

**GCSE (9–1)**

*Teacher Guide*

# ***ENGLISH LANGUAGE***

**J351**

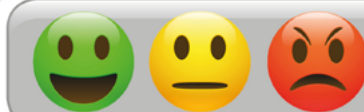
For first teaching in 2016

## **LANGUAGE AND STRUCTURE IN GCSE ENGLISH LANGUAGE J351 01 AND 02**

Version 1

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# Introduction

The guide has been produced to support teachers to understand and support candidates in developing the skills they are required to demonstrate in the Reading Sections of the two examination papers:

J351/01: Communicating Information and Ideas: Question 3

J351/02: Exploring effects and impact: Questions 2 and 3

## *How to read an unseen text: establishing an overview of shape, pattern and purpose*

The groundwork for developing a considered and well-supported response begins with thorough reading of the set text.

Texts should be read in full to establish an overview of what they are about; how they start, develop and conclude and, what happens in between. Only then is it possible to go into finer detail to examine why language and structure have been used in a particular way at a particular point for a particular effect and what judgements might be made about that.

It is essential that both passages have been read thoroughly before candidates start to look at the tasks in order to gain as deep an understanding as possible before considering them.

Students should be considering the information given in the passages, the ways they have been written and points of comparison between them. In order to do so they should:

Look carefully at the title and read steadily through to the end. Consider the closing section very carefully and go back to the title to see if they can make some links between the two.

Look back through the text and note/underline/highlight any words that are unfamiliar: use the context of the passage to work out what they (might) mean.

Take an initial view of what the passages are about, what point/s the writers want to get across and some of the ways they do so.

Read through the passage again looking at the links between the sections/paragraphs and how they relate to the title and the conclusion.

Make sure they have pondered the two passages and what there is to say about them.

Students should then look at the task: go back to the texts and locate the passages that the tasks are directing them towards.

And finally, students should go back to the relevant question and plan their answer.

Planning is whatever works best for each student, but the overwhelming evidence is that planned answers based on a thorough understanding of the text are significantly more successful than unplanned ones based on hurried, superficial reading.

# *Understanding the requirements for* **Assessment Objective 2 (AO2)**

The description of AO2 in the specification for OCR's GCSE (9–1) in English Language: Communicating information and ideas and Exploring effects and impact (<https://www.ocr.org.uk/Images/168996-specification-accredited-gcse-english-language-j351.pdf>) is as follows:

Learners are expected to demonstrate their ability to:

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

These skills are mainly assessed in Question 3 in Paper 1, and Questions 2 and 3 in Paper 2.

There is a clear hierarchy of skills here:

**Explain** is 'make clear or intelligible' or 'show how it works' - starting to analyse with appropriate supporting examples.

**Comment on** is to start to 'give a view of' what has been read and how it works in the light of the task and support what is said with reference to the text.

**Analyse** is 'examine in detail' or 'break down in order to discuss the essential elements'. Students should be aiming to make clear links between writing and its results.

# Question Level Descriptors

## Level 6

A **skilled analysis** which demonstrates...

skill: 'expertness, practiced ability, facility in an action' and 'analyse' as above. The point is that this can be taught and practiced and developed.

a **sophisticated appreciation** of how the writer goes on to...

sophisticated: 'make worldly wise, cultured or refined. Beware the overlap with sophistication: 'using sophisms or false arguments': better to think of this as a synthesis of 'polished/accomplished.' Answers in this level will show flair, commonly defined as 'we don't know what the definition is, but we know it when we see it'. In fact, it means 'the best way of achieving something'.

**achieve effects** and **influence** the reader in ways which are...

as suggested above, this is better seen the other way round: get the effects first and then consider how they have been achieved.

**consistent and detailed.**

work is all of the high quality suggested here and fully, aptly supported.

## Level 5

We lose 'skilled' and have 'perceptive' (see above) and understanding to replace 'sophisticated appreciation'. The analysis now is 'reasonably detailed and balanced' – 'reasonably' in the sense of both 'fairly well' and 'logically'.

## Level 4

A **developed explanation** which shows...

so we're into the next tier of the hierarchy; 'explain' rather than 'analyse': note the emphasis here on developed: a substantial response is required.

a **secure understanding** of how the writer...

the response may be more straightforward and workmanlike but is still doing as required with clarity and confidence

**achieves effects and influences the reader.**

as above, think of this the other way round

Candidates will **comment** on effects but the explanation...

will make some straightforward judgements about

may not be entirely **balanced**.

the work will not necessarily all be of the same quality.

## Level 3

'**Developed**' becomes '**clear**' suggesting a less full response; it is suggested that the explanation (as opposed to comment) may not be 'full'. So this would be a shorter, less convincing version of L4.

## Level 2

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A **straightforward commentary**, which shows...  
we are at the bottom of the skills hierarchy with comment 'say something about'  
**some understanding.**  
the gist of the passage has been seen  
Candidates are likely to refer **more fully to either language or structure** and...  
with something on the effects of language choices  
note some features **without explaining the effects.**  
a simple piece of device spotting: of an image, metaphor, simile, perhaps

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## Level 1

The above becomes a '**descriptive**' response with '**limited awareness**'.

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## Some *important general points*



Students need to understand the time that it is going to take them to read each text in sufficient detail. Gaining a thorough understanding and appreciation of both texts is the fundamental building block of a successful answer. Some students read more quickly than others to achieve much the same depth of comprehension. They need to work out how long they will take and stick to that time in the examination.



A strong response to these questions will be based on strong responses to Question 1 in both papers and Question 2 in Paper 1. This will lead to a strong response to Question 4 on both papers.



Students need to understand the difference in the marks per question between a mark out of six (Question 2, Paper 1) and out of 12 (Question 3, both papers). The essential difference will be in the number of lines you are asked to refer to. There will be fewer of these in Paper 2, Question 2. This means they will write less **but it does not** mean that it will be less analytical or focused. Students should have covered most if not all of the extract in an answer that will typically be 200-250 words. The word count for answers to Question 3 will be about twice that.



It is always the quality of analysis and the aptness of the support which are critical. Unsupported assertions and opinions are NOT credited with marks.

## Key to *icons used in this guide*



**Text** – A text extract, used in past OCR papers.



**Question** – Question from past OCR exam paper.



**Candidate example** – A real candidate exemplar response to question from past OCR papers.



**Examiners' feedback** – Examiners' feedback on candidate exemplar response to question from past OCR papers.

# *Classroom activities to help the understanding of the requirements for* **A02 – Language**

## A02

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



# Exercise 1

As a class look at the extract and question below. This passage is taken from the opening scene of *'The Dust That Falls From Dreams'* by Louis de Bernieres (2017).

**Text (J351/02):**

<https://www.ocr.org.uk/Images/528716-question-paper-exploring-effects-and-impact-reading-insert.pdf>



*The McCosh family is celebrating the coronation of King Edward the Seventh in 1901; their neighbours are, on one side, the Pitt family and, on the other, the Pendennis family. Both Daniel and Archie Pitt, and Ashbridge Pendennis are attracted to Rosie McCosh. Her sister Otilie is attracted to Archie. They are all in their early teens. Archie and Daniel have arrived at the party by executing a huge and dramatic leap across the garden wall. Bouncer is the McCosh family's dog.*

The children were having their own party in parallel to that of the adults. Daniel and Archie were the heroes of the hour, and so they affected a nonchalant swagger. 'I think that was marvellously brave,' said Otilie to Archie.

But Archie was hoping that Rosie might have been impressed. He watched her carefully for any sign, but saw forlornly that she was only interested in one of the American boys from the other side of the blue door. This boy was Ashbridge Pendennis, a year older than Rosie, and already showing signs of the stocky and powerful athlete that he was to become. His hair was very fair, and his eyes were the same shade as the English Channel on a winter's day. 'That was mighty fine' he said to Daniel, who was hoping for a little admiration from Rosie. 'I couldn't do that, I really don't think.' Ashbridge pronounced the word 'mighdy', and Rosie thought this very charming.

'But you're so strong,' said Rosie. 'You can even lift Bouncer.'

'Where is Bouncer?' asked Daniel. Daniel was slim, with shining black hair and blue eyes that were particularly disconcerting in bright sunlight. It was clear that one day he would be a tall man.

'We shut him in,' said Rosie. 'He makes such a fuss when there's bags of people.'

Rosie hoped that the others would all go away, because she wanted to be left alone with Ashbridge, but Archie and Daniel kept hovering near her, and Otilie just hovered by Archie.



