



Oxford Cambridge and RSA

## **GCSE (9–1)**

### **English Language**

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

General Certificate of Secondary Education

**Mark Scheme for November 2020**

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

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














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

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

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

© OCR 2020

## 1. Annotations:

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

## 2. Subject-specific Marking Instructions

### INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the unseen texts
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Rubric Infringement

Candidates may infringe the rubric in the following way:

- answering two questions from Section B.

If a candidate has written two answers for Section B, mark both answers and award the highest mark achieved.

**ASSESSMENT OBJECTIVES**

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	Evaluate texts critically and support this with appropriate textual references.
AO5	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

**WEIGHTING OF ASSESSMENT OBJECTIVES**

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following grid:

	% of GCSE (9–1)						Total
	AO1	AO2	AO3	AO4	AO5	AO6	
J351/01 <i>Communicating Information and Ideas</i>	6.25	7.5	3.75	7.5	15	10	50%
J351/02 <i>Exploring Effects and Impact</i>	2.5	11.25	3.75	7.5	15	10	50%
Total	8.75	18.75	7.5	15	30	20	100%

**USING THE MARK SCHEME**

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide ‘correct’ answers. The Mark Scheme can only provide ‘best guesses’ about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners’ Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates’ responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates’ responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will

encounter answers which fall outside the 'target range' of Level of Response Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge and understanding of the texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

**INSTRUCTIONS TO EXAMINERS:****A INDIVIDUAL ANSWERS**

- 1 The indicative content indicates the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which set of Level of Response Band Descriptors best describes the overall quality of the answer. Once the band is located, adjust the mark concentrating on features of the answer which make it stronger or weaker following the guidelines for refinement.
  - **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
  - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- 3 Be prepared to use the full range of marks. Do not reserve (e.g.) high Level 6 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

**B TOTAL MARKS**

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **80**.



Question 1 is about **Text 1**, *Cat's Eye* by Margaret Atwood.

1 Look again at lines 1-7.

a) Give **two** quotations which show that the war is happening in a different place. **(2 marks)**

b) Explain why the parents are worrying about the war. **(1 mark)**

c) Give one detail which shows **why** Stephen thinks their side will win the war. **(1 mark)**

Question		Answer	Marks	Guidance
1	a	<p>Award <b>one</b> mark for any of the following up to a maximum of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• <i>The war 'will never come here'</i></li> <li>• <i>"filters in over the radio"</i></li> <li>• <i>"remote [and crackly]"</i></li> <li>• <i>"voices from London (fading through static)"</i></li> <li>• <i>Or any sensible amalgamation of the above</i></li> </ul>	2	<p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• minor slips in copying.</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• overly long quotations, for example copying of whole sentences, unless the correct phrase is clearly indicated.</li> </ul>
1	b	<p>Award <b>one</b> mark for an explanation of any of the following phrases:</p> <ul style="list-style-type: none"> <li>• "there are air raid sirens" (danger of bombs)</li> <li>• They are dubious/ their mouths tighten (or both)</li> <li>• It could be that "we are losing" (danger of defeat)</li> </ul>	1	<p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>• any explanation that could be inferred from the chosen phrase.</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• answers that are merely quotations, without an explanation of how they show why the parents are worrying.</li> </ul>

Question			Answer	Marks	Guidance
					<ul style="list-style-type: none"> <li>• 'worrying about the children'</li> </ul>
1	c		Award <b>one</b> mark for the following: <ul style="list-style-type: none"> <li>• "[he thinks] our side is the good side [and therefore we shall win]"</li> </ul>	1	<b>Accept:</b> <ul style="list-style-type: none"> <li>• minor slips in copying.</li> </ul> <b>Do not accept:</b> <ul style="list-style-type: none"> <li>• overly long quotations</li> <li>• 'adept and skilled in warfare'</li> </ul>

## Question 2

Question 2 is about **Text 1**, *Cat's Eye* by Margaret Atwood.

**2 Look again at lines 13-23.**

**How does Margaret Atwood use language and structure to present the excitement of playing war games?**

**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.

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

### Question 2 Guidance

Give credit for accurate use of relevant terminology integrated into responses, which shows a precise understanding of features and their effect in this text.

