



Oxford Cambridge and RSA

**Date – Morning/Afternoon**

**GCSE (9-1) English Language**

**J351/02 Exploring effects and impact**

**Sample Insert**

**Time allowed: 2 hours**



**INSTRUCTIONS**

- Use this Insert to answer the questions in Section A.
- Do **not** send this Insert for marking. Keep it in the centre or recycle it.

**INFORMATION**

- This document has 4 pages.

The two texts that follow are:

Text 1: Adapted from *The Cruel Sea*

An extract from ..... written in 1951 by Nicholas Monsarrat

Text 2: Adapted from *Where the Crawdads Sing*

An extract from ..... written in 2018 by Delia Owens

## Text 1

Text 1 is an extract from the novel, *The Cruel Sea*, by Nicholas Monsarrat (published in 1951). Ferraby is a 20-year-old, training to sail a new ship (the *Compass Rose*) which is about to go to war.

Ferraby and Captain Ericson came up together at four o'clock, to take over the morning's watch. For the first couple of hours Ericson dealt with everything there was to be done, leaving Ferraby to watch him, or stare at the horizon, and occasionally to check a buoy or a lighthouse on the chart: but towards six o'clock, when they were set on a straight, trouble-free course which would need no alteration for thirty miles or so, he decided that he'd had enough of it. He had been on the bridge from dusk until midnight – about eight hours altogether – the previous evening, and he badly needed sleep. 1  
5

'Think you can take her now, sub?' Captain Ericson asked. 'This is our course for the rest of the watch, and there's nothing in the way. How about it?'

'All right, sir. I – I'd like to.' 10

'You can get me on the voice-pipe if anything turns up. Just watch out for those fishing boats, and if you have to alter course, go to seaward of them rather than inshore. But you'd better call me if there are a lot of them about.'

'Aye, aye, sir.'

'All right, then...' He stayed for a few moments, watching the hills still looming clear to starboard, and the flashing light, which had been their mark for changing on to a new course, now just past the beam, and then he said: 'She's yours, sub,' and turned to go. His seaboots rang on the bridge ladder, and died away, and Ferraby was left to himself. 15

He had never known such a moment in his life, and he found it difficult to accept without a twinge of near panic. The whole ship, with her weapons and her watchful lookouts and her sixty-odd men sleeping below, was now his: he could use her intricate machinery, alter her course and speed, head out for the open Atlantic or run straight on the rocks... He felt small and alone, in spite of the bridge lookouts and the signalman and the sailor who shared the watch with him: he was shivering, and he heard his heart thumping, and he wondered if he could bear it if they met a convoy, or if some accident – like the steering gear breaking down – brought on a sudden crisis. He wasn't really fitted for this: he was a bank clerk, he was only twenty, he'd been commissioned for exactly eight weeks... But the minutes of uncertainty passed, as *Compass Rose* held her steady course and nothing happened to disturb it: she was, it seemed, a going concern, and possibly he knew just enough to supervise her without some catastrophic blunder which nothing could retrieve. 20  
25  
30

Presently he began to enjoy himself.

Leaning over the bridge rail, he could see the whole forepart of the ship clear in the moonlight: above him, the mast rolled through a slow, gentle arc against the dark sky: astern, their wake spreading and stretching out behind them was bounded by a thin line of phosphorescence which gave it a concise, formal beauty. He felt himself to be in the middle of a pattern, the focal point of their forceful advance: here was the bridge, the nerve centre, with its faint glow from the instruments and the dark motionless bulk of the two lookouts marking each wing, and here was himself, who controlled it all and to whom all the lines of this pattern led. Sub-Lieutenant Ferraby, Officer-of-the-Watch – he grinned suddenly to himself, and felt, for a moment, almost heroic. 35  
40

## Text 2

Text 2 is an extract from Delia Owens' novel *Where the Crawdads Sing* (published in 2018). Although Kya has been in the family fishing boat with her older brother Jodie, this is the first time she has gone alone.