**Question (J351/02), June 2018:**

<https://www.ocr.org.uk/Images/506465-question-paper-exploring-effects-and-impact-reading-booklet.pdf>

- How does Louis de Bernieres use language to create tensions in the relationships between the children here?

## Teaching focus

**b)** Interrogate the text above in the following way:

- The character at the centre of the scene is Rosie: her feelings and intentions are made clear: 'she was only interested in one of the American boys'. The statement is plain and totally unambiguous. Rather like her name, 'Rosie' is short for Rose, (or at any rate Rosemary) suggesting a particularly English style of beauty although perhaps also like the flower's petals, impenetrable. The development of this point is the key to the development of the tensions.
- The object of her interest is Ashbridge Pendennis. Again, the name is important. It is certainly not English and introduces his American background. His physical make up is stressed for us. He is already 'stocky and powerful': short and strong; he has fair hair and eyes, the latter are carefully presented by the use of an extended simile 'the same shade. .... on a winter's day'. He very distinctive looking (not least to Rosie).

- He is also the opposite in looks of Daniel and Archie. Daniel is also attractive in his own much more typically English (or, to be exact, Scottish) way. The writer uses another extended triplet to render this; slim/ shining black hair/ blue eyes are typical of conventional male 'good looks' although obviously unappealing to Rosie: in her case opposites attract. But whereas Ashbridge would 'become a powerful athlete' Daniel would one day 'be a tall man' This is a parallel use of the future conditional tense, which develops the contrast very effectively.
- The use of the contrast of the present tense: 'having' 'hoping' 'watched her etc. are measured against a persistent sense of what might happen in their later lives: so that the verb forms are made more complex by the addition of the future, sometimes conditional: 'was to become'; 'one day he would be' both of which serve to direct our attention to possible future events.
- The ways in which they are made to act and behave further develops the tension between them. Daniel and Archie 'affected a nonchalant swagger' they are consciously behaving out of character in an arrogant way, which is not actually part of their character. This behaviour, as with the leap over the wall, is prompted by the feelings they have for Rosie but those feelings are unrequited. Archie 'saw forlornly' that she has eyes only for Ashbridge. So, a much sadder reality lies behind the 'swagger'. Ashbridge is unselfconsciously charming to Daniel 'That was mighty fine. .... I couldn't do that. ....'. But Rosie very self- consciously rushes to his defence: 'But you're so strong. ....' publically confirming where her allegiances lie. Only ironically, then, are they dubbed 'heroes of the hour'.
- The conclusion is unresolved: although she 'hoped the others would all go away' they all, for different reasons and with different unspoken intentions 'hover'. The repetition of the verb emphasises this.
- The ways in which they speak develop the stresses and tensions further. There is just enough to clarify the girls' social class without descent into satire or exaggeration; 'I think that was marvellously brave'; 'when there's bags of people' make their social status of members of the middle classes clear. This stands in direct distinction to Ashbridge whose pronunciation is emphasised for us: '... pronounced the word 'mighdy' so as to reflect his difference and the unspoken perhaps only partly understood tension in Archie and Daniel. It was 'charming' to Rosie, unlike anything either Archie or Daniel could manage.
- Again, the simple use of an opening conjunction 'But' together with the conditional makes this clear. 'was hoping that Rosie might have been impressed'. He is not interested in the clear sense that Otilie is very impressed indeed.

## Teaching summary

Explain to the students that they have looked at a variety of ways Louis de Bernieres has used language in this scene and have clearly established what is going on here and how it is presented in terms of linguistic choices and features.

Explain to the students that they have looked at the following categories of information, they can use to break down their analysis:

- names and their importance
- physical description and contrasts
- what the first two bullet points suggest about character now and in the future
- the ways actions are described, why they are made and what they reveal
- the different ways they speak (their 'tone, style and register'); what this reveals about them and their wishes and intentions both stated and unstated
- the differences between what is plain, straightforward and unambiguous and what is much more complex lying just beneath the surface, for example what is ironic
- important specific words and terms used by the writer
- the use of suggestive foreshadowing.

## Exercise 2



As a class, read and consider/discuss the text and the question below (taken from a past paper, June, 2018, J351/02).

### Text (J351/02) June 2018:

<https://www.ocr.org.uk/Images/528716-question-paper-exploring-effects-and-impact-reading-insert.pdf>



The melon soup was now at full boil. Five steaming plates were piled with greens and meats.

"We serve now," [Grandmother] said. "Why you look like that?"

"Nothing," I said, still fuming about doing all the work when Jenny could have helped.

"Take off your nothing apron."

I obeyed. She pointed to the cloth napkins. I folded the napkins. Then picked up the chopsticks. With a pot-holder, [Grandmother] lifted the hot dish of beef and greens sprinkled with herbs, all steaming with flavours and glistening from the sesame oil. [Grandmother] clanged her ladle against the wok.

"Everyone please help!" she said, and the three ladies rushed into the kitchen, exclaiming over the delicious smells. Mrs Chong filled blue-and-white bowls with rice, and scrawny Mrs Leong and pudgy Mrs Wong, holding tea towels against the hot platters, carried the remaining pie-plate tin and porcelain dishes past [Grandmother's] surveying eyes. I counted out enough napkins for everyone and picked up the porcelain soup spoons, just as I always did at dinner time. I slapped a napkin, chopsticks, and a spoon down in front of each empty chair. Adding me to the table, there were five chairs. But there should have been six.

I caught a glimpse of Jenny Chong looking as mean as her mother. Her eyes narrowed again, daring me to stare one second longer.

[Grandmother] pushed me aside. "Watch out for the soup!"

And when the lid with the lucky red-and-gold crests was lifted off, the golden brew steamed majestically. Crystals of melon lay in a rich broth. The air smelled of crushed ginger. Everyone sighed with delight. Summer melon with chicken and sweet pork in chicken-feet stock was one of [Grandmother's] specialties.

To signal the beginning of the meal, [Grandmother] dipped her chopsticks down into the communal soup bowl and gracefully lifted away the largest pork bone. Thick tender-cooked pork slid away and fell back into the fragrant broth.



### Question (J351/02), June 2018:

<https://www.ocr.org.uk/Images/506465-question-paper-exploring-effects-and-impact-reading-booklet.pdf>

- Explore how the writer makes preparations for the meal so tense.
- Support your ideas by referring to the language and structure of this section, using relevant subject terminology.

## Teaching focus

**a)** As a class, read and discuss the following example of a successful answer to the question:



Choy shows the tension in the preparations through the use of rhetorical questions and exclamations to show the chaos in the kitchen. The fact that his grandmother uses the question 'why you look like that?' emphasises the tense situation. The use of the second person pronoun 'you' is very direct and shows his grandmother's irritation at his expression. The exclamation 'Everyone please help!' further adds to the tension. His grandmother is urging a concerted effort from everyone to help with the food. The fact she says 'please help' also conveys a sense of desperation as she is almost begging for more help in the kitchen.

Structural juxtaposition is also used to show the tension between the narrator and his grandmother. For example, 'she pointed to the cloth napkins. I folded the napkins...' Here Choy very clearly compares and contrasts the grandmother who is very clearly the figure of ultimate authority in the kitchen, and the narrator who is forced to be subservient and has to simply 'obey' her commands.

The use of imperatives further emphasises how the grandmother is a very forceful character and how she seeks to dictate to the narrator what he should be doing: 'take off your nothing apron'. Furthermore, the fact that she mimics the narrator's 'nothing' further builds the tension between the two characters.

Choy's choice of verbs adds to the sense of havoc in the meal preparations. Verbs such as 'rushed' portray a sense of urgency. Also, the fact that Choy describes 'Mrs. Chong'.... 'Mrs. Leong'.... Mrs. Wong' again shows the chaos in the kitchen because it is now crowded with different people all doing different things. The use of fairly violent verbs such as 'clanged' and 'slapped' convey the sounds of the kitchen to the reader.

The description of the grandmother in 'past Grandmother's surveying eyes' adds to the tension. Choy gives the impression that the grandmother is keeping watch and passing judgement on what they are doing. 'Surveying' has sinister and watchful connotations almost suggesting that the grandmother is ever present and always ready to pick on any mistakes.

**Level 6, 12/12 marks**

- b) Use the categories from Exercise 1 when looking at the passage by Louis de Bernieres. Discuss how these categories are represented in the above answer and what the students might add to the list.

<b>Names and their importance</b>	The candidate picks up the writer's continuous reference to the title and status, rather than the given name/s of 'Grandmother' reflect her position, status and sense of herself very clearly. The narrator, we assume, is Wayson Choy: but we don't know that.
<b>Physical description and contrasts</b>	Although there are moments of literal physical description in the excerpt from the passage the candidate chooses to mention them rather fleetingly. However, what there is opens up a deeper understanding of the grandmother and the way she is presented: 'she pointed', and 'surveying' are defined and explored very successfully. The contrast between the physical descriptions of the stewpot and the finished food are missed but they are not the most prominently relevant parts of the passage. So: good selectivity from the candidate here.
<b>What do the first two categories suggest about characters now and in the future?</b>	Although the future doesn't come into it as it does in the exemplar passage, the answer uses these pieces of description to show how the grandmother is the source of most of the tension to which the narrator responds positively if very grudgingly.
<b>The ways actions are described, why they are made and what they reveal</b>	The contrast in the passage between the evident culinary skills of the grandmother 'picked up. ... sprinkled with herbs' and the frantic atmosphere reflect the importance and status of the meal and its creator is missed here.
<b>The different ways the characters speak (their 'tone, style and register'); what this reveals about them and their wishes and intentions both stated and unstated</b>	We get a detailed consideration of the ways in which the grandmother speaks and this forms the substance of the response, quite rightly. The candidate shows possession of both task and text in developing the twin senses of the Grandmother's extreme concerns with the quality of the food she is producing and the irritated bossiness that results is clearly marked in the consideration of tone and register: not what we would expect of a typical granny. It is the quality of this analysis that confirms the level of the response.
<b>The differences between what is plain, straightforward and unambiguous and what is much more complex lying just beneath the surface, for example what is ironic</b>	The candidate starts to explore the surface detail of the preparations and sees the concerns that underlie them and the stress that they involve. The exploration of 'please help' is a particularly good example of this.
<b>Important specific words and terms used by the writer</b>	For example, the choice of the word 'napkins' and the emphasis on 'folded' which reflects a particular time, place and sense of status.

#### Students need to add:

- that the candidate has an acute sense of the ways the writer has used a variety of parts of speech and their effects to (especially) dissect the tone and register here;
- the effects of the use of rhetorical questions and what they reveal;
- the acute sense of the physical connotations of, for example 'clanged' and 'slapped'.

## Exercise 3

Explain that the students will be looking at a J351 June 2017 paper and tell them that the second passage was an extract from Dylan Thomas's account of his childhood 'A Child's Christmas in Wales'.

- a) As a class, read and consider/discuss the text and the question below.



### Text (J351/02), June 2017:

<https://www.ocr.org.uk/Images/528716-question-paper-exploring-effects-and-impact-reading-insert.pdf>

*The writer remembers his childhood, growing up in Swansea near the Mumbles Road. Here he is remembering a day spent in the snow with his friend Jim.*

It was on the afternoon of Christmas Eve, and I was in Mrs. Prothero's garden, waiting for cats, with her son, Jim. It was snowing. It was always snowing at Christmas. December in my memory is white as Lapland, although there were no reindeers. But there were cats. Patient, cold and callous, our hands wrapped in socks, we waited to snowball the cats. Sleek and long as jaguars and horrible whiskered, spitting and snarling, they would slide and sidle over the white back garden walls, and the lynx-eyed hunters, Jim and I, fur-capped and moccasined trappers from Hudson Bay, off Mumbles Road, would hurl our deadly snowballs at the green of their eyes.

The wise cats never appeared. We were so still, Eskimo-footed arctic marksmen in the muffling silence of eternal snows- eternal, ever since Wednesday- that we heard Mrs. Prothero's first cry from her igloo at the bottom of the garden. Or, if we heard it at all, it was, to us, like the far-off challenge of our enemy and prey, the neighbour's polar cat. But soon the voice grew louder. 'Fire!' cried Mrs. Prothero, and she beat the dinner gong.

And we ran down the garden, with the snowballs in our arms, towards the house; and smoke, indeed, was pouring out of the dining room, and the gong was bombilating. This was better than all the cats in Wales standing on the wall in a row. We bounded into the house, laden with snowballs, and stopped at the open door of the smoke filled room.



### Question (J351/02), June 2017:

<https://www.ocr.org.uk/Images/471080-exploring-effects-and-impact.pdf>

- Explore how the writer presents the boys' game of hunting cats.
- Support your ideas by referring to the language and structure of this section, using relevant subject terminology.

- b)** As a class, read and discuss the following example of a successful answer to the question above:



The two boys seem to love hunting cats as they were 'patient cold and callous' as they waited to snowball the cats. The tricolon clearly portrays their enjoyment as despite the cold and the wait that is clearly shown in the three adjectives, each more powerful than the previous one, they are still waiting and having fun.

The oxymoron of 'deadly snowballs' shows that it was a game of incredible fun but with little danger, as snowballs are harmless, not a deadly weapon. However, this contrast does show just how engrossed the boys became in their game. Furthermore, Thomas describes the boys' actions with language that has connotations of a cat's movements. The 'lynx eyed hunters' and 'bound(ing)' of the boys is language commonly used to describe cats, so as it describes the boys it shows how much the boys got into the game and it was clearly one of the best times of their childhood.

The vivid, exaggerated description of the cats foregrounds the imagination of the boys, and how much they got carried away when playing the game of hunting cats. The cats are described as 'sleek and long as jaguars' but this hyperbolic simile, although obviously an exaggeration, emphasizes the creativeness of the boys. The two present participles of 'spitting' and 'snarling' are made even more powerful by the sibilance of the two words portrays a ferocious and dangerous cat such as a jaguar, not the neighbor's cat presenting the game as one of enormous fun for the boys. Also the similarity between 'slide' and 'sidle' with yet more sibilance (the one is an anagram of the other), presents the stealth of the cats and the difficulty of being able to hit them with snowballs. As a result, lines 5 & 6 show that in the boys' eyes, this was a very difficult game to play.

The final sentence of the first paragraph is a compound sentence, with lots of commas, making it a very long sentence. This shows how easily the boys got engrossed and represents the fun time they had playing the game. Also the simple phrases like 'off the Mumbles Road' and 'eternal, ever since Wednesday' are just after exaggerated descriptions and this juxtaposition shows the reader that the boys are just in a garden in Swansea, as the structure shows the boys' imagination.

The extract is in the present tense, which makes the whole game more vivid and the reader feels as though they are watching the game happen. This portrays the game to be extremely fun and engaging as a way of entertaining yourself in winter.

**Level 6, 11/12 marks**



- c) Using again the categories from Exercises 1 and 2 discuss how these categories are represented in the above answer and what the students might add to the list.

<b>Names and their importance</b>	The candidate repeats the label 'boys' five times over. We know that their names are Dylan and Jim but like the grandmother in the previous passage whose name is never mentioned their status: little boys with who are 'children' with 'imaginations' has been clearly understood and is given due prominence. This was the key to understanding the point of the passage.
<b>Physical description and contrasts</b>	The initial scene is set very clearly and emphatically: we are in a specific time and place. A particular garden, at a particular and special moment in time and it was snowing, which 'it always did at Christmas.' These physical details and the later ones; 'garden wall'; 'dinner gong' etc. are important frames for the wild imagination of the two little boys. The candidate has seen all this but allows it to inform the answer as it develops: 'snowballs are harmless'; 'incredible fun with little danger': they are in a walled suburban garden.
<b>What do the first two categories suggest about characters now and in the future?</b>	It is clearly suggested that they are little boys with their powerful childhood imaginations still virtually intact. There is a particularly insightful statement here that the 'boys actions are described in language that has connotations of a cat's movement' to stress their extreme youth. Ironically, they later 'bound' into the burning house and save it from destruction. They imagine themselves as the cats.
<b>The ways actions are described, why they are made and what they reveal</b>	The point continues from the previous one: the candidate has grasped the essential point and now goes on to link some of what Dylan tells us to develop the childhood imagination theme. The spitting and snarling 'cats are seen as exaggerations and the comments on 'sleek and long as jaguars' reflect both the ephemerality and intensity of the moment. The candidate hardly needs to remind us that the 'wise cats never appear'.
<b>The different ways the characters speak (their 'tone, style and register'); what this reveals about them and their wishes and intentions both stated and unstated</b>	As noted above, there is much to say here under the heading of structure in terms of the candidate's analysis of the narrative voice. Unfortunately, s/he misses the interposition of Mrs. Prothero's first cry (which brings them back to reality) and the second of 'Fire!' which prompts them to run down the garden. This exciting reality consigns the imagined cats to oblivion.
<b>The differences between what is plain, straightforward and unambiguous and what is much more complex lying just beneath the surface, for example what is ironic</b>	As noted above the contrasts between the solid, familiar physical details contrast with the flights of imagination the candidate analyses so skillfully. Although the candidate misses this it is what changes their afternoon's fun and presents a reality, which trumps even these extreme moments of imagination. There is an ironic reversal in the extreme youth and naivety of the boys and the heroic status Dylan awards them.
<b>Important specific words and terms used by the writer</b>	The references to a range of wild animals: reindeer, jaguars, lynxes, polar cats; as well as a variety of exotic roles: hunters, trappers, marksmen suggests that the narrator is well read but very confused about what goes on in which parts of the world: a clever little boy.



**Students need to add:**

- that the candidate has an acute sense of the ways the writer has used a variety of parts of speech and their effects to (especially) dissect the tone and register here;
- the effects of the use of rhetorical questions and what they reveal;
- the acute sense of the physical connotations of, for example ‘clanged’ and ‘slapped’ and here ‘spitting’ and ‘snarling’.



**d)** As a class, read and consider this examiner feedback on the above exemplar response:

*Although the quality of almost all of this is very high indeed the final paragraph is in error: the tense arrangements are far more complex and mainly in the past. Whereas the previous answer was consciously selective here the candidate misses some of the second paragraph and the entire third paragraph. Nonetheless the response quite clearly shows a ‘perceptive understanding’. Although we are concerned with language in this section this response has much to commend analysis of structure and use of subject terminology: so, one to come back to later.*

# *Classroom activities to help the understanding of the requirements for* **AO2 – Structure**

## AO2

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

## Exercise 4

a) Ask the students to read the below examiners' guidance:

### Important introductory points

Many candidates confuse structure with sentence length.

Structure is any aspect or feature that is at or above sentence level. That means that the overall shape of a passage, its opening, closure, linking and development all need consideration in terms of impact and effects.

Candidates often lose many marks when, in their analysis, they use the terms "long" and "short" to describe the nature of the sentence, without definition and often without reference. The terms "long" and "short" should not be used.

Instead the terms "simple", "compound" and "complex" should be used to distinguish sentences and their effects with grammatical accuracy. This is also a good way to demonstrate an active use of relevant subject terminology.

**Simple sentence:** one independent clause, which contains a subject and a verb. It must express a complete thought.

*"I like doughnuts."*

*"Annabelle played with her dolls."*

**Compound sentence:** two or more independent clauses joined by a conjunction (a 'joining' word).

*"Annabelle played with her dolls and Alex played with his train set."*

*"Amanda likes chocolate biscuits but I like doughnuts."*

Coordinating conjunctions: and, but, or, nor, for, yet, so

**Complex sentence:** one independent clause together with one or more dependent clauses. Dependent clauses contain a subject and a verb but do not express a complete thought on their own and need the independent ('main') clause to make complete sense.

*"Amanda ate all the chocolate biscuits which she bought last Saturday."*

*"We missed the train because we were late after we had missed the bus."*

Subordinating conjunctions: after, although, as, because, before, how, if, once, since, than, that, though, till, until, when, where, whether, while.

Relative pronouns (do the same job of subordination): that, which, who, whom, whose.

## Teaching focus

- b)** Ask the students to read the passage and accompanying question below.

This passage is from Kate Atkinson's novel 'A God in Ruins' (2015). It describes the crew of a second-world war Halifax bomber escaping when the plane catches fire over Germany in 1944. Edward 'Teddy' Todd is the pilot and captain of the crew. *F-Fox* is the name of the aircraft. *Flak* is the name for the bullets that are being fired at them from the ground. *Coned* describes the effects of the enemy searchlights tracking their path.

Their luck finally ran out. They never reached the target. Teddy wasn't sure they would ever have found it anyway. Many didn't, he learned later.

It happened very quickly. One minute they were in the dark void of the sky, no sign of the bomber stream any more, and the next they were coned and were being hit by flak -- huge, hollow bangs as if the fuselage was being battered by a sledgehammer. [...] Dazzled and blinded by the searchlights, all Teddy could do was fling the aircraft into another dive. He could feel poor F-Fox protesting, he had already tested her beyond her limits and he was expecting her to break up any second. He suspected that he, too, had been tested beyond his limits but suddenly they were out of the awful light and back into the welcome dark.

The port wing was on fire and they were rapidly losing height. Teddy knew instinctively that there was going to be no soft landing this time[...]. F-Fox was going to her death. He gave the order to abandon the aircraft. [...]

Flames had begun to lick the inside of the fuselage. They had come out of the dive but were still losing height. Teddy was expecting F-Fox to explode at any moment. There was no word from the bomb-aimer or the rear-gunner. [...]

He was fighting F-Fox now, trying to keep her flying straight and level. Clifford appeared by his side and said the fire had prevented him from getting to the rear-gunner and Teddy told him to jump. He disappeared through the hatch.

It was all a blur after that, there was a curtain of flames behind him, he could feel them beginning to scorch his seat. The intercom was no longer working but he carried on wrestling with F-Fox to give the rear-gunner a last-ditch chance to get out. The captain was always the last to escape.

And then, when he thought he was resigned to death -- quite accepting of it -- the instinct for life kicked in and the jaws of death were forced open. He found himself tearing off the twin umbilicals of oxygen and intercom and flinging himself out of the seat and was more or less sucked from F-Fox's belly through the escape hatch.

The silence of the night sky was stunning after the noise inside the aircraft. He was alone, floating in the dark[...]. The moon was shining benignly on him. Below a river ran like silver, Germany laid out like a map in the moonlight, growing closer and closer as he drifted towards it like a feathery dandelion head. [...] He would live, he realized. There would be an afterward after all.

### Question:

- How does Kate Atkinson use structure here to create effects and impact?

## Teaching focus

Support the students to interrogate the text above in the following way:

### Task 1: Looking at the whole text

- The opening sentence appears to presage disaster; 'their luck finally ran out'; but is almost immediately qualified by the final sentence of that paragraph: 'many didn't *he learned later*'. We therefore know, right from the outset, that Teddy survives.
- What might therefore have developed into a straightforward nail biting will he/won't he survive is given greater scope for a more clearly convincing documentary account of the experience, but still a very exciting one.
- The writer is sharing with the reader her own omniscience. Both writer and reader know what Teddy doesn't in this moment, thereby heightening the tension and empathy we feel for him and his crew.
- The concluding sentence: 'there would be an afterward after all' becomes one that we have correctly anticipated, despite rather than because of, the horrors of the burning aircraft.
- 'He would live, he realised' becomes the consummation of the struggle between life and death, light and dark, positive and negative which underpin this deceptively straightforward account of the events.

### Task 2: Substructure: paragraphs

- Paragraphs 1 and 7 and 8 record the positives: the reassurance to the reader that Teddy survives; 'the instinct for life kicking in' and 'he would live he realised'. They give confirmation that he will survive.
- The middle of these, paragraph 7, is the turning point. We will look at the critical structure of the sentences later but note here that they are both complex but each balances the other out: 'he thought' changes to 'instinct... kicked in' and finally things are completely out of his conscious control: 'was more or less sucked'. Notwithstanding the complexity of the sentences they are marshaled by a taut, short tightly controlled paragraph. It is the contrast that creates the liberating effect.
- By contrast paragraphs 2-6 chart the progress towards oblivion, death and destruction. Again, the writer works by giving a series of contrasts, which challenge our sense experiences in the way Teddy's sense experiences are challenged. The volley of a very direct simple sentence; 'it happened very quickly' intensifies our concentration and is followed by a clearly balanced contrast of opposites: 'one minute... the next'. The contrasts then become a parallel of two separate sentences where the emphasis is on the second segment: 'he had already tested her'... had been tested. The final sentence confirms that reversal of sense experience as a result: 'out of the awful light and into the welcome dark'. Such is the hell of war.
- Paragraphs 3-6 are very consistent in the shape and structure, charting features of the plane's final demise. They contain three or four sentences which move from the straightforward and simple/ compound to the much more complex, therefore mirroring, as it were enacting the
- increasing drama of this life or death struggle.
- They also reflect Teddy's mindset as events develop. He remains cool and calm and in authority as long as that is possible but when it is impossible instinct: much less easy to define and control, takes over. His final thought, then, marks his heroism: 'the captain was always the last to escape'.

**Task 3:** Substructure: sentences

- As we have already noted the writer clearly works by using contrasted simple, compound and complex sentences (**NOT** long and short sentences) In paragraph one they are all simple but the rhetorical inversion of the final sentence creates a particular and significant emphasis noted in section (1) above: 'he learned later' is made the conclusion.
- In paragraph three the four sentences are arranged in paralleled pairs as one logical consequence follows another. Their clarity and simplicity are in inverse proportion to the magnitude of what they describe.
- By contrast paragraph five starts by developing the reversal of norms here: 'he was fighting *F Fox* now,' The central sentence simply charts four moments of the final descent and the last one is bald and final.
- Paragraph six is completely contained inside the burning fuselage; a contrast to the previous perspective, as things finally fall apart. Despite imminent destruction the balance and control of the first two of the three sentences reflect Teddy's persistence and heroism.
- Whereas paragraph seven breaks the syntactical correctness that has preceded it, to mark the final clash of reason and instinct and the upturn in Teddy's fortunes: 'And then..... the instinct for life kicked in.'

**Task 4:** Two other important points

- In the overall pattern of the passage there is a repeated contrast of pronouns: this is a structural point as much as a linguistic one as it is to do with the *cumulative* effect of the continued repetition. In paragraph two, for example we have three 'theys' and four 'hes' reflecting the interdependence of the crew, their *esprit de corps* but ultimate reliance on their captain and pilot.
- The modulation of the tenses is very subtly arranged. The bulk of the passage is written in the straightforward simple past tense: 'Teddy wasn't sure'; 'It happened very quickly' and so on. But there are contrasts for effect: the (simple) present tense in paragraph six: 'he *could feel* them beginning to scorch his seat'. The immediacy of the fire-storm is emphasized. Then we take a step back from the simple past tense to what preceded that (called the past perfect). Again the breathtaking speed of events is emphasized: 'they had come out of'.... the fire had prevented him'.

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## Teaching focus summary

**Explain the following:**

There is a very great deal to extract from the way this passage has been written in terms of structure (as well as language): it would have been very much less effective if the attention to structure had not been so meticulous and intelligent. It provides a plethora of very good examples of the ways in which writers use structure to enhance their work.

It is unlikely that there will be as much as this to say about structure in passages that are set for examinations but most passages that are set will contain a range of what is there and what has been identified.

Note that most, but certainly not all of what is capable of being said about the use of structure comes in the division of overall/ paragraph/ sentences range but this doesn't necessarily include cumulative effects of particular features or the arrangements of tense amongst others.

Narrative is structure and the way the succession of events is tied together, at a particular pace and with particular effects is always something to consider when reading a passage from scratch.

## Exercise 5

- a) As a class, read and discuss the question and the text below (taken from the J351/02, June 2018 paper).

### Text (J351/02), June 2018:

<https://www.ocr.org.uk/Images/528716-question-paper-exploring-effects-and-impact-reading-insert.pdf>

I'd been hungry before, and had also known the simple, voluptuous appetite of youth when taste was never jaded. So it seemed now, that long delayed moment of consummation, as we sat round the table while the sisters fussed and quarreled by the stove and carried us at last the stew in a great earthen dish. We had brought our slabs of grey bread, our metal knives and spoons, and the plates we had were of curved polished wood. The farmer's three birds, who must have been survivors of at least two long winters, now swam brokenly in a thick soup of beans and sausage, splendidly recharged with succulence. Dona Anselm guarded the dish while her sister spooned out our portions, one squashed limb to each plate.

'Eat!' snapped Dona Anselm, and we broke our grey bread with solemn ritual under her scaring eyes.

### Question (J351/02), June 2018:

<https://www.ocr.org.uk/Images/528716-question-paper-exploring-effects-and-impact-reading-insert.pdf>

- How does Laurie Lee use language and structure to present the men's increasing pleasure at the thought of their meal?

- b) Ask students to read and discuss the following answer, which achieved full marks - 6/6.

Firstly, in terms of structure, the penultimate paragraph is an account of everything that is going on in the kitchen, which serves as a long build up of anticipation, anticipation which is then contrasted by the sudden imperative 'Eat!' This sudden exclamation, contrasting with the build up, emphasises the anticipation and demonstrates the increasing pleasure at the thought of the food.

Furthermore the penultimate paragraph is a full of complex sentences, each with many sub-clauses describing various actions, e.g. 'so it seemed.... earthen dish' the constant use of new verbs and clauses extends the sentences and builds up our suspense and anticipation for what's to come and the meal.

In terms of language, the use of Biblical analogies, such as 'solemn ritual' or 'consummation' adds an increased sense of divine importance or joy of this event, making the pleasure at the thought of the meal increase even more. In addition to this the use of alliteration in line 31 is the phrase 'squashed steamy limb' creates an effect of quickening in the sentence making it seem as though they are themselves not struggling any longer, highlighting their anticipation. Furthermore, the use of words with long vowel sounds are used to give a sense of chewing food and relishing it, such as 'voluptuous' or 'splendidly recharged'; words that sound rich to say, which serves to show their imagined pleasure at eating the meal.

Finally, the use of the phrase 'great earthen dish' has connotations of mother earth's nourishment and the fact that it is used adds to the effect that this meal is almost sacred and the fact that the word 'earth' is used adds to the grandeur of the event, highlighting their anticipation and increasing pleasure at the thought of their meal.

This full mark response is:

- 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 are deployed to enhance the response.
- Go through the following points to note:
  - the candidate has not confined himself to the one side of the answer booklet offered: this response is concise in what it delivers but needed some more space to deal with text and task in sufficient detail which it does.
  - the answer deals with structure first, exactly as recommended throughout this guide: we are then able to see the linguistic detail in the context of overall and local structures.
  - the answer stays very close to the task throughout, because the candidate inserts aspects of the question's wording as it develops
  - there is a very confident sense of sentence structures and their effects in the second paragraph
  - there is an effective sense of the tone and register of some of the language choices: what they would sound like if read aloud.
  - the candidate sees the ways in which the sacred 'religious' context of the passage is introduced and developed
  - the emphasis of the last paragraph isn't quite right although the essential point is valid: there is a 'grandeur' attaching to this apparently simple occasion made special by the contrast between it and the war the men have been fighting. It is the whole phrase 'great earthen dish' which gives the effect more than the single, detached word 'earth'.



## Exercise 6

- a) As a class, read and discuss the text and the question below (taken from the J351/01 2017 paper).

### Text (J351/01), November 2017:

<https://www.ocr.org.uk/Images/506462-question-paper-communicating-information-and-ideas-reading-booklet.pdf>

*In the passage, Army Captain Tammy Duckworth, who lost both her legs when her helicopter was shot down by a rocket propelled grenade, describes her experience of being a female soldier.*

My unit had just one other female soldier. When I was injured, she travelled with me to the hospital in Germany, even though I was unconscious, just so I was a friendly face around if I were to wake up. Sometimes it takes another woman to understand.

In my first week in hospital I was in so much pain that I found myself counting to sixty over and over again. I didn't have the strength to survive the day but I was pretty sure I could survive sixty seconds. So I counted the minutes away, one at a time.

During this time Sergeant First Class Juanita Wilson came to me in the Intensive Care Unit. She looked down at me in my bed and said, 'I know you are hurting. It will get better. Can I stand here for you?' She then took off her artificial arm and stood next to my bed for hours, day after day, as I counted.

She radiated a peace and serenity for me that kept me going. She was the only one who could do that for me, a fellow amputee, one Wounded Warrior reaching out to help another. Later she came to my room, decorated it and washed my hair.

The men had all had their heads shaved but my hair had not been washed in weeks. Sometimes it takes a member of the sisterhood to understand what another woman needs to feel better. She even used conditioner!

### Question (J351/01), November 2017:

<https://www.ocr.org.uk/Images/506461-question-paper-communicating-information-and-ideas.pdf>

- Explore how Tammy Duckworth uses language and structure to show the ways other women helped her to recover from her injuries.

b) Review the exemplar answer below, which achieved full marks (12/12):



Duckworth uses language and structure to present the ways women helped her through her injuries. The use of simple sentences at various points of the passage how other women helped her, the use of metaphors and the idea she was never alone. These suggest that without these two women Duckworth might not have survived her injuries.

Other women helped Duckworth recover from her injuries. The use of simple sentences when the sergeant spoke to her made Duckworth more hopeful as it broke the experience down into simple, separate ideas. The use of the full stops made the audience relate as the effect is to emphasise the help being given to her. For example 'I know you are hurting'. 'It will get better'.

The contrast of the complex and compound sentences with these, is to create the effect on the one hand of the help and on the other the extent of the pain she was in: for example 'I didn't have the strength..... but I was pretty sure....'

The use of the extended metaphor of the women giving her the care she had needed suggests that this may have been there from before the injuries. The metaphor being her hair which 'had not been washed in weeks' shows how she wasn't cared for a long time and when the sergeant 'washed her hair' she felt cared for again, which helped her get through her injuries. 'She then took off her artificial arm' is shocking in effect as it comes as the first clause of this complex sentence, and emphasises the nature of the help Juanita gave her. The sergeant, being an amputee, knew exactly how to help her.

The idea that Duckworth was never alone shows how other women helped her recover from her injuries as she had constant support. The use of syntactic parallelism 'later she came to my room/ decorated it/ and washed my hair' emphasises the idea that she always had someone with her through both physical and emotional injuries. Duckworth conveys the idea that 'having a friendly face around' also helped her. The suggestion of other women helping her portrays that wasn't alone and the use of the phrase 'the sisterhood' sums this up effectively.

The idea that Duckworth hasn't said 'men' may also have helped her because she felt that men couldn't have helped her with her injuries as they felt that women may have used their gender to unfair advantage. This shows that Duckworth was also injured by this view of women in the army and therefore only women could help her. 'She even used conditioner!' is an effective simple sentence which sums the experience up with some humour.



## Examiners' feedback

- 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 is deployed to enhance the response.

Go through the following points to note:

- the opening paragraph neatly engages the task and suggests an agenda. No essential need for this but as the rest of the answer shows, it keeps the candidate's response on track and focused on the task.
- paragraphs two and three aren't the most assured you will ever see but the point they make is a strong one about the complexity and extent of the pain she was in and the step by step help she was given in her recovery.
- by using and referencing the correct terms for contrasting labels for sentences and *showing their effects* the candidate gains credit for 'integrated subject terminology' which reference to 'long and short sentences' would not.
- we may want to debate the extent to which the hair washing is a metaphor but the points that are drawn from the reference are correct: it is perhaps more of a symbol of the ways in which only a woman could have helped her.
- In the second part of this paragraph the shock effect of the 'artificial arm' is well seen.
- 'syntactical parallelism' is correctly seen and supported and is another perfectly viable way of dealing with the effect of the compound sentence to which it refers.
- The focus on the importance of the collective 'the sisterhood' is a summative comment on this segment of the passage as a whole.
- the final point is correct, although it might have been expressed more fully: what precedes it are references to the earlier part of the text about the difficulties of maintaining a gender free sense of service, and therefore makes another summative point about the set passage.

# *Classroom activities to support the use of relevant **subject terminology** to enhance the candidate's answer*

## Teaching focus

As a class, read the below examiners' guidance:

Candidates must use relevant subject terminology to enhance and develop their response to the set tasks. This will make the response more penetrating, revealing and insightful.

Marks are NOT awarded for detached references to literary devices. Using literary and rhetorical devices that are misapplied and/or misunderstood can seriously limit the marks that can be awarded to a response and they should only be used for the further development of the response, never for their own sake.

With this in mind, students should not approach the examination with a 'check list' of literary features that they then attempt to spot. This invariably takes students away from the task rather than further into it.

Using only terms within the student's own vocabulary is better than using what has been misunderstood and/or wrongly identified.

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## Exercise 7

- a) Ask the students to read the following exemplar answer. This example is one level below, this time from J351/01 June 2017.



### Question 3 (J351/01, June 2017):

<https://www.ocr.org.uk/Images/469943-j351-01-communicating-information-and-ideas.pdf>

- Explore how (Jeremy) Clarkson presents his feelings about changes in the countryside since his childhood.



Clarkson presents how he does not like the changes to the rules of the countryside. He describes how the 'Country Code' has been re-written as the 'Countryside Code', which structurally shows the increase in the length of the rules along with the increase in word length. The noun phrase 'Countryside Code' creates a formal tone that emphasizes how the countryside is no longer a place to have and do what you want or 'go where you wanted'.

Clarkson presents how he does not like that since his childhood people from outside the countryside are interfering with it. He references how the 'Countryside Code' was written 'by people who have plainly never taken foot outside of the city'. The juxtaposition of the places 'countryside' and 'city' show that the countryside has lost its sense of isolation and uniqueness as it has been adopted by city folk. The use of the time phrase 'never.....' emphasises and exaggerates Clarkson's point that the countryside should not be controlled by the city as they do not know what they are doing and thus have altered the countryside for the worse since his childhood. The informal use of the word 'plainly' emphasises through an informal tone how ridiculous Clarkson sees the changes in the countryside.

Clarkson does not like how the countryside no longer offers freedom. Structurally, Clarkson uses a nostalgic tone of dreamy vocabulary of 'long hazy summers' to describe how you could 'go where you wanted' and emphasises that this was a better or even perfect time. The verb 'wanted' shows how during Clarkson's childhood the countryside was a place of adventure and focused on an individual's needs. He then breaks into a second stanza to present the importance of his objection to the countryside turning into a place of imprisonment with no freedom. He describes how now 'you're marshaled by signposts telling you where the footpath goes'. The personification of 'signposts' emphasises the powerful influence of the city and how it has taken over the countryside. The verb 'marshaled' emphasises how the walker has to obey orders and the use of 'footpath' denies you the freedom to 'go where you wanted'. In the end the countryside is 'just like a prison camp' making the climax of this section effectively hyperbolic.

**376 words**



### Examiners' feedback (Level 5 descriptor):

'An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Students' analysis of both language and structure is reasonably detailed and well balanced. Well-chosen subject terminology integrated into explanations.'

**b)** As a class, go through the following points:

- Although the prose here is less fluent than the previous example the candidate is in full control of the task and gives a consistently relevant response.
- The candidate is conscious of sticking to the task throughout: 'Clarkson presents how...'; 'Clarkson does not...'; 'Clarkson's point...' etc.
- This starts with a reference to structure and then fills in what has been said with references and analysis of linguistic detail.
- There is no penalty (or premium) for confusing 'stanza' and 'paragraph': the point is a valid one.
- The analysis of personification is well organized.
- There are two good examples of 'noun phrase' and 'time phrase' which combine comments on language and structure
- There is a keen sense of the combination of the serious and the comic in Clarkson's style: 'informal tone... just how ridiculous'.
- The use of the word 'nostalgic' is aptly chosen although might have been developed slightly more fully.
- The freedom/imprisonment contrast is given an effective airing with the link between 'footpath' and 'go where you wanted'.
- The progression of this to ludicrous hyperbole 'prison camp' is clearly noted.

## Exercise 8

Explain that in this exercise, the students will be looking at some examples of the misuse of subject terminology.

- a) This question and text are taken from November 2017. In the set passage our hero, Richard Hannay, is trying to escape from pursuers who have followed him to an abandoned mill.

**Text (J351/02, November 2017):**

<https://www.ocr.org.uk/Images/506465-question-paper-exploring-effects-and-impact-reading-booklet.pdf>

I crawled down the broken ladder, scattering dirt behind me to cover my footsteps. I did the same on the mill floor, and on the threshold where the door hung on broken hinges. Peeping out, I saw that between me and the dovecot was a piece of bare cobbled ground, where no footmarks would show. Also it was mercifully hidden by the mill buildings from any view from the house. I slipped across the space, got to the back of the dovecot and prospected a way of ascent.

That was one of the hardest jobs I ever took on. My shoulder and arm ached like hell, and I was so sick and giddy that I was always on the verge of falling. But I managed it somehow. By the use of out-jutting stones and gaps in the masonry and a tough ivy root I got to the top in the end. There was a little parapet behind which I found space to lie down.

**Question 2 (J351/02), November 2017:**

<https://www.ocr.org.uk/Images/506463-question-paper-exploring-effects-and-impact.pdf>

- How does John Buchan use language and structure to describe the difficulties of the man's escape?
- You should use relevant subject terminology to support your answer.

**Exemplar response, which achieved Level 2, 2/6 marks:**

In these lines John Buchan, the writer, uses long sentences to show how hard the escape was. The long sentences show the reader how the man is working very hard to escape. Lines 12 to 14 show a very long sentence which is an example of him trying to find a solution. These long sentences show his mind is clearly racing to find a solution to his problem. This writing technique works very well because the reader is hooked in. The writer also uses language to show the many difficulties.