Candidates must refer to the use of language and structure in their response. An imbalanced response, which does not achieve a reasonable balance between references to language and to structure, cannot achieve the higher levels.

Candidates may refer to some of the following points:

*The point here is that this is not war: it is a game, as opposed to what we read in T2. Stephen, although older, is still possessed of a childish opacity which means that he can indulge fully in his imaginative play. He can 'see the enemy'; 'the enemy won't blow it off' etc. For him death is temporary.*

*Elaine presents an evanescent consciousness which is striking and needs explanation. She is younger but more self-aware: 'It was time to be alive again' She enjoys the game but for different reasons which strong candidates may explore. She likes the naughtiness, the complicity, the closeness to her brother who she is more than ready to indulge despite some physical discomfort.*

*The 'weapons' are crude imitations: careful attention to the imagery here should be rewarded. Make sure that only what is in the given lines is rewarded: this is critical for here and later in Q4.*

*The points are all reinforced by the syntax here: Stephen speaks in short simple sentences, Elaine in complex ones. This reflects the layered narrative Atwood develops: a mature person is recalling childhood experience. Be wary of crediting 'slows up/ speeds up the story'.*

- the way the passage is structured by the development of their exchanges.
- the way that the passage is structured by the punctuation of short sharp simple sentences ("Yes you are.") and the imperative ("Lie down.")
- the use of (lexical cluster) words with military associations to capture the excitement of the game ("gun...knife...war...aiming...infantry...blow it off")
- the use of words with negative connotations to present Elaine's feelings about the game – "swampy...propped...stump...too wet")
- the effects of humorous irony: they have no idea of the reality of war.
- the effects of tri-colon: "Yes you are. They got you. Lie down."



## Question 3

Question 3 is about **Text 2**, *Empire of the Sun* by JG Ballard.

**3 Look again at lines 7-26.**

**Explore how the writer uses language and structure to describe the old battlefield.**

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

**AO2:** Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

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

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

Give credit for accurate use of relevant terminology integrated into responses, which shows a precise understanding of features and their effect in this text.

Candidates must refer to the use of language and structure in their response. An imbalanced response which does not achieve a reasonable balance between references to language and to structure cannot achieve the higher levels.

*Reward candidates who see the structural effects of the flashback to the visit of the ex-pats to the battlefield and the reality of Jim's return visit here and especially attempt to make something of 'arranged.... By a passing demolition squad'. And then see the pivotal nature of I15 'To Jim..... dangerous rubbish tip'. This is a third person narrative which shows how he starts to process images which are dangerous, disgusting and inhuman but outside his moral and emotional capacity here. The novel is the story of how those aspects of his character are formed by his subsequent experiences.*

*There is much to reward here.*

*There is an accumulation of the technicalities of weaponry: all now defunct.*

*Futility and especially the futility of war is a major theme: the wreck of the elaborate trench system dug by the defenders is just recognizable. The attackers have overwhelmed and destroyed the defenders so this is not 'like the first world war'. The 'palisade' was a crude earth defence, now collapsed into 'burial mounds' as if they are some pre-historic relic. The canal, an artery of commerce and communication is now 'disused because it is choked with corpses. Again, the military jargon is made to turn inwards and condemn itself.*

*Jim processes this scene of unmitigated human waste and destruction in the domestic context of the terminologies he has been brought up with. It is a 'dangerous rubbish tip'; the machine gun belts are 'venomous snakes': note the hefty alliterative effects of this (there is much to be made of the metaphorical significance here). The dead soldiers appear to be in 'a dream of war'. If anyone offers a convincing reading of this reward it generously.*

*The image and the symbolism of the plane, when he finds it are complex. 'The paper was torn from the wings, but the frame was still intact'. Staying intact (or not) is a key theme here. Like so many of the soldiers it is 'caught in the wire'. Can human frailty actually survive these massive attempts to destroy it?*

*And so on. It is a very rich passage with some typically point-blank ambiguities to confront.*