But being only seven and a girl, she'd never taken the boat out by herself. It floated there, tied by a single cotton line to a log. Gray grunge and frayed fishing tackle covered the boat floor. Stepping in, she said out loud, "Gotta check the gas like Jodie said, so Pa won't figure I took it." She poked a broken reed into the rusted tank. "Nough for a short ride, I reckon." 1

Like any good robber, she looked around, then flicked the cotton line free of the log and poled forward with the lone paddle. The silent cloud of dragonflies parted before her. 5

Kya tooled along, a tiny speck of a girl in a boat, turning this way and that as endless estuaries branched and braided before her. Keep left at all the turns going out, Jodie had said. She barely touched the throttle, easing the boat through the current, keeping the noise low. As she broke around a stand of reeds, a whitetail doe with last spring's fawn stood lapping water. Their heads jerked up, slinging droplets through the air. Kya didn't stop or they would bolt, a lesson she'd learned from watching wild turkeys: if you act like a predator, they act like prey. Just ignore them, keep going slow. She drifted by, and the deer stood as still as a pine until Kya disappeared beyond the salt grass. 10

She entered a place with dark lagoons in a throat of oaks and remembered a channel on the far side that flowed to an enormous estuary. Several times she came upon dead ends, had to backtrack to take another turn. Keeping all these landmarks straight in her mind so she could get back. Finally the estuary lay ahead, water stretching so far it captured the whole sky and all the clouds within it. 15

The tide was going out, she knew by water lines along the creek shores. When it receded enough, any time from now, some channels would shallow up and she'd run aground, get stranded. She'd have to head back before then. 20

As she rounded a stand of tall grass, suddenly the ocean's face – gray, stern, and pulsing – frowned at her. Waves slammed one another, awash in their own white saliva, breaking apart on the shore with loud booms – energy searching for a beachhead. Then they flattened into quiet tongues of foam, waiting for the next surge. 25

The surf taunted her, daring her to breach the waves and enter the sea, but without Jodie, her courage failed. Time to turn around anyway. Thunderheads grew in the western sky, forming huge gray mushrooms pressing at the seams.

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Oxford Cambridge and RSA

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## ...day ... Month Year – Morning/Afternoon

### GCSE (9–1) English Language

#### J351/02 Exploring effects and impact

Time allowed: 2 hours

**You must have:**

- the Insert (inside this document)



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number

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Candidate number

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First name(s) \_\_\_\_\_

Last name \_\_\_\_\_

### INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer **all** the questions in Section A and **one** question in Section B.
- Use the Insert to answer the questions in Section A.

### INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document has **16** pages.

### ADVICE

- Read each question carefully before you start your answer.
- Read the Insert carefully **before** you start your answers to Section A.
-

**Section A**  
**Reading meaning and effects**

You should spend about **1 hour** on this section.

Question 1 is about **Text 1**, *The Cruel Sea* by Nicholas Monsarrat.

**1** Look at lines 1–7.

Ferraby and Captain Ericson came up together at four o'clock, to take over the morning's watch. For the first couple of hours Ericson dealt with everything there was to be done, leaving Ferraby to watch him, or stare at the horizon, and occasionally to check a buoy or a lighthouse on the chart: but towards six o'clock, when they were set on a straight, trouble-free course which would need no alteration for thirty miles or so, he decided that he'd had enough of it. He had been on the bridge from dusk until midnight – about eight hours altogether – the previous evening, and he badly needed sleep.	1 5
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**(a)** Give **two** phrases from these lines that show what Ferraby did for the first two hours of the morning watch.

1.....  
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2.....  
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**[2]**

**(b)** Explain **two** reasons why Captain Ericson decided to leave sub-lieutenant Ferraby in charge.

1.....  
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2.....  
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**[2]**

Question 2 is about **Text 1**, *The Cruel Sea* by Nicholas Monsarrat.

**2** Look at lines 31–40.

Presently he began to enjoy himself.	
Leaning over the bridge rail, he could see the whole forepart of the ship clear in the moonlight: above him, the mast rolled through a slow, gentle arc against the dark sky: astern, their wake spreading and stretching out behind them was bounded by a thin line of phosphorescence which gave it a concise, formal beauty. He felt himself to be in the middle of a pattern, the focal point of their forceful advance: here was the bridge, the nerve centre, with its faint glow from the instruments and the dark motionless bulk of the two lookouts marking each wing, and here was himself, who controlled it all and to whom all the lines of this pattern led. Sub-Lieutenant Ferraby, Officer-of-the-Watch – he grinned suddenly to himself, and felt, for a moment, almost heroic.	35 40

How does Nicholas Monsarrat use language and structure to show Ferraby’s enjoyment of this moment?

You should use relevant subject terminology to support your answer.

**[6]**

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**Question 3 starts on Page 5**



Question 3 is about **Text 2**, *Where the Crawdads Sing* by Delia Owens.

