

**GCSE**

**Examiners' report**

# **ENGLISH LANGUAGE**

**J351**

For first teaching in 2015

**J351/02 November 2024 series**

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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions, highlight good performance and where performance could be improved. A selection of candidate responses are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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## Paper 2 series overview

### General introduction

The J351/02 GCSE (9-1) English Language Exploring effects and impacts component assesses candidates' ability to:

- read and respond to 20th century fiction texts and
- write imaginatively and creatively.

Candidates should answer the questions in the order that they are given, as each question is designed to prepare students for the next question. This includes responding to the writing, as the topics of both writing tasks draw on themes and ideas explored in the reading section, as well as encourage candidates to demonstrate structure and language techniques and devices that they will have engaged with in the reading section.

The short answer questions in Question 1 require focus on an early section of Text 1. Questions 2 and 3 draw candidates' attention to how the writers use language and structure to achieve effects. A short section of Text 1 is used for Question 2 and a longer section of Text 2 is used for Question 3. Question 4 uses both texts and requires the candidates to respond to a question in which they will demonstrate their ability to compare the writers' ideas and perspectives and how they are conveyed, as well as evaluate the texts in light of a statement that could be applied to both of them.

In the Writing Section (Questions 5 and 6), candidates are asked to choose just one of the two writing tasks. They will demonstrate their ability to write creatively and imaginatively in response to one of those tasks.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>read the texts carefully and thoughtfully</li> <li>read the questions carefully</li> <li>paid careful attention to line references in Questions 1, 2 and 3</li> <li>took an overview of the texts/sections of text they were directed to, especially in Questions 3 and 4</li> <li>noticed changes in the text in Question 3, for example the shifts in focus from outside to within the room in which Marianne is imprisoned</li> <li>selected relevant textual evidence/short quotations</li> <li>analysed the effects of language and structure in Questions 2 and 3</li> <li>referred to the complete texts in Question 4</li> <li>planned and structured their responses to Questions 5 and 6 carefully for effect: there was a clear shape with a discernible beginning, middle and end</li> <li>made effective use of sentence structures, punctuation and vocabulary in Questions 5 and 6.</li> </ul>	<ul style="list-style-type: none"> <li>did not read the texts properly</li> <li>misread the questions</li> <li>wrote about material from outside the designated lines in Questions 1, 2 and 3</li> <li>focused on language and structure features without a clear understanding or overview of the sections of text they were directed to, especially in Question 3</li> <li>asserted ideas without using clear support from the text or explanation</li> <li>made generic comments about the use of devices in Questions 2 and 3</li> <li>repeated the language of quotations in their comments</li> <li>made no comparisons in Question 4</li> <li>used only material from Questions 2, 3 and 4</li> <li>did not plan their responses to Questions 5 and 6, so that writing became a mere sequence of events</li> <li>made errors in sentence structures, tense and spelling in Questions 5 and 6</li> <li>wrote too much in Questions 5 and 6.</li> </ul>

## Section A overview

J351/02 Exploring effects and impacts uses two unseen literary prose texts, one of which may be literary non-fiction. Both texts were published in the 20<sup>th</sup> or 21<sup>st</sup> century and they are linked thematically. As this qualification is not tiered, either or both texts may be slightly edited to make sure that they are both accessible for all candidates and challenging for the most able.

For November 2024, Text 1 was an extract from Tom Wolfe's novel *The Bonfire of the Vanities* (published in 1987). The novel is set in New York. One of its main characters, Sherman, has been arrested after a driving accident in which someone was seriously injured. He is now being driven by the police away from his home and into the Bronx, depicted in the novel as a very poor part of the city. Text 2 is an extract from the novel *Heroes and Villains* by Angela Carter (published in 1969). It is set in a world which has experienced a disaster. The character Marianne has been captured by another tribe and is injured. She is being looked after by the character, Mrs Green.

### Question 1

Question 1 assesses AO1: candidates' ability to select and interpret information. It uses a very short section (in this case one paragraph) from early on in Text 1. It is designed to provide an accessible opening to the examination by helping candidates to read closely a small section of one of their texts. All candidates should be able to achieve some marks in this section.

### Questions 2 and 3

Questions 2 and 3 assess AO2: candidates' ability to comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views. Question 2 uses a short piece of text from Text 1 and Question 3 uses a longer piece of text from Text 2.

### Question 4

Question 4 assesses:

AO3: comparing writers' ideas and perspectives, as well as how these are conveyed, across two or more texts and

AO4: evaluating texts critically and supporting this with appropriate textual references.

Question 4 requires candidates to read and refer to both texts.

#### OCR support



A delivery guide for teaching how to read unseen 20<sup>th</sup> and 21<sup>st</sup> century literary texts may be found here: [Approaching Unseen 20th and 21st Century Literary Text](#).

## Question 1 (a)

1 Look at lines 5–8.

(a) Give **three** words or phrases **from these lines** that show Sherman thinks this part of the city is depressing.

1 .....

2 .....

3 .....

[3]

Most candidates were able to select three of the following to show that Sherman thought this part of the city was depressing:

(The) **rain was coming down harder**

(It was like an old and) **decrepit** (part of Providence)

(low buildings,) **grimy** (and mouldering)

(low buildings, grimy and) **mouldering**

(broad) **weary** (black streets)

(broad weary) **black** (streets)

Words in bold indicate the correct answers; words in non-bold were permissible excess.

Candidates could also offer the following phrases together on one line as one acceptable answer:

**grimy and mouldering**

**weary black**

Some candidates offered 'old' (without 'decrepit'), but this word by itself could not be seen as evidence that Sherman thought the Bronx was 'depressing'.

Very few candidates considered a wrong section of the text in this question.

## Question 1 (b)

(b) Explain how **one** of these words or phrases shows Sherman's reaction to this part of the city.

.....  
.....

[1]

Many candidates were able to choose one of their words or phrases to convey the following ideas:

'The rain was coming down harder': **even the rain is heavier in this part of the city/oppressive/on the side of the policemen/reflects his own misery**

'(old and) decrepit': **run down**

'grimy': **dirty**

'mouldering': **falling down/in need of renovation**

'weary': **jaded/tired looking**

'black': **dirty/very little light**

Some candidates could not be credited for their answers here for the following reasons:

- They did not make the word/phrase choice they were using clear
- The response was too general/not clearly linked to the language of the word/phrase (e.g. 'Sherman thought the Bronx was disgusting' would not be accepted for the mark.)
- The word 'depressing' was repeated as the only answer.

### Exemplar 1

The word "grimy" is showing that he found the city ~~is~~ very dirty and unapplying [1]

This one-sentence response meets the requirements for the mark in Question 1 (b). The candidate has clearly indicated their choice of word and responded appropriately to it.

## Question 2

## 2 Look at lines 9–16.

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

You should use relevant subject terminology to support your answer.

.....  
.....  
.....  
.....

- [6]

Question 2 assesses AO2: candidates' ability to comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

A smaller section of text is used for Question 2 than for Question 3. This is because there are 6 marks for this question (while there are 12 marks for Question 3). Candidates are given just one page in their answer booklet on which to write their response to Question 2, reflecting the expected length of their response. Candidates who write much more than a side for Question 2 often do not do themselves any favours in terms of time management and securing additional marks. A relatively small number of good analytical comments about how the writer has used language and structure in this question is sufficient for full marks.

Good responses on this session were well focused on how language and structure helped Wolfe to convey Sherman's thoughts and feelings. They also picked out and tracked changes in these thoughts and feelings. Commonly picked up on was the use of metaphor ('flood of humiliation ... swept over him') to emphasise the overwhelming nature of his mortification. A popular structural device was the tricolon ('hallucination, a nightmare, a trick of the mind') that served to emphasise Sherman's feeling of incredulity that he should be in this position. They also commented on how the pathetic fallacy of the heavy rain helped to convey his misery or feelings of oppression. A few tangled with the challenging metaphor of 'unique and sacrosanct and impenetrable crucible', with some success, often concluding that Sherman appeared 'egotistical'.

Less successful responses would often repeat the language of the text, for example 'humiliation' and 'shame': candidates should really be encouraged to find synonyms to show their understanding of their language choices.

## Using quotations

Candidates should be encouraged to find their own synonyms or meanings when explaining quotations and not simply copy the words of the quotation. The words 'humiliation' and 'shame' were often repeated in candidates' comments on Question 2.

