



Oxford Cambridge and RSA

GCSE (9–1) English Language
J351/02 Exploring effects and impact
Sample Reading Insert

Date – Morning/Afternoon

Version 1.2

Time allowed: 2 hours



You must have:

- The Question Paper



INSTRUCTIONS

- The materials in this READING INSERT are for use with the questions in Section A of the Question Paper.

INFORMATION

- This document consists of **8** pages. Any blank pages are indicated.

Details of text extracts:

Text 1

Text: *Unreliable Memoirs*

Author: Clive James (1980)

Text 2

Text: *The Prime of Miss Jean Brodie*

Author: Muriel Spark (1961)

Text 1

This is an abridged extract from Clive James' autobiography, Unreliable Memoirs, published in 1980. Here he describes his experiences of life at school.

Disaster struck on the first day, when Carnaby was assigned to a different class. In quiet desperation I sought out his company in the playground, but he was always surrounded by lots of new friends. Soon enough I made new friends in my own class but not in the same way as Carnaby did. His natural authority was reinforced by early maturity. Either that year or the year after, his voice broke. He had acne for about two days and grew a foot taller. During this period almost everyone except me did something similar. I obstinately stayed small. Nobody looked up to me any longer.

In that first year the only thing that made me worth knowing was my good marks. The teachers weren't brilliant but they were conscientious. At the half-yearly examinations I averaged in the high nineties, coming third in the class. Things might have gone on like that for a good while longer if it had not been for Mary Luke.

I was coping with physics and chemistry well enough while Mr. Ryan was still teaching them. But Mr. Ryan was due for retirement, an event which was hastened by an accident in the laboratory. He was showing us how careful you had to be when handling potassium in the presence of water. Certainly you had to be more careful than he was. The school's entire supply of potassium was ignited at once. Wreathed by dense smoke and lit by garish flames, the stunned Mr. Ryan looked like an ancient Greek god in receipt of bad news. The smoke enveloped us all. Windows being thrown open, it jetted into what passed for a playground, where it hung around like some sinister leftover from a battle on the Somme. Shocked, scorched and gassed, Mr. Ryan was carried away, never to return.

Back from his third retirement came Mary Luke. A chronic shortage of teachers led to Mary Luke being magically resurrected after each burial. Why he should have been called Mary was lost in antiquity. The school presented him with a pocket watch every time he retired. Perhaps that was a mistake. It might have been the massed ticking that kept him alive. Anyway, Mary Luke, having ruined science for a whole generation of schoolboys, came back from the shadows to ruin science for me.

Mary was keen but incomprehensible. The first thing he said at the beginning of every lesson, whether of physics or chemistry, was 'Make a Bunsen burner'. He was apparently convinced that given the right encouragement we would continue our science studies in makeshift laboratories at home. So we might have done, if we could have understood anything else he said. The mouth moved constantly. 'Combustioff off magnesioff,' Mary would announce keenly. 'Magnesioff off oxidoff off hydrogoff off givoff off.' Worriedly I slid the cap off the inverted jar and ignited the gaseous contents to prove the hydrogoff had been givoff off. Carefully I drew the apparatus in my book, already aware that these experiments would be the last I would ever understand.

In English I shone – fitfully, but sufficiently to keep my morale from collapsing

altogether. Our teacher in the early years was 'Jazz' Aked. He also doubled as our
40 music teacher: hence the nickname. 'Jazz' taught English according to the
curriculum. Without resorting to violence, 'Jazz' had a way of getting results.
Eventually I learned to parse any sentence* I was given. I couldn't do it now, but the
knowledge is still there at an unconscious level. It was invaluable training. On top of
that, he set good essay subjects. My essays were sometimes read out to the class. I
45 was thereby established all over again as teacher's pet, but at least it was *something*,
in those dreadful days when everyone else seemed to be doubling in size overnight,
while simultaneously acquiring an Adam's apple like a half-swallowed rock...

**parse any sentence* – describe the parts of a sentence

Text 2

*This is an abridged extract from the novel *The Prime of Miss Jean Brodie*, by Muriel Spark, published in 1961.*

Miss Brodie is a teacher at a girls' school. Miss Mackay is the headmistress. The extract takes place at the beginning of the school year. Miss Brodie has recently returned from a holiday in Italy.