**3** Look at lines 15–29.

She entered a place with dark lagoons in a throat of oaks and remembered a channel on the far side that flowed to an enormous estuary. Several times she came upon dead ends, had to backtrack to take another turn. Keeping all these landmarks straight in her mind so she could get back. Finally the estuary lay ahead, water stretching so far it captured the whole sky and all the clouds within it.	15
The tide was going out, she knew by water lines along the creek shores. When it receded enough, any time from now, some channels would shallow up and she'd run aground, get stranded. She'd have to head back before then.	20
As she rounded a stand of tall grass, suddenly the ocean's face – gray, stern, and pulsing – frowned at her. Waves slammed one another, awash in their own white saliva, breaking apart on the shore with loud booms – energy searching for a beachhead. Then they flattened into quiet tongues of foam, waiting for the next surge.	25
The surf taunted her, daring her to breach the waves and enter the sea, but without Jodie, her courage failed. Time to turn around anyway. Thunderheads grew in the western sky, forming huge gray mushrooms pressing at the seams.	

Explore how the writer uses language and structure to describe how Kya feels challenged by this experience.

Support your ideas by using relevant subject terminology. **[12]**

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**Turn over for the next question**

Question 4 is about **Text 1**, *The Cruel Sea* and **Text 2**, *Where the Crawdads Sing*.

4 'Both texts powerfully present young people taking control.'

How far do you agree with this statement?

In your answer you should:

- discuss the young people’s experience of taking control
- explain how far the young people succeed in taking control
- compare the ways the writers present young people taking control.

Support your response with quotations from **Text 1** and **Text 2**.

**[18]**

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**Section B****Writing imaginatively and creatively**

Choose **one** of the writing tasks.

You should spend **about 1 hour** on this section.

In questions marked with an asterisk (\*) you will be assessed on the quality of your extended response. You should plan and check your work carefully.

**EITHER****5\*** *The Challenge.*

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 a description of a place where you had an adventure.

In your writing you should describe:

- what was memorable about the place and adventure
- how the adventure affected your thoughts and feelings
- the way you feel about that place now.

**[40]**

**Plan your answer to Section B here:**





A series of horizontal dotted lines spanning the width of the page, providing a guide for handwriting or text entry.



[Ruled area for writing]

**END OF QUESTION PAPER**

**ADDITIONAL ANSWER SPACE**

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

A large rectangular area with a vertical line on the left side and horizontal dotted lines across the page, providing space for writing answers.



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Oxford Cambridge and RSA

**GCSE**

**English Language**

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

General Certificate of Secondary Education

**Mark Scheme for November 2023**

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

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

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

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

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

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

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>

YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**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% 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
	<b>AO2</b> Comments on language	LH margin
	<b>AO2</b> Comments on structure	LH margin
	<b>AO3</b> Link or comparison	LH margin
	<b>AO4</b> Evaluation	LH margin
	<b>AO4</b> 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	
	<b>AO2</b> To indicate material used from outside specified lines <b>AO6</b> Expandable vertical wavy line: errors of punctuation/lack of fluency	LH / RH margin
	<b>AO6</b> 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)						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. 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.

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 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.

1 Look at lines 1-7.

a) Give **two** phrases from these lines that show what Ferraby did for the first two hours of the morning watch. **(2 marks)**

b) Explain **two** reasons why Captain Erickson decided to leave Sub-Lieutenant Ferraby in charge. **(2 marks)**

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>• <i>“(leaving Ferraby to) <b>watch him (Ericson)</b>”</i></li> <li>• <i>“(or) <b>stare at the horizon</b>”</i></li> <li>• <i>“(and occasionally to) <b>check a buoy</b>”</i></li> <li>• <i>“<b>check (...)</b> a lighthouse (on the chart)”</i></li> </ul>	<b>2</b>	<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. “(leaving Ferraby to) <b>watch him</b> or <b>stare at the horizon</b>” “(and occasionally to) <b>check a buoy</b> or <b>a lighthouse</b> (on the chart)”</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• overly long quotations, unless the correct word or phrase is clearly indicated e.g. by underlining/ circling</li> <li>• quotations that offer <b>more than</b> two answers</li> <li>• “a lighthouse” without the word “check”</li> </ul>
1	b	<p>Award <b>one</b> mark for an explanation of any of the following, up to a maximum of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• <i>“<b>they were set on a straight / trouble free course</b> (which would need no alteration for thirty miles or so)”</i></li> <li>• <i>“<b>he’d had enough</b> (of it)”</i></li> <li>• <i>“<b>He’d been on the bridge from dusk until midnight</b> (- about eight hours altogether – the previous evening)”</i></li> <li>• <i>“(and) <b>he badly needed sleep</b>”</i></li> </ul>	<b>2</b>	<p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• A quotation</li> <li>• An answer that uses part own words and part quotation</li> <li>• any explanation totally in own words e.g He was fed up of working</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• “He’d been on the bridge”</li> <li>• “There’d been no trouble”</li> <li>• A quotation (without explanation) that offers <b>more than</b> two answers</li> </ul>