The writer uses a simile to show how hard this escape was for him. 'My shoulder and arm ached like hell,' this quote is a simile because he is comparing the pain he is feeling to hell. This is a strong use of language because it really makes the reader think about how much pain he is in. The simile shows the difficulty of his arms aching. The comparison to hell shows the reader that it is hard and very painful. Hell is a very dark, scary place so to compare his pain to hell he must be suffering a lot.

**191 words**

## Teaching focus

**b)** Ask the students to read the response carefully and suggest why it got only two marks. Then ask them to work in pairs to see how many more points about language and structure and especially subject terminology they think they can find to improve it.

- This response was awarded 2 marks because in the second paragraph it correctly identifies 'simile' and works at its effects.
- It is therefore more than a 'descriptive response with limited awareness' (L1) and gets to L2: 'a straightforward commentary which shows some understanding'.
- The first paragraph, however, is not capable of reward: like many others it has the problem of circularity.
- 'Long sentences' are not defined or exemplified or referenced in any way, hence their 'effect' is ignored.
- There is no evidence to show how the reader is 'hooked in' and this merely remains an assertion.



## Exercise 9

Explain that in this exercise, the students will be looking at some examples of the misuse of subject terminology.

- a) This question and text are taken from November 2017. The passage was taken from Conan Doyle's *'The Hound of the Baskervilles'*. Here Dr. Watson and Sir Henry Baskerville are out on the moor tracking down a light that has been shining from it. They discover it is the responsibility of an escaped convict who is hiding from his pursuers.



### Text (J351/01), November 2017:

<https://www.ocr.org.uk/Images/506462-question-paper-communicating-information-and-ideas-reading-booklet.pdf>


A boulder of granite concealed our approach, and crouching behind it we gazed over it at the signal light. It was strange to see this single candle burning there in the middle of the moor, with no sign of life near it – just the one straight yellow flame and the gleam of the rock on each side of it.

'What shall we do now?' whispered Sir Henry.

'Wait here. He must be near his light. Let us see if we can get a glimpse of him.'

The words were hardly out of my mouth when we both saw him. Over the rocks, in the crevice

of which the candle burned, there was thrust out an evil yellow face, a terrible animal face, all seamed and scored with vile passions. Foul with mire, with a bristling beard and hung with matted hair, it might well have belonged to one of those old savages who dwelt in the burrows in the hillsides. The light beneath him was reflected in his small, cunning eyes, which peered fiercely to right and left through the darkness, like a crafty and savage animal who has heard the steps of the hunters.



### Question 3 (J351/01), November 2017:

<https://www.ocr.org.uk/Images/506461-question-paper-communicating-information-and-ideas.pdf>

*This is an extract from the short story 'The Hound of the Baskervilles', by Sir Arthur Conan Doyle, published in 1901. It describes how Dr Watson and Sir Henry are searching at night for an escaped and violent criminal.*

- Explore how the writer presents the discovery of the man they were hunting.
- Support your ideas by referring to the language and structure of this section, using relevant subject terminology.

**Exemplar response, which achieved Level 2, 3/12 marks:**

The writer uses a simile to describe the criminal's eyes when they found him. They described them 'like a crafty and savage animal'. Thus presents the man as dangerous but may also win someone round by being 'crafty'.

He also uses an adjective to describe the eyes of the man as 'fiercely'. Yet again this shows danger but it may also be a sense of revenge building up. It can also be anger that is in his eyes.

The writer uses an analog between the two searching for the criminal. By showing part of the conversation it makes the experience seem more realistic. This conversation indicates that the two men might not know what to do once the criminal is found as Sir Henry whispered 'what shall we do now?' A question can mean un surety.

## Teaching focus

**b)** Ask students to explain how they think this response got its 2 marks. Then ask them to explain how many more relevant points about language and structure and the use of relevant subject terminology they can add.

- This is a L2 response - 'A straightforward commentary which shows some understanding....' again, because a simile has been correctly identified and 'presents the man as dangerous' is correct.
- But the second part of that sentence 'may also win someone round' is an assertion and actually a misread of the passage as a whole.
- The term 'adjective' is misapplied to the adverb 'fiercely' thus denying and reward and again 'revenge building up' is an assertion.
- The response struggles with the term 'analog' (sic: correct spelling 'analogue'), noun derived from 'analogous' 'partially similar or parallel to'. This was all better avoided.
- There is no evidence or commentary to support the assertion that the 'conversation makes the experience seem more realistic' and 'unsurety' is confused.

# Relevant subject terminology

This is a list of relevant subject terminology which has been used successfully in this specification.

This is **NOT** exclusive: merely a useful range of terms to aid in the preparation of relevant answers.

**NEVER** use a term where you are unsure of its meaning or relevant application.

**alliteration** is derived from Latin's "*Latira*". It means "letters of alphabet". It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series. Owen: 'the stuttering rifles' rapid rattle'

**analyse** is 'examine in detail': 'break down in order to bring out the essential elements and/or structure'. Here both, of course. In OFQUAL's words 'make linkages between writing and its results that are complex and detailed.'

**antithesis**: opposition; contrast: the antithesis of right and wrong; the direct opposite (usually followed by of or to): her behaviour was the very antithesis of cowardly; the placing of a sentence or one of its parts against another to which it is opposed form a balanced contrast of ideas, as in "Give me liberty or give me death."

**appropriate**: suitable, relevant, usually to do with making the right supporting references to text to justify what is said.

**apt**: as for appropriate

**assonance**: takes place when two or more words close to one another repeat the same vowel sound but start with different consonant sounds.

**assured**: confident, convinced

**balanced**: both sides of a question/ issue/ statement have been considered in something approaching equal measure: often found in comments on 'compare and contrast' or 'how far' tasks.

**bathos**: a ludicrous descent from the exalted or lofty to the commonplace; anticlimax.

**waugh**: 'Sword of Honour' sergeant to senior officer: 'quite frankly sir its time you shut your bloody trap'. Insincere pathos (qv); sentimentality; mawkishness, triteness or triviality in style.

**characterisation**: the ways in which different people, places and things are described and developed

**clarify**: make or become clearer to see or easier to understand

**climax**: event or point of greatest intensity or interest

**closure**: closing, ending: refers to the ways writers deal with the final moments of their texts.

**comment**: describe and make some straightforward judgements about: 'give a view of' what has been read and how it works in the light of the task and, critically, *support what is said with reference to the text*. in its simplest form: 'say something about'

**conceptual** ideas that can be read between the lines, infer what is implied (as above) a concept is defined as a 'generalisation or abstraction from experience based on or relating to ideas'. And ideas are 'plans or schemes formed by thinking'.

**connections** between: 'adduce similarities'

**considered**: refers to a text or response to a text: 'contemplate mentally, esp. in order to reach a conclusion'; 'look attentively at; examine the merits of'.

**consistent**: 'compatible, in harmony with'

**context**: both in its generally understood sense: 'parts that precede and follow a word or passage and fix its precise meaning' (OED) in other words its place in the scheme of things: AND in the sense it has come to have in literary rubrics, 'circumstances'. As described here by 'social, cultural, historical'.

**conveyed:** ‘communicated’ (OED)

**critical:** or in this context the work of a **critic:** ‘censure, review, judge... merit’ The suggestion is that students may find things to criticise as poor/inadequate/could have been better done, as well as praise as merit worthy (‘good’ in more common parlance). Essential, therefore to see that these judgements are substantiated.

**culture:** less ‘refined understanding of the arts’ than ‘way of life’ in this context.

**detachment:** This is a challenging requirement: it suggests both engagement and involvement but also taking an overview from a *critical distance* as well as textual references that are apt, convincing and persuasive. *Personal opinions that are unconsidered and unsupported are not judgements.*

**detailed:** work is all of the high quality suggested here and fully, aptly supported. Well differentiated, penetrating.

**developed:** (of a response, essay, text) continued, followed up, expanded.

**discourse markers:** A discourse marker is a word or phrase that is relatively syntax-independent and does not change the meaning of the sentence, and is somewhat empty. Examples of discourse markers include the particles “oh”, “well”, “now”, “then”, “you know”, and “I mean”, and the discourse connectives “so”, “because”, “and”, “but”, and “or”

**discuss:** offer a considered and balanced response that includes a range of arguments factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.