'Good morning, sit down, girls,' said the headmistress who had entered in a hurry, leaving the door wide open.

Miss Brodie passed behind her with her head up, up, and shut the door with the utmost meaning.

- 5 'I have only just looked in,' said Miss Mackay, 'and I have to be off. Well, girls, this is the first day of the new session. Are we downhearted? No. You girls must work hard this year at every subject and pass your qualifying examination with flying colours. Next year you will be in the Senior school, remember. I hope you've all had a nice summer holiday, you all look nice and brown. I hope in due course of time to read
10 your essays on how you spent them.'

- When she had gone Miss Brodie looked hard at the door for a long time. A girl, called Judith, giggled. Miss Brodie said to Judith, 'That will do.' She turned to the blackboard and rubbed out with her duster the long division sum she always kept on the blackboard in case of intrusions from outside during any arithmetic periods when
15 Miss Brodie should happen not to be teaching arithmetic. When she had done this she turned back to the class and said, 'Are we downhearted no, are we downhearted no. I shall be able to tell you a great deal this term. As you know, I don't believe in talking down to children, you are capable of grasping more than is generally appreciated by your elders. Qualifying examination or no qualifying examination, you
20 will have the benefit of my experiences in Italy. In Rome I saw the Colosseum where the gladiators died and the slaves were thrown to the lions. A vulgar American remarked to me, "It looks like a mighty fine quarry." They talk nasally. Mary, what does to talk nasally mean?'

Mary did not know.

- 25 'Stupid as ever,' said Miss Brodie. 'Eunice?'

'Through your nose,' said Eunice.

- 'Answer in a complete sentence, please,' said Miss Brodie. 'This year I think you must all start answering in complete sentences, I must try to remember this rule. Your correct answer is "To talk nasally means to talk through one's nose". The
30 American said, "It looks like a mighty fine quarry." Ah, it was there the gladiators fought. "Hail Caesar!" they cried. "These about to die salute thee!'

Miss Brodie stood in her brown dress like a gladiator with raised arm and eyes

flashing like a sword. 'Hail Caesar!' she cried again, turning radiantly to the window light, as if Caesar sat there. 'Who opened the window?' said Miss Brodie dropping her arm.

35

Nobody answered.

'Whoever has opened the window has opened it too wide,' said Miss Brodie. 'Six inches is perfectly adequate. More is vulgar. One should have an innate sense of these things. We ought to be doing history at the moment according to the time-table. Get out your history books and prop them up in your hands. I shall tell you a little more about Italy.'

40

Keep your books propped up in case we have any further intruders.' She looked disapprovingly towards the door and lifted her fine dark Roman head with dignity.

'Next year,' she said, 'you will have the specialists to teach you history and mathematics and languages, a teacher for this and a teacher for that. But in this your last year with me you will receive the fruits of my prime. They will remain with you all your days. First, however, I must mark the register for today before we forget. There are two new girls. Stand up the two new girls.'

45

They stood up with wide eyes while Miss Brodie sat down at her desk.

'You will get used to our ways.'

50

Summary of updates

Date	Version	Details
September 2020	1.2	Updated copyright acknowledgements.

Copyright Information:

James, C (1983). Clive James: Unreliable Memoirs. 11th ed. London: Picador. 84-87. Reproduced with permission from Pan Macmillan through PLS Clear.

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GCSE (9–1) English

Language

J351/02 Exploring effects and impact

Sample Question Paper

Date – Morning/Afternoon

Version 2

Time allowed: 2 hours

You must have:

- The Reading Insert



First name

Last name

Centre
number

Candidate
number

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- There are two sections: **Section A** (Reading) and **Section B** (Writing).
- **Section A:** Answer **all** questions in this section.
- **Section B:** Answer **one** question in this section.
- Write your answer to each question on the question paper.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do not write in the bar codes.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- The Reading Insert is inside this document.
- Before you attempt to write any responses to Section A, give yourself enough time to read the two texts in the Reading Insert carefully.
- This document consists of **8** pages.

Section A
Reading meaning and effects

Answer **all** the questions in Section A.

You are advised to spend **one** hour on this section.

Question 1 is about **Text 1**, *Unreliable Memoirs* by Clive James.

1 Look again at lines 1–7.

- a)** Identify **one** phrase from these lines which shows Clive James' reaction to finding Carnaby is in a different class to him.

[1]

[Insert 1 answer line]

- b)** What does this show about their relationship?

[Insert 1 answer line]

[1]

- c)** Clive James and Carnaby are in different classes.

Give **two** more examples of differences between the boys.

[Insert 2 answer lines]

[2]

Question 2 is about **Text 1**, *Unreliable Memoirs* by Clive James.

2 Look again at lines 12–21.

How does Clive James use language and structure to make his description of Mr Ryan's lesson entertaining?

You should use relevant subject terminology to support your answer.

[Insert 10 answer lines]

[6]

Question 3 is about **Text 2**, *The Prime of Miss Jean Brodie* by Muriel Spark.

3 Look again at lines 1–23.

Explore how the writer presents Miss Brodie's attitude towards Miss Mackay, the headmistress.

Support your ideas by referring to the language and structure of this section, using relevant subject terminology.

[Insert 1 page of answer lines]

[12]

Question 4 is about **Text 1**, *Unreliable Memoirs* and **Text 2**, *The Prime of Miss Jean Brodie*.

4 'In these texts school is presented as a challenging place for the pupils.'

How far do you agree with this statement?

In your answer you should:

- discuss your impressions of the pupils' various experiences at school
- explain what you find unusual about their school environment
- compare the ways the writers present the pupils' experiences of school.

Support your response with quotations from **both** texts.

[18]

[Insert 2 pages of answer lines]

Section B**Writing imaginatively and creatively**

Choose **one** of the following writing tasks.

You are advised to spend **one** hour on this section.

In this section you will be assessed on the quality of your extended response, these questions are marked with an asterisk (*). You are advised to plan and check your work carefully.

EITHER

- 5** Imagine you are writing your autobiography. Describe **your** experiences of starting a new school.

You could write about:

- the people that made the biggest impression on you
- the ways in which you behaved
- the way that you feel about those events now.

[40]*

OR

- 6** *The Outsider.*

Use this as a title for a story or a piece of personal writing.

In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore what being 'an outsider' means.

[40]*

[Insert 6 pages of answer lines]

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...day June 20XX – Morning/Afternoon

GCSE (9–1) English Language

J351/02 Exploring effects and impact

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 80



MARKING INSTRUCTIONS**PREPARATION FOR MARKING
SCORIS**

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

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

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

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 scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. There is a NR (No Response) option. Award NR (No Response):
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **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 scoris 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

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. 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		Answer	Marks	Guidance
1	a	<p>SKILLS: AO1: <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award one mark for either of the following:</p> <ul style="list-style-type: none"> • <i>“Disaster struck on the first day”</i> • <i>“In quiet desperation”</i> 	1	<p>Identify one phrase from these lines which shows Clive James’ reaction to finding Carnaby is in a different class to him.</p> <p>Accept: minor slips in copying.</p> <p>Do not accept: overly long quotations, for example copying of whole sentences, unless the correct phrase is clearly indicated.</p>
1	b	<p>SKILLS: AO1: <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award one mark for a response which identifies that Clive James and Carnaby are (close) friends / James is dependent on Carnaby (for company).</p>	1	<p>What does this show about their relationship?</p>
1	c	<p>SKILLS: AO1: <i>Identify and interpret explicit and implicit information and ideas.</i></p> <p>Award one mark for each of the following differences between Clive James and Carnaby, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • Clive James made <i>“some”</i> new friends while Carnaby made <i>“lots of”</i> new friends. • Clive James remained <i>“small”</i> while Carnaby grew <i>“a foot taller”</i> / very tall / very quickly. • Nobody <i>looked up to</i> Clive James whereas Carnaby <i>“had natural authority”</i>. 	2	<p>Clive James and Carnaby are in different classes. Give two more examples of differences between the boys.</p> <p>Accept:</p> <ul style="list-style-type: none"> • appropriately selected quotations or paraphrases of the text • comparisons which are implicit, e.g. Carnaby grew very tall unlike Clive James / and Clive James didn’t. <p>Do not accept: the following quotation on its own: <i>“Soon enough I made some friends in my own class but not in the same way as Carnaby did.”</i></p>

Question 2

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

Question 2 Guidance

Give credit for answers that link aspects of language and structure with how they are used to make the description entertaining.

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 use of sarcasm / irony in the two sentences beginning: "*He was showing us...*", where the second sentence deliberately echoes the first
- the use of hyperbole / exaggeration to describe what happened: "*the entire supply*"; "*garish flames*", and make it entertaining
- the contrast between the heroic and the prosaic: "*Greek god*" and "*bad news*" and "*what passed for a playground*" and "*a battle on the Somme*" to create humour
- the use of tricolon and sibilance: "*Shocked, scorched and gassed*" to create comic / dramatic effect in the last sentence
- the inversion of word order in the last sentence to foreground the ludicrous image of Mr Ryan and emphasise the permanence of his departure
- the use of the word "*accident*" in the second sentence to introduce the episode about to be described
- the build up to the description of the event to whet the reader's interest: "*Certainly you had to be more careful than he was*", which is ironic / sarcastic in tone
- the dramatic statement in the middle of the account to describe what happened: "*The school's entire supply of potassium was ignited at once*"
- the build-up of descriptive, comic detail to the last, dramatic sentence.

Question 3

Explore how the writer presents Miss Brodie's attitude towards Miss Mackay, the headmistress.

Support your ideas by referring to the language and structure of this section, using relevant subject terminology. (12 marks)

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

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

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

Question 3 Guidance

Give credit for answers that link aspects of language and structure with how they are used to convey Miss Brodie's attitude to Miss Mackay, 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.

Candidates may refer to some of the following points:

- the focus on Miss Mackay rather than Miss Brodie at the beginning of the section, though the reader is immediately made aware of Miss Brodie's presence and attitude
- the contrast between the use of speech to present Miss Mackay and the use of action to show Miss Brodie's attitude towards Miss Mackay: "*Miss Brodie passed behind her*"
- the repetition of "*up, up*" to show Miss Brodie's disdain for Miss Mackay and that she regards herself as superior to her
- the way Miss Brodie's closing of the door "*with the utmost meaning*" is pointedly critical of Miss Mackay
- although there is no explicit criticism of Miss Mackay by Miss Brodie, the description of her looking "*hard at the door for a long time*" emphasises her dismissive attitude
- the reference to "*intrusions*" implies that Miss Brodie sees Miss Mackay as an interloper, who has no place in her classroom
- the mimicking of Miss Mackay's exhortations to the class, "*Are we downhearted no, are we downhearted no*", shows disrespect / contempt in front of the pupils
- the criticism of what Miss Mackay has said – the implication that Miss Mackay talks down to the girls, while she, Miss Brodie, does not: "*I don't believe in talking down to children*"
- the contradiction of Miss Mackay's emphasis on the importance of the qualifying examination: "*qualifying examination or no qualifying examination*"
- the emphasis by Miss Brodie on what she has done in the holidays being of benefit to the girls rather than their writing essays about their experiences as suggested by Miss Mackay

the shift from the beginning of the section, where Miss Brodie is silent while Miss Mackay speaks, to the end, where Miss Brodie asserts control of her classroom and her girls.

Question 4

**'In these texts school is presented as a challenging place for the pupils.'
How far do you agree with this statement?**

In your answer you should:

discuss your impressions of the pupils' various experiences at school

explain what you find unusual about their school environment

compare the ways the writers present the pupils' experiences of school

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

Question 4 Guidance

This question assesses AO4 and AO3. AO4 is worth 12 marks and AO3 is worth 6 marks. The first two bullet points of the question prompt candidates to evaluate the text (AO4) and the third bullet point prompts candidates to compare the texts (AO3).

Candidates may 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 the texts present school as a challenging place. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text presents the school environment as more challenging than the other text.

Candidates may evaluate these ideas in response to AO4:

- the portrayal of teachers as eccentric, having their own individual approach, so the pupils don't learn effectively or know what is expected of them, e.g. "*aware that these experiments would be the last I would ever understand*" (Text 1) and "*Mary did not know.*" (Text 2)
- the pupils seem worried, even scared, of Miss Brodie when she asks questions: "*Nobody answered.*" (Text 2)
- the positive experience Clive James has in English with 'Jazz' Aked who teaches "*according to the curriculum*" shows it wasn't always challenging at school
- the unusual experience of being in Miss Brodie's class who teaches about her holiday in Italy rather than history is perhaps interesting for her pupils; some candidates may argue the opposite view
- the teachers' behaviour and language is unusual and challenging, shown in their speech: "*Make a Bunsen burner*"; "*Hail Caesar!*"
- the presentation of pupils in both texts as being at the mercy of whatever teachers they encounter, the sense that pupils are learning very little, which Clive James comments on explicitly, "*to ruin science for me*" and is implicit in the second text, "*you will receive the fruits of my prime*".
- the effect on the pupils in both texts: in the first there is reference to Clive James' "*morale collapsing completely*" and in the second, Mary is told she is "*stupid*" and the two new girls are bewildered by their first experience of Miss Brodie: "*They stood up with wide eyes*"

Candidates may compare these points in response to AO3:

- the contrast between the autobiographical viewpoint in the first text and the narrative viewpoint in the second to convey pupils' experience of school
- the contrast between the teachers in the first text described as not "*brilliant*" but "*conscientious*" and Miss Brodie, who seems to ignore the prescribed curriculum completely
- the similarity between the presentation of Mary Luke: "*Magnesi off oxid off ...*" and Miss Brodie: "*I shall tell you a little more about Italy*" as baffling and "*incomprehensible*" to the pupils
- the writers both use sharply observed details, using similes, e.g. "*like an ancient Greek god*"; "*like a gladiator*" to create a darkly humorous impression of how the pupils see the teachers in both texts.

Question 5

Imagine you are writing your autobiography. Describe your experiences of starting a new school.

You could write about:

- the people that made the biggest impression on you
- the ways in which you behaved
- the way that you feel about those events now. (40 marks)

OR

Question 6

The Outsider.

Use this as a title for a story or a piece of personal writing.

In your writing you should:

- choose a clear viewpoint
- describe the setting
- explore what being 'an outsider' means. (40 marks)

SKILLS:

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

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

Level 2 (5–8 marks)	<ul style="list-style-type: none"> • The form, which is mostly appropriate for purpose and audience, is generally maintained. • There is an attempt to use a tone, style and register appropriate to the task. • There is some evidence of overall structure, with some use of paragraphs and grammatical features to support coherence and cohesion. 	Level 2 (5–8 marks)	<ul style="list-style-type: none"> • A range of sentence structures is used, mostly securely, and sometimes for purpose and effect. Punctuation is generally accurate with occasional errors. • Vocabulary is appropriate and shows some evidence of being selected for deliberate effects. Spelling is generally accurate with occasional errors with common and more complex words.
Level 1 (1–4 marks)	<ul style="list-style-type: none"> • There is some attempt to use a form appropriate for purpose and audience. • There is a limited attempt to use a tone, style and register appropriate for the task. • There is some attempt to structure the response, with limited evidence of paragraphs or grammatical features to support coherence and cohesion. 	Level 1 (1–4 marks)	<ul style="list-style-type: none"> • Simple sentences are used with some attempt to use more complex structures. Some punctuation is used but there is a lack of control and consistency. • Vocabulary is straightforward and relevant with mostly accurate spelling of simple words.
0 marks	No response or no response worthy of credit.	0 marks	No response or no response worthy of credit.

Mark Scheme
Mark Scheme Assessment Objectives (AO) Grid

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

Summary of updates

Date	Version	Change
March 2019	2	We've changed the format of our mark schemes to make them easier to use whilst marking. However none of the mark scheme requirements have changed and no text has been altered between this mark scheme and version 1 of our mark scheme.