- 2 Look at lines 31-40. How does Nicholas Monsarrat use language and structure to show Ferraby's enjoyment of this moment? You should use relevant subject terminology to support your answer. (6 marks)**

<i>AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.</i>	
<b>Level 6 (6 marks)</b>	<ul style="list-style-type: none"> <li>• A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is consistent and detailed.</li> <li>• Precisely–selected and integrated subject terminology deployed to enhance the response.</li> </ul>
<b>Level 5 (5 marks)</b>	<ul style="list-style-type: none"> <li>• An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is reasonably detailed and balanced.</li> <li>• Well–chosen subject terminology integrated into explanations.</li> </ul>
<b>Level 4 (4 marks)</b>	<ul style="list-style-type: none"> <li>• A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced.</li> <li>• Relevant terminology should be used to develop ideas.</li> </ul>
<b>Level 3 (3 marks)</b>	<ul style="list-style-type: none"> <li>• A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to language and structure but may not give a full explanation of the effects of both.</li> <li>• Some use of relevant subject terminology to support ideas.</li> </ul>
<b>Level 2 (2 marks)</b>	<ul style="list-style-type: none"> <li>• A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects.</li> <li>• Some use of subject terminology, though it may not always be relevant.</li> </ul>
<b>Level 1 (1 mark)</b>	<ul style="list-style-type: none"> <li>• A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader.</li> <li>• Little or no use of subject terminology.</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>
<b>Question 2 Guidance</b>	

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.

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

**Ferraby can be said to be finding enjoyment in two main areas (1) an increasing confidence in his abilities and in the position of responsibility he has been given and (2) in the beauty of all he can observe – the views of the mast/ sky/ sea in their wake and the smooth running on board the ship. The second idea here very much feeds the first.**

Candidates **may** refer to some of the following points:

#### **Structure**

- initial short paragraph – emphasising a dramatic shift/ turning point in Ferraby’s feelings about his position of responsibility from uncertainty to enjoyment.
- use of the long complex second sentence – reflecting the slow/ sweeping/ fluid movements of the mast in the sky/ the sea as it moves in the wake behind them; synchronized activity
- use of the long complex third sentence - patterned by a number of short sub clauses, imitating the “pattern” that Ferraby perceives as “leading to him” – his role is referred to twice inside the sentence (once towards the beginning; once towards the end) emphasizing how he is central to this smooth pattern of activity
- listing in the third sentence – all the things Ferraby has charge of
- the subject of the extract moving from Ferraby to the surroundings and back to Ferraby – as he considers both the beauty/ grandeur/ significance of what he is observing and his own role in preserving it; the impact of one on the other
- Ferraby’s changing perception of himself and his role as the moments pass – contrasting the “minutes of uncertainty” he had felt previously. He progresses quickly from “began to enjoy himself” to feeling like he’s “the middle of a pattern” to the satisfaction of believing he “controlled it all” to the sensation that this makes him “almost heroic”.

#### **Language**

- the use of imagery – “the mast rolled through a slow gentle arc against the dark sky” – controlled smooth movement of the mast set against a cosmic back drop - suggested grandeur
- the use of imagery – “spreading and stretching out behind them ... bounded by a thin line of phosphorescence” – ship’s (thereby Ferraby’s power) over nature – ship powers ahead leaving sea contorting into shapes; symmetry created.
- Language used to describe the “lookouts” – “dark, motionless” – insignificant and unimportant compared to Ferraby.
- the use of formal official language relating to Ferraby’s rank – his sense of pride at what he perceives to be his important position.