- Structure through the shift between paragraphs to suggest his developing journey and different stages of the job of finding his toy
- Structure through the use of memory with the description of his visit with his parents, and contrasts drawn between the worlds of the soldiers and the Europeans and Americans
- Structural contrast between ‘the ladies in silk dresses...’ and the gruesome appearance of the corpses
- ‘...a passing demolition squad’: who have created the appearance of the battlefield for the western visitors
- Structural contrast between ‘hundreds of dead soldiers’ and the innocence of the boy’s model glider whose ‘frame was still intact’
- the use of a lexical cluster of words to describe the sense of it as a rubbish tip rather than a horrifying place of the dead – “discarded....disused...scattered...jammed together”
- use of simile to describe the machine gun cartridges as “the skins of venomous snakes”
- use of tri-colon: "ammunition boxes and stick grenades were scattered at the roadside, there were discarded rifles stacked like matchwood and artillery pieces still hitched to the carcasses of horses."



**Question 4**

Question 4 is about **Text 1**, *Cat's Eye*, and **Text 2**, *Empire of the Sun*.

**4** 'Both texts powerfully present war as exciting for children.'

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

**In your answer you should:**

- **discuss the difference between the war games**
- **explain how far you agree that war is exciting for the children**
- **compare the ways the writers present war as a game for the children.**

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

**SKILLS:**

Mark the response out of 12 marks (AO4) **and** out of 6 marks (AO3) using the two sets of level descriptors below; add the two marks together to award a total mark out of 18.

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

## Question 4 Guidance

This question assesses AO4 and AO3. AO4 is worth 12 marks and AO3 is worth 6 marks. The first two bullet points of the question prompt candidates to evaluate the text (AO4) and the third bullet point prompts candidates to compare the texts (AO3). Candidates may construct their answer in response to the bullet points in combination and integrate their evaluative and comparative commentary throughout; this is a valid approach which may achieve the highest levels for AO4 and AO3.

Give credit for critical evaluation of ‘how far’ the candidate agrees with the statement that both texts present **war as exciting for children**. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text presents **war as more exciting for children** than the other text. And some candidates who see that war is anything but exciting, unlike the ‘war games’.

*The issue here is the confusion between ‘war’ and ‘war games’ which plainly are NOT ‘war’. They are fantasy not reality. The lines selected for Q2 focus on the games whereas the lines selected for Q3 are all about the effects of war. In Q2 lines 1-12 are about war and in Q3 lines 1-6 and 26/26 (and, for that matter 111-14) are about games. If candidates go back (as they will and will have been taught to do) to the ‘games’ they must make that clear. As stated in the question and as the passages make clear war is not ‘exciting’. In T1 it causes fear and doubt and uncertainty. In T2 it produces unparalleled human destruction and suffering.*

*Notwithstanding all that it opens up a wide range of possibilities for candidates to explore in their response. Strong answers will be based on a very effective grasp of the structural and tonal shifts of each passage as it veers between reality and imagination. Potentially there is a lot to disagree with.*

*Well focused responses will see that any excitement produced by war is derived from the transmutation of the reality of war into the childish imagination of the protagonists.*

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

- Ballard’s use of sibilance captures the sensual enjoyment of the game playing – “steeply...soared...skidded”
- Atwood uses a string of short sentences (“They got you. Lie down” to suggest the excitement of Stephen and the energy of the game
- Ballard’s long complex sentences in the fourth and fifth paragraphs in particular capture the boy’s involvement and sense of being caught up and lost in the old battlefield

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

- in both texts, the extracts consider how children’s games trivialize the violence and the killing – Atwood’s comical argument over whether or not Elaine is dead, and Jim’s “ta-ta-ta-“ machine gunning of the insects
- in both texts, the perspective of the narrative is crucial: in the Ballard, the third-person narration allows an insight into Jim’s solitary and lonely explorations; in the Atwood

<ul style="list-style-type: none"><li>• both Atwood and Ballard contain references to how the excitement of the children's games are in stark contrast to other people's realities of war time experiences</li><li>• the children in both Atwood and Ballard refer to their parents as being outside of the excitement of the game</li><li>• both Atwood ("with blood coloured...we play war") and Ballard ("Giving way to his excitement, he picked up his model glider") use detailed descriptions of the children excitedly mimicking the events of war</li><li>•</li></ul>	<p>extract, the first-person narrative and dialogue convey shared excitement</p> <ul style="list-style-type: none"><li>• both endings are more serious: there are suggestions of secrecy and betrayal in Atwood, while the Japanese boy soldier in Ballard is an ambiguous figure</li></ul>
--	---

**Section B****5 *The Playground.***

Use this as the title for a story.

