

## **GCSE (9-1)**

## **English Language**

Unit **J351/01**: Communication information and ideas

General Certificate of Secondary Education

## **Mark Scheme for June 2017**

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















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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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**Annotations:** Appropriate scoris annotations here

	<i>Ref No.</i>	<i>Annotation Name</i>	<i>Description</i>
	11	Tick	to indicate explanations and analytical comment
	1031	Tick?	For explanations that are not fully clear
	771	DET	AO1 Supporting detail
	741	DEV	Development of observation/argument
	1101	L	AO2 Good analysis/use of language
	621	CONT	AO3 context
	561	LNK	AO1/AO3 link or comparison
	1801	EVAL	AO4 Evaluation
	361	S	AO2 Structure
	681	Q	Relevance to question
	501	NAQ	Not relevant to question
	641	NAR	Paraphrase or lifting
	261	^	Omission/needs development/needs example
	1681	BP	Blank Page

## Subject-specific Marking Instructions

### INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

### Rubric Infringement

Candidates may infringe the rubric in the following way:

- answering two questions from Section B.

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

**ASSESSMENT OBJECTIVES**

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

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

## WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

## USING THE MARK SCHEME

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

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

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

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

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Level of Response Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

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

### INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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



Question		Answer	Marks	Guidance
1	a	<p><b>SKILLS:</b>  <b>AO1i:</b> Identify and interpret explicit and implicit information and ideas.</p> <p>Award <b>one</b> mark each for any of the following, up to a maximum of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• <i>I like to go by myself</i></li> <li>• <i>Nature is company enough for me</i></li> <li>• <i>I cannot see the worth of walking and talking at the same time</i></li> <li>• <i>I like solitude (for the sake of solitude)</i></li> </ul>	2	<p>Look again at lines 1-8. Give two quotations which show that Hazlitt likes to be alone when he is in the countryside.</p> <p><b>Accept</b> quotations provided without quotation marks.</p> <p><b>Do not accept</b> longer quotations with the correct answers embedded.</p> <p>TICK correct answers.</p>
1	b	<p><b>SKILLS:</b>  <b>AO1i:</b> Identify and interpret explicit and implicit information and ideas.</p> <p>Award <b>one</b> mark for an answer which explains in the candidate's own words why Hazlitt does not like "walking and talking at the same time"</p> <ul style="list-style-type: none"> <li>• <i>'I like solitude', e.g. He likes to be alone</i></li> <li>• <i>'I wish to vegetate', i.e. He does not want to think too hard</i></li> <li>• <i>He wants to relax</i></li> <li>• <i>'Nature is company enough for me', i.e. He wants to enjoy nature</i></li> <li>• <i>'I go out of town in order to forget the town' i.e. forget about his life in town</i></li> </ul>	1	<p>Why does Hazlitt not like "walking and talking at the same time"?</p> <p><b>The mark here is for interpretation so accept and explanation without a quotation but do not accept a quotation without an explanation.</b></p> <p><b>Accept any statement that alters the original to begin with 'he...except 'he wishes to vegetate'</b></p> <p>TICK correct answers.</p>

			<ul style="list-style-type: none"> <li>• 'I cannot see the worth (of walking and talking at the same time)', i.e. it seems pointless or has no value</li> </ul>		
1	c		<p><b>SKILLS:</b>  <b>AO1i:</b> Identify and interpret explicit and implicit information and ideas.</p> <p>Award <b>one</b> mark for an answer which explains in the candidate's own words how we can tell from his <b>behaviour</b> that Hazlitt enjoys being in the countryside</p> <ul style="list-style-type: none"> <li>• His exuberant actions – laugh, leap, sing, run</li> <li>• His playfulness – he wants to play a game</li> <li>• His expression of freedom – he can be himself again/is able to think</li> </ul>	1	<p><b>Look again at lines 9-12.</b> Hazlitt enjoys being in the countryside. Explain <b>one</b> of the ways his behaviour shows this.</p> <p><b>Accept any statement that alters the original to begin with 'he...', e.g. he laughs for joy, he sings for joy, he leaps for joy, he runs for joy.</b></p> <p><b>Do not accept 'I sing/laugh/leap/run for joy' without explanation</b></p> <p>TICK correct answers.</p>

2			<p><b>AO1ii:</b> <i>Select and synthesise evidence from different texts.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 3 (5–6 marks)</b></p> <ul style="list-style-type: none"> <li>• A detailed response which shows a secure ability to synthesise appropriate ideas and evidence from both texts, showing perceptive understanding of similarities in what Clarkson and Hazlitt like about the countryside, including conceptual ideas.</li> </ul> <p><b>Level 2 (3–4 marks)</b></p> <ul style="list-style-type: none"> <li>• A response which shows some ability to make connections between ideas and evidence from both texts, showing clear awareness of similarities in what Clarkson and Hazlitt like about the countryside. The ideas and evidence selected may not be equal across both texts.</li> </ul> <p><b>Level 1 (1–2 marks)</b></p> <ul style="list-style-type: none"> <li>• A response which shows limited ability to select and make connections between evidence from both texts, showing little awareness of similarities in what Clarkson and Hazlitt like about the countryside. The evidence selected is likely to focus on more obvious, surface features of the texts and may be imbalanced across the texts.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p>	6	<p><b>William Hazlitt and Jeremy Clarkson both go for a walk in the country. What are the similarities in the things they like about the countryside? Draw on evidence from both texts to support your answer.</b></p> <p>Give credit for answers that synthesise evidence from both texts. Higher level responses will draw together and synthesise perceptive ideas, using appropriate evidence from both texts. Lower level responses will make straightforward connections between points and use some relevant evidence.</p> <p>Give credit for the quality of the response and the skill shown in the ability to synthesise appropriate ideas and evidence. Higher level responses will draw on conceptual ideas whereas lower level responses will select and comment on more obvious features.</p> <p>LNK for connections TICK explanations which may or may not include quotations but must refer to the text in detail. Use ^ for omissions UNDERLINE vague or inaccurate comments.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• They are both seeing the countryside as an escape from something, eg <i>Hazlitt is trying to forget "the town" and Clarkson is trying to avoid playing Monopoly.</i></li> <li>• They both find the countryside attractive, eg <i>Hazlitt praises the "wild rose" as "sweet" and Clarkson describes it as "achingly beautiful".</i></li> <li>• They both like the freedom of the countryside, eg <i>Hazlitt writes of having "more elbow room and fewer encumbrances"</i></li> </ul>

					<i>and Clarkson of being able to “go where you wanted”.</i>
3			<p><b>SKILLS:</b>  <b>AO2:</b> <i>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.</i></p> <p>Where the candidate’s answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (11–12 marks)</b></p> <ul style="list-style-type: none"> <li>• A skilled analysis which demonstrates a sophisticated appreciation of how the writer has used language and structure to achieve effects and influence the reader. Candidates’ analysis of both language and structure is consistent and detailed.</li> <li>• Precisely–selected and integrated subject terminology deployed to enhance the response.</li> </ul> <p><b>Level 5 (9–10 marks)</b></p> <ul style="list-style-type: none"> <li>• An analysis which demonstrates a perceptive understanding of how the writer has used language and structure to achieve effects and influence the reader. Candidates’ analysis of both language and structure is reasonably detailed and balanced.</li> <li>• Well–chosen subject terminology integrated into explanations.</li> </ul> <p><b>Level 4 (7–8 marks)</b></p> <ul style="list-style-type: none"> <li>• A developed explanation which shows a secure understanding of how the writer has used language and structure to achieve effects and influence the reader.</li> </ul> <p>Candidates comment on the effects of both language and structure, but the explanation may not be entirely balanced. Relevant terminology should be used to develop ideas.</p> <p><b>Level 3 (5–6 marks)</b></p> <ul style="list-style-type: none"> <li>• A clear explanation which shows a general understanding of</li> </ul>	12	<p><b>Look again at lines 11-21.</b></p> <p><b>Explore how Clarkson presents his feelings about changes in the countryside since his childhood. Support your ideas by referring to the language and structure of the text, and using relevant subject terminology.</b></p> <p><b>L for identifying features of language</b>  <b>S for identifying features of structure</b>  <b>TICK for comments</b>  <b>TICK? for comments not securely made</b>  <b>UNDERLINE for inaccurate or doubtful points.</b></p> <p>Give credit for answers that link aspects of language and structure with how they are used to convey Clarkson’s thoughts and feelings about the countryside, supported by close and relevant reference to the text.</p> <p>Give credit for accurate use of relevant terminology integrated into responses, which shows a precise understanding of features and their effect in this text.</p> <p>Candidates must refer to the use of language and structure in their response. A response which does not achieve a reasonable balance between references to language and to structure cannot achieve the higher levels, as indicated in the level descriptors.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>○ <i>The adjectives “long” and “hazy” used by Clarkson to describe the “summers of (his) childhood” convey a lack of restriction: they suggest that time was not limited, while admitting his memories may have been improved by time because they are “hazy”. This word also has connotations of</i></li> </ul>