- 3 Look at lines 15 – 29. Explore how the writer uses language and structure to describe how Kya feels challenged by this experience. 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 (11–12 marks)</b>	<ul style="list-style-type: none"> <li>• A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is detailed and integrated.</li> <li>• Precisely–selected and integrated subject terminology deployed to enhance the response.</li> </ul>
<b>Level 5 (9–10 marks)</b>	<ul style="list-style-type: none"> <li>• An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates' analysis of both language and structure is reasonably detailed and balanced.</li> <li>• Well–chosen subject terminology integrated into explanations.</li> </ul>
<b>Level 4 (7–8 marks)</b>	<ul style="list-style-type: none"> <li>• A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced.</li> <li>• Relevant terminology should be used to develop ideas.</li> </ul>
<b>Level 3 (5–6 marks)</b>	<ul style="list-style-type: none"> <li>• A clear explanation which shows a general understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to both language and structure but may not give a full explanation of the effects.</li> <li>• Some use of relevant subject terminology to support ideas.</li> </ul>
<b>Level 2 (3–4 marks)</b>	<ul style="list-style-type: none"> <li>• A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects.</li> <li>• Some use of subject terminology, though it may not always be relevant.</li> </ul>
<b>Level 1 (1–2 marks)</b>	<ul style="list-style-type: none"> <li>• A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader.</li> <li>• Little or no use of subject terminology.</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>

### Question 3 Guidance

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

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

Some things are a greater challenge for Kya than others. She is clearly very adept at poling the boat and she has some knowledge of the waterways, flora and fauna she encounters and navigates. She is on her own (“without Jodie”). She knows one “channel” will take her to the estuary that she wants to reach, but she doesn’t know which one, and has to find it through trial and error. She also knows she has to be mentally alert (“keeping all these landmarks straight in her mind so she could get back”) so she doesn’t get lost. She also faces the challenge of watching time, so she won’t run aground when the channels “shallow up”. Her biggest challenge is the one posed by the ocean and its immense power, and she backs off in the face of this challenge, everything else becoming inconsequential. There is also the potential challenge suggested in the weather on her return (“Thunderheads grew in the western sky ...”). Responses may also allude to Kya’s own feelings of guilt as a possible challenge - because she knows she is doing a wrong thing in taking the boat out.

Candidates **may** refer to some of the following points:

#### Structure

- short action-filled paragraphs, suggesting the variety of challenges and experiences Kya has – lagoons – trees – dead ends – estuary – creek – tall grass – ocean – surf – thunder.
- Succession of (non-grammatical) impact sentences – “Several times ... so she could get back” – reflecting Kya’s speedy thought process/ actions in the boat; possibly indicative of her speedy responses to a challenge
- Repetition - references to the need to turn back (“had to backtrack...so she could get back... She’s had to head back... Time to turn around”) – suggestive of fear/ constantly on her mind that she shouldn’t be out here

#### Language

- adjectives (“dark...dead...huge gray mushrooms”): suggesting danger, ominous frightening atmosphere.
- verbs (“slammed ... breaking apart ...searching ... flattened”) – powerful/ dangerous elements/ she could be hurt
- metaphor (“throat of oaks”): it could swallow her/ she could get lost in it
- metaphor (“water stretching so far it captured the whole sky and all the clouds ...”): the power of the estuary/ Kya feels small/ insignificant/ like prey.
- metaphor (“ocean’s face – gray, stern and pulsating - frowned”): angry with her for being so daring/ she feels guilty for her disobedience.
- personification (the surf “taunted her, daring her...”): mocking her/ suggesting Kya’s own wish that she was brave enough to go into the sea/ feels tempted

4 'Both texts powerfully present young people taking control.'

How far do you agree with this statement?

In your answer you should:

- discuss the young people's experience of taking control
- explain how far the young people succeed in taking control
- compare the ways the writers present young people taking control.

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>AO3: Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.</b>		<b>AO4: Evaluate texts critically and support this with appropriate textual references.</b>	
<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, skilfully 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 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>

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 **young people taking control**. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text presents **young people taking control** more powerfully than the other text.

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

- **both** texts describe how young people take control **for the first time** in a challenging and dangerous situation: in the Monsarrat the taking control involves a large valuable warship in a nationally important context; in the Owens, the taking control involves the real danger of getting lost in a threatening situation.
- **both** texts portray how the young people **worry** about taking control: in the Monsarrat, Ferraby worries that "...he was a bank clerk, he was only twenty"; in the Owens text, the young girl worries that "she'd never taken the boat out herself".
- in the Monsarrat extract, the taking control involves a man "young" in that in his twenties he is in charge of a warship; while in the Owens extract, the taking control involves a seven-year-old.
- **Both** Monsarrat and Owens describe how the feelings of the young person taking control **change** during the course of the extract: with the Monsarrat the feelings change from uncertainty to a feeling of near heroism; while in the Owens extract, Kya's early attempts at giving herself confidence fail her by the end of the extract.
- **Both** Monsarrat ("weapons ... lookouts ... sixty-odd men... intricate machinery") and Owens ("check the gas ...poled...tooled... touch the throttle") use **language involving technical knowledge** to suggest how the characters handled control
- **Both** Monsarrat ("panic...on the rocks...small and alone") and Owens ("dark...dead...courage failed") use language associated with feeling out of control

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

- **Better responses may both agree with the statement in some ways and challenge it in other ways.**
- **Weaker responses may limit themselves to merely finding evidence to support the statement.**
- **Responses may consider how well the characters take over/ control the physical environment in which they are put in charge.**
- **They may also consider how well the characters control their emotional responses to the task either set to them or they have set themselves.**
- **They may consider that at points the characters are more in control than at other points.**
- **In order to address the "powerfully" part of the statement, they may consider the writer's craft in conveying their ideas about control to the reader.**
- **They may evaluate the "power" of some of the following:-**
  - Owens' use of extended and complex figurative language to capture taking control
  - Owens' use of harsh and blunt alliteration ("...gray grunge and frayed fishing") to suggest the difficulties of taking control
  - Monsarrat's use of dialogue in the first part of the extract, with Ferraby answers his commander in short terse sentences that capture his first reaction to being put in control
  - Monsarrat's use of aural imagery with the sound of the captain's footsteps and metaphor ("His seaboots rang on the bridge ladder, and died away") to signal Ferraby's reaction to the moment he was in control

**Section B****EITHER****5** *The Challenge.*

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 a description of a place where you had an adventure.

In your writing you should describe:

- what was memorable about the place and adventure
- how the adventure affected your thoughts and feelings
- the way you feel about that place now.

**[40]\***



<b>SKILLS:</b> Mark the response out of 24 marks (AO5) <b>and</b> 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.			
<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 skilfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects.</li> </ul>		
<b>Level 5 (17–20 marks)</b>	<ul style="list-style-type: none"> <li>The form is confidently adapted and shows a secure understanding of purpose and audience.</li> <li>There is a sustained use of tone, style and register to fulfil the purpose of the task.</li> <li>There is a controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve particular effects.</li> </ul>		
<b>Level 4 (13–16 marks)</b>	<ul style="list-style-type: none"> <li>The form is adapted to show a clear understanding of purpose and audience.</li> <li>Tone, style and register are chosen to match the task.</li> <li>There is a well–managed overall structure, with paragraphs and grammatical features used to support coherence and cohesion, and sometimes for effect.</li> </ul>	<b>Level 4 (13–16 marks)</b>	<ul style="list-style-type: none"> <li>An ambitious range of sentence structures is used to shape meaning and create impact. Accurate punctuation is used to enhance clarity and achieve particular effects.</li> <li>Vocabulary is precise and subtle, expressing complex ideas with clarity. Spelling of irregular and ambitious words is accurate, with very occasional lapses.</li> </ul>
<b>Level 3 (9– 12 marks)</b>	<ul style="list-style-type: none"> <li>The form is sustained and shows clear awareness of purpose and audience.</li> <li>Tone, style and register are appropriate for the task, with some inconsistencies.</li> <li>There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion.</li> </ul>	<b>Level 3 (9–12 marks)</b>	<ul style="list-style-type: none"> <li>A wide range of sentence structures is used for deliberate purpose and effect. Punctuation is consistently accurate and is used to achieve clarity.</li> <li>Vocabulary is sometimes ambitious and used convincingly for purpose and effect. Spelling, including complex regular words, is accurate; there may be occasional errors with irregular and ambitious words.</li> </ul>

<b>Level 2 (5–8 marks)</b>	<ul style="list-style-type: none"> <li>• The form, which is mostly appropriate for purpose and audience, is generally maintained.</li> <li>• There is an attempt to use a tone, style and register 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.

## Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	AO5	AO6	Total
1a	2	0	0	0	0	0	2
1b	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
<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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