In your writing you should:

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

OR

**6 Write about a memory you have of playing a game.**

You should write about:

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

**SKILLS:**

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

Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.			
<b>AO5:</b> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.		<b>AO6:</b> Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	
<b>AO5:</b> Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
<b>Level 6 (21–24 marks)</b>	<ul style="list-style-type: none"> <li>The form is deliberately adapted to position the reader, showing a sophisticated control of purpose and effect.</li> <li>Tone, style and register are ambitiously selected and deployed to enhance the purpose of the task.</li> <li>There is a skilfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects.</li> </ul>		
<b>Level 5 (17–20 marks)</b>	<ul style="list-style-type: none"> <li>The form is confidently adapted and shows a secure understanding of purpose and audience.</li> <li>There is a sustained use of tone, style and register to fulfil the purpose of the task.</li> <li>There is a controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve particular effects.</li> </ul>		
<b>Level 4 (13–16 marks)</b>	<ul style="list-style-type: none"> <li>The form is adapted to show a clear understanding of purpose and audience.</li> <li>Tone, style and register are chosen to match the task.</li> <li>There is a well-managed overall structure, with paragraphs and grammatical features used to support coherence and cohesion, and sometimes for effect.</li> </ul>	<b>Level 4 (13–16 marks)</b>	<ul style="list-style-type: none"> <li>An ambitious range of sentence structures is used to shape meaning and create impact. Accurate punctuation is used to enhance clarity and achieve particular effects.</li> <li>Vocabulary is precise and subtle, expressing complex ideas with clarity. Spelling of irregular and ambitious words is accurate, with very occasional lapses.</li> </ul>
<b>Level 3 (9–12 marks)</b>	<ul style="list-style-type: none"> <li>The form is sustained and shows clear awareness of purpose and audience.</li> <li>Tone, style and register is appropriate for the task, with some inconsistencies.</li> <li>There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion.</li> </ul>	<b>Level 3 (9–12 marks)</b>	<ul style="list-style-type: none"> <li>A wide range of sentence structures is used for deliberate purpose and effect. Punctuation is consistently accurate and is used to achieve clarity.</li> <li>Vocabulary is sometimes ambitious and used convincingly for purpose and effect. Spelling, including complex regular words, is accurate; there may be occasional errors with irregular and ambitious words.</li> </ul>
<b>Level 2 (5–8 marks)</b>	<ul style="list-style-type: none"> <li>The form, which is mostly appropriate for purpose and audience, is generally maintained.</li> </ul>	<b>Level 2 (5–8 marks)</b>	<ul style="list-style-type: none"> <li>A range of sentence structures is used, mostly securely, and sometimes for purpose and effect. Punctuation is generally accurate with occasional errors.</li> </ul>

	<ul style="list-style-type: none"> <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>		<ul style="list-style-type: none"> <li>• Vocabulary is appropriate and shows some evidence of being selected for deliberate effects. Spelling is generally accurate with occasional errors with common and more complex words.</li> </ul>
<b>Level 1 (1–4 marks)</b>	<ul style="list-style-type: none"> <li>• There is some attempt to use a form appropriate for purpose and audience.</li> <li>• There is a limited attempt to use a tone, style and register appropriate for the task.</li> <li>• There is some attempt to structure the response, with limited evidence of paragraphs or grammatical features to support coherence and cohesion.</li> </ul>	<b>Level 1 (1–4 marks)</b>	<ul style="list-style-type: none"> <li>• Simple sentences are used with some attempt to use more complex structures. Some punctuation is used but there is a lack of control and consistency.</li> <li>• Vocabulary is straightforward and relevant with mostly accurate spelling of simple words.</li> </ul>
<b>0 marks</b>	No response or no response worthy of credit.	<b>0 marks</b>	No response or no response worthy of credit.

**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored