marks)	- An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is reasonably detailed and balanced. - Well–chosen subject terminology integrated into explanations.
Level 4 (7–8 marks)	- A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced. - Relevant terminology should be used to develop ideas.
Level 3 (5–6 marks)	- A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to both language and structure but may not give a full explanation of the effects. - Some use of relevant subject terminology to support ideas.
Level 2 (3–4 marks)	- A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects. - Some use of subject terminology, though it may not always be relevant.
Level 1 (1–2 marks)	- A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader. - Little or no use of subject terminology.
0 marks	No response or no response worthy of credit.

Question 3 Guidance

Give credit for answers that link aspects of language and structure with how they are used to present what she thinks and feels, supported by close reference to the text.

Candidates may refer to some of the following points:

Thoughts and feelings**Lines 6-12**

- Initially Marianne **experiences uncertainty** as to whether the horsemen and trees are real or not, possibly the effect of the diminishing light (“As it grew darker”) and/ or the effects of her own tiredness (recovering from injury / sickness)
- As they leave the woods, she **identifies** the “apparitions” as men on horseback carrying slaughtered animals / they have been out hunting
- Despite this realisation she **still reflects on** how their appearances (covered in mud, tired, hats covering their faces) give an otherworldly impression
- She is **unable to identify one human from another**
- She seems to have **some preoccupation with identifying her captor, Jewel**
- She **thinks what she can see is a picture of despondency and weariness**

Lines 13 – 21

- Change of Marianne’s focus** from what she can **see outside** to **her own experiences inside**
- Oppressive atmosphere** – the air ‘tastes’ bad; the fire is not heating the room, but the smoke is painful to her eyes
- Change of Marianne’s focus** to outside again
- The text tells us she **thinks** she hears the cries of wolves
- The text tells us she **thinks** she can hear music
- She is **uncertain** whether it is music or the wind

Language

- Language of uncertainty at the beginning:** (“apparitions ... melting (trees) ... emanations (of the shaggy forest) ... anonymous ... hid their faces”) appearing out of nowhere; horse riders seem like a large single entity
- Adjective describing dogs (“miserable”)** sums up how everyone in the party feels (or appears to feel to Marianne)
- Noun (“rode in silence”):** no conversation at all about their hunting expedition / eerie / too tired to bother / under sufferance
- Emotive language** (“she felt herself **removed to a different planet**”) Extreme description – could describe a real and sudden change in the room or a sudden realisation / she feels suddenly alienated
- Adjectives describing the air (“dank, chill ... ordure”)** emphasise rank, cold, bad-smelling, unpleasant atmosphere in room; air and food usually sustain life – here they serve the opposite function
- Oppressive verb choices describing inside the room (“choked ...menaced”)** emphasise how she feels under attack
- Violent language describing activity outside (“raucous cries ... ferocious inhuman howlings”)** suggesting brutality and violence
- Personification of the wind (“wind sighing”)** as if the wind too is suffering

Structure

- Listing (“carcasses of deer, wild pig and sheep”)** suggestive of a long day’s work / considerable physical labour
- Repetition (“different”)** emphasising sense of unease
- Repetition in structures and language choices (“Sometimes she heard ...And sometimes she thought”)** emphasising uncertainty but also our sense of time passing
- Paragraphing** – to illustrate sudden shift in focus from outside to within/ a sudden overwhelming feeling

Question 4

Question 4 is about **Text 1**, *The Bonfire of the Vanities*. **and Text 2** *Heroes and Villains*,

‘Both texts powerfully present what it feels like to lose your freedom’.

How far do you agree with this statement?

In your answer you should:

- discuss how characters feel about losing their freedom
- explain how far the characters feel they have lost their freedom
- compare how the writers present different reactions to losing freedom.

Support your response with quotations from **Text 1** and **Text 2**. **(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.			
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.	
Level 6 (6 marks)	A detailed, interwoven comparison which explores writers' ideas and perspectives and how they are conveyed.	Level 6 (11–12 marks)	- 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. - Comments are supported by apt, skilfully selected and integrated textual references.
Level 5 (5 marks)	A sustained comparison of writers' ideas and perspectives and how they are conveyed.	Level 5 (9–10 marks)	- An informed critical evaluation showing a thoughtful response to the statement and clear consideration of the impact of the texts on the reader. - Comments are supported by persuasive textual references.
Level 4 (4 marks)	A developed comparison of writers' ideas and perspectives and how they are conveyed.	Level 4 (7–8 marks)	- A response with developed evaluative comments addressing the statement and some comments about the impact on the reader. - Comments are supported by well-chosen textual references.
Level 3 (3 marks)	A clear comparison of writers' ideas and perspectives which begins to consider how they are conveyed.	Level 3 (5–6 marks)	- A response with clear evaluative comments and some awareness of the impact on the reader. - Comments are supported by appropriate textual references.
Level 2 (2 marks)	A response which identifies main points of comparison between writers' ideas and perspectives.	Level 2 (3–4 marks)	- A response with straightforward evaluative comments and a little awareness of the impact on the reader. - Comments are supported by some appropriate textual references.
Level 1 (1 mark)	A response which makes simple points of comparison between writers' ideas and perspectives.	Level 1 (1–2 marks)	- A limited description of content. - Comments are supported by copying or paraphrase.
0 marks	No response or no response worthy of credit.	0 marks	No response or no response worthy of credit.

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 respond 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 fear at becoming a prisoner. 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 becoming a prisoner as more fearful than is the case in the other text.

Candidates may compare these points in response to AO3:

- Both texts express resentment at the loss of freedom, partly as a result of being in unfamiliar surroundings ("...he didn't really know what the bridge was...She felt herself removed...")
- Both texts contain other characters who are unhelpful to the narrator: in Wolfe, there is the presence of the two detectives – one who puts on the handcuffs, the other who is driving Sherman to his destiny; in Carter, the similarly silent Mrs. Green offers no support or comfort.
- In the Wolfe extract, loss of freedom is expressed through concern about what others might think ("humiliation...*shame*") whereas in Carter the language suggests a more internal set of emotions and reactions ("choked down...menace...ferocious")
- In the Wolfe extract, Sherman's loss of freedom is juxtaposed with his sense of entitlement and power ("This was himself, the very self..."), whereas in Carter the loss of agency and frustration at being held against her will is unrelieved.

Candidates may evaluate these ideas in response to AO4:

- Both Wolfe and Carter use long complex/compound sentences with detailed and confused description of the characters' surroundings to suggest their uncertainty after losing their freedom
- Both Wolfe and Carter describe their narrators' surroundings to convey the feelings of loss ("...low buildings, grimy...these were the cries of wolves"); however, with Wolfe loss of freedom seems primarily to do with loss of self-importance or self-regard, whereas with Carter it is a more physical danger
- Both the Wolfe and Carter extracts are structured by an initial sense or realisation of the physical reality of being trapped ("...there he was, in manacles...trunks of some trees")
- Both Wolfe ("The rain came down harder...") and Carter ("The weather continued bad...") use pathetic fallacy to describe the unrelieved, almost fateful misery of the feelings of loss of freedom
- Wolfe uses unpleasant sibilance to show Sherman's depressed realisation of his situation ("snapped...Sherman...sank...seat")
- Wolfe uses ellipsis to convey his shock at losing his freedom
- Carter uses metaphor to capture how Marianne's loss of freedom was something alien, un-chartable and unpredictable ("removed to a different planet")
- Carter uses personification to suggest that she is trapped in her new surroundings ("...a fire which menaced...")

Question 5:**EITHER****5** 'Trapped'

Use this as the title for a story.

In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore how your character feels about the experience.

[40]***OR****6** Write about a time when you found yourself in unfamiliar surroundings.

In your writing you should:

- explain what was unfamiliar about those surroundings
- describe how the surroundings affected your senses
- explore the way you feel about those unfamiliar surroundings 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.			
AO5: <i>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</i> AO5: <i>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</i>		AO6: <i>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</i>	
Level 6 (21–24 marks)	- The form is deliberately adapted to position the reader, showing a sophisticated control of purpose and effect. - Tone, style and register are ambitiously selected and deployed to enhance the purpose of the task. - There is a skilfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects.		
Level 5 (17–20 marks)	- The form is confidently adapted and shows a secure understanding of purpose and audience. - There is a sustained use of tone, style and register to fulfil the purpose of the task. - There is a controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve particular effects.		
Level 4 (13–16 marks)	- The form is adapted to show a clear understanding of purpose and audience. - Tone, style and register are chosen to match the task. - There is a well-managed overall structure, with paragraphs and grammatical features used to support coherence and cohesion, and sometimes for effect.	Level 4 (13–16 marks)	- 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. - Vocabulary is precise and subtle, expressing complex ideas with clarity. Spelling of irregular and ambitious words is accurate, with very occasional lapses.
Level 3 (9–12 marks)	- The form is sustained and shows clear awareness of purpose and audience. - Tone, style and register are appropriate for the task, with some inconsistencies. - There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion.	Level 3 (9–12 marks)	- A wide range of sentence structures is used for deliberate purpose and effect. Punctuation is consistently accurate and is used to achieve clarity. - 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.
Level 2 (5–8 marks)	The form, which is mostly appropriate for purpose and audience, is generally maintained.	Level 2 (5–8 marks)	A range of sentence structures is used, mostly securely, and sometimes for purpose and effect. Punctuation is generally accurate with occasional errors.

	• There is an attempt to use a tone, style and register appropriate to the task. • There is some evidence of overall structure, with some use of paragraphs and grammatical features to support coherence and cohesion.		• 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.
Level 1 (1–4 marks)	• There is some attempt to use a form appropriate for purpose and audience. • There is a limited attempt to use a tone, style and register appropriate for the task. • There is some attempt to structure the response, with limited evidence of paragraphs or grammatical features to support coherence and cohesion.	Level 1 (1–4 marks)	• 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. • Vocabulary is straightforward and relevant with mostly accurate spelling of simple words.
0 marks	No response or no response worthy of credit.	0 marks	No response or no response worthy of credit.

Mark Scheme Assessment Objectives (AO) Grid

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

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