**dissonance:** inharmonious or harsh sound; discord; cacophony. Blake, ‘The ‘Garden of Love’

*And Priests in black gowns, were walking their rounds,  
And binding with briars, my joys and desires.*

**echo:** repetition of sound; close imitation, reinforce, support, imitate

**emotive:** arousing feeling, exciting emotion (possibly at the expense of/ instead of taking a logical route, response)

**emphasise:** to highlight, draw attention to, see special importance or prominence in a particular aspect of a text

**empathy:** power of identifying oneself with the thoughts and feelings of another

**enigmatic;** puzzling, riddling, ambiguous. a paradox

**establish:** set up, argue successfully

**evidence:** both openly stated factual information and what is implied. What a passage says about someone or something and how it is said.

**explain** is ‘make clear or intelligible/ give meaning of/ make known in detail’: or slightly more mundanely ‘show how it works’: *starting* to analyse with apt supporting examples

**explicit:** openly, expressly stated, stated in detail, reading along the lines

**explore:** ‘travel extensively in order to learn or discover’; ‘inquire into’. The ‘travel’ of course, is metaphorical here: we often speak of reading as a ‘voyage of discovery’. It is the candidate’s response to this voyage through the texts supported by relevant detail that is wanted in comparative format. The strong suggestion is that students can see more than one (or two) ideas and perspectives.

**form:** the shape and arrangement of parts, usually but not necessarily of a poem, e.g. sonnet, ode, epic etc. See ‘structure’.

**genre:** specific type/ kind of literature: gothic novel, fantasy adventure, science fiction story etc.

- grammar, grammatical:** the rules governing the relations between words; according to the rules of grammar
- hierarchy of skills:** the declension of what is required for each band as stated in the band descriptors for each task.
- hyperbole:** obvious and intentional exaggeration; extravagant statement or figure of speech not intended to be taken literally, as “to wait an eternity.”
- identify:** retrieve data or facts: show what is explicit and/or implicit as directed by the task
- imbalanced** more on one text/ issue/ idea etc. than another.
- impact:** (noun) force, strong effect or influence
- influence:** (verb) have a strong effect on; capacity to be a compelling force on opinions...
- integrated** ‘combine into a whole’ another version of ‘synthesise’.
- intentions:** the aims and objectives: of a writer or a candidate in a response to a task
- interpret:** read between the lines and make simple inferences, explain what is happening; show what is implied; explain, bring out the meaning of: ‘infer’.
- interpretation:** as a noun of the above
- interwoven** comparison again, the emphasis on a detailed account of the texts which effectively compares and contrasts throughout; intimately blended.
- irony:** dissimulation, sarcasm, understatement, the use of words to convey a meaning that is the opposite of its literal meaning: the irony of her reply, “How nice!” when I said I had to work all weekend.
- A technique of indicating, as through character or plot development, an intention or attitude opposite to that which is actually or ostensibly stated.
- (Especially in contemporary writing) a manner of organizing a work so as to give full expression to contradictory or complementary impulses, attitudes, etc., especially as a means of indicating detachment from a subject, theme, or emotion.
- knowledge:** what is known, range of information
- link/s:** the ways different segments of a text are connected, joined together
- litotes:** A deliberate understatement for effect; the opposite of hyperbole. For example, a good idea may be described as “not half bad,” or a difficult task considered “no small feat.”
- meter:** the rhythmical pattern of stressed and unstressed syllables in verse.
- metonymy** A figure of speech in which a related term is substituted for the word itself. Often the substitution is based on a material, causal, or conceptual relation between things. For example, the British monarchy is often referred to as ‘the Crown’. In the phrase “lend me your ears,” “ears” is substituted for “attention.” “O, for a draught of vintage!” exclaims the speaker in John Keats’s “Ode to Nightingale,” with “vintage” understood to mean “wine.”
- mnenomics:** (‘aforest’ for instance), which can often lead to a distorted or partial view of task and text.
- parenthesis:** word or clause in a sentence inserted as an explanation or an afterthought or rider which is grammatically complete without it and is usually marked off by brackets, dashes or commas. Not to be overused for effect in writing.

**pathetic fallacy:** The assignment of human feelings to inanimate objects, as coined by the Victorian literary critic John Ruskin. For him, a poet's tendency to project his or her emotions outward onto the workings of the natural world was a kind of false vision. Today the term is used more neutrally, and the phenomenon is usually accepted as an integral part of the poet's craft. It is related to personification and anthropomorphism, but emphasizes the relationship between the poet's emotional state and what he or she sees in the object or objects.

**pathos:** writing (or any use of language) that arouses pity or sadness

**persona:** literally, an actor's mask: in this context, taking the role, place, personality of: not being simply one's self.

**perspectives:** The word comes from the Latin *perspicio-spect*: 'look at' and although there is a detailed technical definition to do with drawing multidimensional objects on a plane surface (which might have some residual metaphorical sense of writers' approaches to their craft) what is meant here is the writer's viewpoint, or way of looking at the material s/he is using. It is about the relationship between the writer, the material and their craft.

**phrase:** group of words forming a conceptual unit equivalent to a noun, adjective or adverb but not forming a complete sentence.

**register:** one of the many styles or varieties of language determined by such factors as social occasion, purpose, and audience. Also called *stylistic variation*.

More generally, *register* is used to indicate degrees of formality in language use. The different registers or language styles that we use are sometimes called *codes*.

**reinforce:** make stronger: often used with impact and effect

**reorganise:** specifically, in English Language AOs 1/1 and 1/2 select from and re-shape what has been read to conform with the requirements of the set task

**repertoire:** range of regularly used techniques, styles

**repetition**, as a rhetorical device, it could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text. Repetition is not distinguished solely as a figure of speech but more as a rhetorical device.

**response:** the written (or spoken) answer to a specific question or task

**rhetoric:** (in writing or speech) the undue use of exaggeration or display; bombast.

the art or science of all specialized literary uses of language in prose or verse, including the figures of speech.

the study of the effective use of language.

the ability to use language effectively.

the art of making persuasive speeches; oratory.

(in classical oratory) the art of influencing the thought and conduct of an audience.

**rhetorical question:** a question to which the answer is already known; which is asked for a particular effect

**rhyme:** identity in sound of some part, especially the end, of words or lines of verse.

a word agreeing with another in terminal sound: Find is a *rhyme* for mind and womankind;

verse or poetry having correspondence in the terminal sounds of the lines.

a poem or piece of verse having such correspondence.

**rule of three / tricolon:** clustering a repetition of the same concept, idea, statement, vocabulary in a set of three for effect. Do not over use in writing or 'spot' incorrectly in writing.

**sarcasm:** a form of irony, usually crude; remarks that mean the opposite of what they say, made to criticize someone or something in a way that is amusing to others but annoying and offensive to the person criticised

**select:** choose (usually what is apt, relevant enlightening) detail from texts, a range of vocabulary to show understanding and flair in both reading and writing

**sentence lengths:** are denominated by the number of words, phrases, clauses and complexity they contain: can be used for dramatic effect in writing. Again, do not over spot or over lift when discussing a text.

**setting:** the place, time, class, context etc. in which a piece of writing takes place.

**simile:** an expression including the words 'like' or 'as' to compare one thing with another

**straightforward:** without much subtlety or sophistication but sensible, workmanlike and relevant.

**structure:** the shape, sequence and linking of a piece of writing (as opposed to 'form' of a poem).

Critically, in OFQUAL's words 'it is very difficult to make absolute distinctions between language and structure- though the former may be more about words and phrases; the latter more about sentences, punctuation and paragraphs. OCR would add that the latter is often less well represented than the former and should include opening.

**summation:** concluding summing up, bringing to a closure

**surface features:** what is literally given in a piece of text without the need for inference or suggestion or reading between the lines.

**sustain/ed:** thoroughly developed with detail and consistency; 'keep up'

**symbol:** anything (but in this case a word or phrase) used to represent something else, for example 'Queen Victoria was the symbol of the British Empire.'

**synecdoche:** a word or phrase in which a part of something is used to refer to the whole of it, e.g. 'a pair of hands' for a worker; 'the law' for a police officer.

**synthesise** appropriate ideas and evidence from both texts... combine elements into a whole' or, as above 'locate and reorganize'.

**terminology:** the subject of this glossary: special words or expressions used in relation (here to literary understanding and commentary) a particular subject.

**themes:** main ideas concepts and concerns

**tone:** quality, sound of voice that expresses the speaker's feelings to either or both what and who is being addressed; mood of something. A key element in responding to texts.

**transactional:** vending information about

**understanding:** here a sense of 'how' a passage works/ will work rather than 'knowledge': what it says or is going to say.

**valid:** acceptable because based on what is true and/or reasonable (and 'validity'; 'validate')

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