## Question 3

3 Look at lines 6–21.

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

Support your ideas by using relevant subject terminology.

[12]

Question 3 assesses the same AO2 skills as Question 2 but uses a lengthier section of Text 2 and gives candidates rather more to think about. Again, candidates who tracked the passage carefully, picking up on and explaining Marianne's thoughts and feelings and how they were conveyed, were more likely to be successful than candidates who roamed round the text looking to identify language or structural devices and pin some sort of hopeful interpretation onto these.

Good responses were aware of changes, in this case shifts in focus between paragraphs – from what Marianne is watching outside to her own feelings/experiences within the room in which she is held captive – and therefore what can be surmised about any changes in Marianne. They picked up on the language of uncertainty in the first of the two paragraphs and how Marianne (and perhaps the reader) cannot be sure whether what she is watching is real or from some kind of supernatural world. Commonly they found the adjective describing the dogs ('miserable') to sum up the feelings of the hunting party (or how they appear to feel to Marianne). Many found the personification of the fire ('menacing') and the wind ('sighing') to reflect the oppressive and melancholy atmosphere she was experiencing. The sounds she hears (from the 'raucous cries and the neighing of the horses' to 'inhuman howling' to the 'music' to the 'wind') combine to create a quite nightmarish atmosphere by the end of the passage, as Marianne sits in what is now presumably complete darkness.

## Exemplar 2

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

Support your ideas by using relevant subject terminology.

[12]

As the day gets later, the atmosphere around Marianne changes into ~~some~~ one that is more chilling and ~~less~~ tense, which Marianne experiences from the room to which she is confined.

Carter uses certain nouns to present Marianne's captors as supernatural. The horsemen arrive as, "apparitions" that simply, "appear[ed] between the wetting trees", this could suggest Marianne feels they are ~~omnipresent not~~ <sup>(U people)</sup> human, ~~but~~ entities that ~~some~~ are ~~somewhat~~ superior and powerful - the horsemen appear out of seemingly nowhere, which could ~~suggest~~ make Marianne view them as ~~more~~ abnormal, inhuman, and ghostlike.

Carter also describes the horsemen as being "rendered [...] anonymous", this implies a unity to the horsemen, making them not individuals but a large, single entity. To Marianne This conveys a feeling that Marianne is overpowered by this group as she is unable to differentiate between members, and she is captured alone. This solidifies the fact that ~~she~~ Marianne is not part of this tribe, but a captive.

Furthermore, Marianne feels uncomfortable in the room (and even potentially the reality) that she is in. Carter conveys this in a short, simple single clause sentence at the beginning of the final paragraph, "she felt herself removed to a different planet". This bluntness of the sentence conveys a sense of fact - ~~she is~~ Marianne is not ~~actually~~ on a different planet, but this world is so different to what she is used to, that it may as well be a different planet.

There is also a sense that Marianne feels her surroundings all have malicious intent. Carter uses the ~~too~~ verb, "menaced" to describe the actions of the fire, creating not an atmosphere of warmth and comfort, but one of harshness ~~the~~ and malice.

Carter also uses auditory imagery to create a sense of the unknown as Marianne is unable to see the producers of the sounds. An ominous atmosphere is created through sound imagery such as, "raucous cries <sup>and</sup> ferocious inhuman howlings", and the uncertainty of what is outside Marianne's room creates a sense of fear. This is further reinforced in the final sentence's personification of "the wind sighing", which is, although a soft gentle-feeling sound, when confused with eerie music coming from within the house, ~~is~~ could be quite creepy.

This response is well focused on Marianne's thoughts and feelings and demonstrates how tracking the passage carefully and systematically is a sensible approach. There is some awareness of changes in the atmosphere in the overview offered at the start of the response. The first page of the response focuses on the horsemen with some perceptive analytical comments on how the language used to describe the trees ('melting') makes 'the horsemen appear out of seemingly nowhere' to Marianne. Another effective analytical comment on this page is the response to the phrase 'rendered anonymous' which 'implies a unity to the horsemen, making them not individuals but a large single entity'. The candidate then thoughtfully deduces that Marianne 'is overpowered as she is unable to differentiate' them. The second page of the response focuses on the second paragraph with evidence that Marianne 'feels uncomfortable' and how the 'bluntness' of the 'short, simple, single clause sentence' creates this impact. The candidate considers the effect of the verb 'menaced' on the atmosphere surrounding Marianne and then identifies the range of 'auditory' images at the end to consider their cumulative effect of being 'quite creepy'.

This response was judged to be perceptive, and it integrated well-chosen subject terminology. A response in Level 6 might have shown more awareness of the impact of the darkening evening on Marianne's reactions to what is around her and more awareness of her shifts in focus (from outside to within).

### OCR support



A teaching guide about writing about language and structure for Questions 2 and 3 can be found [here](#) on Teach Cambridge.

## Question 4

4 'Both texts powerfully present what it feels like to lose your freedom.'

How far do you agree with this statement?

In your answer you should:

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

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

[18]

Question 4 assesses:

AO3: comparing writers' ideas and perspectives, as well as how these are conveyed, across two or more texts and

AO4: evaluating texts critically and supporting this with appropriate textual references.

The first three questions on this examination prepare candidates for Question 4, which is worth the same number of marks as Questions 2 and 3 put together. For this reason, candidates should stop at this point and think carefully about how they will frame their response before they start writing. They might also consider any relevant material they have written in their responses to Questions 1, 2 and 3 and how it may be recast appropriately to address the question here.

That said, it is also important to be aware that the higher levels of AO4 require the candidates to demonstrate the skill of evaluation, while lower levels measure just evaluative comments. In other words, in order to score highly, some of the candidates' judgements should be based on an overview of the complete texts and not just on the sections of text considered in Questions 1, 2 and 3.

A plan for Question 4 is also key to a strong response. Five minutes spent jotting down ways in which the statement given can be agreed with or challenged makes for an organised response and probably speeds up actual writing time. It is pleasing to see that many candidates do plan (as was evident from their opening paragraphs in which they outlined the directions their essays were going to take), but not all do: some responses got rather lost, repeated themselves or even contradicted themselves, indicating that the candidates really hadn't thought out their ideas beforehand.

In this examination series, Question 4 asked candidates to consider how far both texts powerfully presented what it feels like to lose your freedom. In AO3, most candidates recognised that in Text 1, Sherman had lost his freedom through physical restraint, in handcuffs in the back of a police car, while Marianne was a prisoner to another tribe, locked in a room, and therefore that the circumstances for both, while having similarities, were really quite different. Other common points of comparison and contrast were the different impacts of Sherman suddenly finding himself restrained and Marianne's (presumed) long-term imprisonment; Sherman's focus on himself and Marianne's focus on her immediate environment, as well as how such devices as pathetic fallacy were used in both texts to convey the characters' feelings about their situations.

In AO4, it was pleasing to see many candidates looking for ways both to agree with and challenge the statement. This approach to evaluating is clearly being taught successfully in centres. As ever, the expectation of 'powerfully' here challenged the top candidates to consider the writers' craft. Middle range candidates tended to focus more on the experiences of the main characters ('Sherman felt ashamed'; 'Marianne felt confused' etc) rather than the effectiveness of the actual writing. Weaker responses tended to open by agreeing with the statement then offering some evidence to illustrate it. Many strong responses examined how loss of freedom plays strongly with the mind and causes quite overwhelming emotions and how clear and rational judgement can be impaired in such situations. There were many interesting and convincing responses here.

### Key point

When planning their responses to Question 4, candidates should heed the bullet points given. The first two bullets aid with ideas for AO4; the third bullet prompts ideas for AO3. Able candidates will understand that they do not need to structure their responses to follow the order of the bullets, but they should have an eye on them during the planning of their response to make sure that they cover the ideas suggested.

## Section B overview

Questions 5 and 6 assess candidates' ability to:

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: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Candidates are offered a choice of writing tasks. They choose either Question 5 or Question 6.

The writing tasks are designed to build on what candidates have read in Section A of the examination. It is unwise to advise candidates to do the writing task first because candidates may be able to use what they have read to inspire the content and style of their own writing.

### Question 5\*

**5\*** 'Trapped'

Use this as the title for a story.

In your writing you should:

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

[40]

This was the most popular writing choice this year.

While many candidates wrote successful stories about physical restraint, following the ideas of the reading texts, it was very pleasing to see the work of others who had thought of original or unusual approaches to 'Trapped'. The latter were often very enjoyable and refreshing to read.

Good responses often employed such techniques as setting, flashback, change of narratorial perspectives, hooking and surprise endings. Many candidates were aware of how paragraphing and sentence lengths can be used to good effect.

Weaknesses often lay in an inability to maintain tense appropriately (especially if candidates had started ambitiously in present tense); some loss of control of sentence structures when writing descriptively, and sentence punctuation.

As ever the best stories were ones that came from the candidates' real, or easily imagined, experience. The least successful were clearly derivative, based on film or video game genres. Some responses were a sequence of unrelated events.

## Exemplar 3

Message: good things can come out from being trapped [40]

Write the number of the question you have chosen to answer.

5\* Plan: Girl trying to get home<sup>fo, x mas</sup> but stuck in London

1 - Rain, sounds + smells, nerves, time slow.

2 - Checking flight, imagining home - contrast with here, light + trapped

3 - Arrive at the airport, cancelled, grim crowd.

4 - Spots ~~too~~ guy etc.

5 - Eye contact feeling of trapped

6 - Tea together

7 - Trapped + weather 8 - Leaves feels more free

HE TRAPS HIS EMOTIONS SHE IS TRAPPED IN LONDON

→ Circular end.

5\*

Rain drummed against the window, each droplet streaming down like veins on glass. Inside, she tapped her foot on the floor, feeling too big for ~~a~~ <sup>such</sup> such a small space. The city moved around her, alive with the sounds of traffic - honking, braking and the muffled growl of passing buses. Time slipped away from <sup>her</sup> measured in red traffic lights, stops and starts and passing ~~on~~ countless ~~extra~~ Christmas decorations. She felt the knot in her stomach tighten.

She was going to be late.

Her fingers moved across her phone screen again and again and again. 'SCHEDULED TO DEPART', the words stared back at her, passive and ~~indifferent~~, <sup>Indifferent</sup> mocking her impatience to leave London. She imagined home. She had not been there in so, so long. The fire is lit, her mother <sup>laughing, gently</sup> gentle ~~laughing~~ and her brother wrapping gifts. The rain blurred the lights outside into hazy smudges, making her feel trapped in some in-between place, between London and home.

Finally the car stopped at the terminal. She slipped out, heavy bag on her shoulder, footsteps muffled by the bustle of the airport. She felt a pang of relief as she hurried inside, only to be stopped short by the grim-faced crowd in front of the notice board.

Her flight - cancelled.

She blinked up at the board, 'CANCELLED' written in harsh, red lettering. Tears stung her eyes and anger simmered beneath her skin. She was going to be stuck in London again.

She scanned the crowd around her, a sea of frustration, but one face caught her eye. A person standing a few metres away, leaning against a pillar. His brow was furrowed, jaw set ~~with~~ and white knuckles where he held his suitcase. A small tremor passed through his fingers, betraying the frustration he kept trapped beneath his calm ~~surface~~. Shifting his weight, he shoe scuffed the tile slightly, a silent testament to ~~his~~ restraint. She found herself looking at him, at the way his sharp green eyes flicked across the notice board.

They met each other's gaze briefly, ~~in~~ in a quiet acknowledgement of shared frustration. Neither smiled. Neither looked away. As if they were forced together and stuck in a moment that should never have existed.

Half an hour later, they were both holding warm paper cups of tea, steam rising in lazy, thin tendrils.

They were sat at a small table facing the large panes of glass. Both still trapped in London. Still stuck at the airport. Yet neither of them was nearly as upset as ~~then~~ earlier. ~~then~~

Their conversation was quiet but steady. His words thoughtful and deliberate, weighing on each phrase and taking his time - stress no longer a worry for him. She responded kindly and quietly, careful not to break the spell cast by their time together.

Outside the storm churned on, keeping them inside. The cold, cold wind howled and whooped, raising hell. The driving sleet lashed against the tall windows, morphing the grounded planes into different shapes. ~~Although the amount of people inside the terminal increased, she no longer felt claustrophobic. All of it making her worried of being stuck in London. They watched as the planes finally ascended and the canceled flights feel so small.~~

They watched as the planes finally ascended, and her flight was finally called. Rising from her seat, less elegantly than hoped, she slung her bag on her shoulder again and walked to her gate. There was no need for her to turn back to know his gaze was heating her back. Although only now was she finally

free, he had relieved her of her trapped thoughts feelings long before and vice versa.

His phone <sup>was</sup> ~~lay~~ open on the table. She had just left. No longer ~~locked~~, with <sup>his</sup> flight details or weather alerts. But with her number saved, as if it had always been there.

They didn't expect their days to go like this. But, surprisingly, good things can come out from being trapped.

This very good response demonstrates the skills required for the top level and it illustrates the importance of a plan. A brief glance at this plan tells us that the candidate had an overview of their story before starting to write it: there would be an opening that sets the scene and atmosphere and then the stages of the narrative are numbered below that. It is also clear from the plan that the candidate is going to be very focused on the word 'trapped' and play on its meaning in different and original ways. Plans are not marked by examiners, of course, but they are so very helpful to candidates in enabling them to demonstrate their story-telling skills.

The story itself is beautifully written. Some nice descriptive touches on the first page include: 'The city moved around her, alive with the sounds of traffic - honking, braking and the muffled growl', 'Time slipped away from her, measured in red traffic lights, stops and starts and countless Christmas decorations', 'SCHEDULED TO DEPART, the words stared back at her, passive and indifferent, mocking her impatience'. There is also that effective one-sentence paragraph 'She was going to be late'.

From the bottom of the page, the narrative moves quickly and economically to the realisation at the top of page 11 (isolated for impact) that her 'flight [has been] cancelled'. The meeting with the other traveller is dealt with effectively and there is that lovely leap in time at the bottom of the second page ('Half an hour later, they were both holding warm paper cups ...') which demonstrates that the candidate knows that a good story leaves some things unsaid and to be imagined by the reader (in other words we are 'deliberately positioned').

The third side focuses on the couple's shared moments before her flight is called. Interestingly the candidate does not use direct speech here – we don't know the actual words spoken – but this adds to the subtlety of the story and our sense of how private and special this time was spent together.

The candidate shows time passing through further description of the storm outside and the character's changed reactions to being 'trapped' in the airport. Another very skilful way in which the reader is 'deliberately positioned' here is through the handling of the ending. As readers, we want to know what will happen because of this meeting, but that information is withheld from us until after the main character has left to board her plane.

This was a very well crafted, engaging and convincing narrative.

## Question 6\*

**6\*** Write about a time when you found yourself in unfamiliar surroundings.

In your writing you should:

- explain what was unfamiliar about those surroundings
- describe how the surroundings affected your senses
- explore the way you feel about those unfamiliar surroundings now.

[40]

Question 6 invites a first-person narrative and possibly an autobiographical response. Mostly this is how candidates did approach the task. Some, although, assumed a persona to write what was clearly fiction. Both approaches could and did result in engaging and convincing writing,

Frequently candidates wrote about a first day at school or college, a holiday experience or getting lost as a small child. The best responses were often both descriptive (of feelings and setting) and reflective (a lesson learned perhaps after wandering away against a parent's instruction). Less convincing were accounts that read rather like the adventures of a video game character, where one unrelated obstacle after another presented itself to be overcome by (apparently) superhuman powers.

Many of the features of Question 5 were present in Question 6 responses. There was often effective use of paragraphing and impact sentences that enhanced a piece of writing. Similarly, too, although, tenses were not well controlled and lack of attention to sentence structures (especially in description) was a common error type.

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- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

### How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find available courses for your subject under Assessment - NEA/Coursework - Online courses. Click on the blue arrow to start the course.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

### Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

- the purpose and benefits of internal assessment
- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

### How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email [support@ocr.org.uk](mailto:support@ocr.org.uk).

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**

For more information visit

-  **ocr.org.uk/qualifications/resource-finder**
-  **ocr.org.uk**
-  **facebook.com/ocrexams**
-  **twitter.com/ocrexams**
-  **instagram.com/ocrexaminations**
-  **linkedin.com/company/ocr**
-  **youtube.com/ocrexams**

## We really value your feedback

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