		<p>how the writer has used language and structure to achieve effects and influence the reader. Candidates refer to language and structure but may not give a full explanation of the effects of both.</p> <ul style="list-style-type: none"> <li>• Some use of relevant subject terminology to support ideas.</li> </ul> <p><b>Level 2 (3–4 marks)</b></p> <ul style="list-style-type: none"> <li>• A straightforward commentary which shows some understanding of how the writer has used language and structure to achieve effects and influence the reader.</li> </ul> <p>Candidates are likely to refer more fully to either language or structure and note some features without explaining the effects.</p> <ul style="list-style-type: none"> <li>• Some use of subject terminology, though it may not always be relevant.</li> </ul> <p><b>Level 1 (1–2 marks)</b></p> <ul style="list-style-type: none"> <li>• A descriptive response which shows limited awareness of how the writer has used language and structure to achieve effects and influence the reader.</li> <li>• Little or no use of subject terminology.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p>		<p><i>the heat, which causes a haze.</i></p> <ul style="list-style-type: none"> <li>○ <i>The three-part list “climb trees, go where you wanted and fall in stuff” suggests that there were endless possible ways of enjoying the countryside; the colloquial word “stuff” makes falling in something seem humorous.</i></li> <li>○ <i>The humorous tone and sense of boyish mischief is developed by the unlikely Country Code rule that “you must not pull faces at the sheep”.</i></li> <li>○ <i>The key structural point is the contrast, introduced by “however” on line 14. He bases this around the example of how the Country Code has been changed. Fun-loving country dwellers are contrasted with “people who have plainly never set foot outside the city”.</i></li> <li>○ <i>The paragraph ends with an exaggerated simile comparing the new Countryside Code with “the instruction manual for the space shuttle”.</i></li> <li>○ <i>The fourth paragraph contains an extended metaphor (or semantic field) comparing the edicts of the Countryside Code to the rules of a “dictatorship”.</i></li> <li>○ <i>The sense of a journey is conveyed structurally in paragraph 4 by the writer starting with you being “marshalled” on to the right path, then seeing the signs “every few hundred yards” and climaxing with the slogans “Kill nothing. Only time.”</i></li> <li>○ <i>The images are conveyed structurally by repeating the verb forms “you’re marshalled” and “you’re fenced in” to continue the idea of freedom being restricted.</i></li> <li>○ <i>The use of the words “slogans” to describe “Kill nothing. Only time.” reinforces the idea that the countryside resembles a dictatorial regime.</i></li> </ul>
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4			<p><b>SKILLS:</b> Mark the response out of 12 marks (AO4) and out of 6 marks (AO3) using the two sets of level descriptors below.</p> <p><b>AO4 (12 marks)</b> Evaluate texts critically and support this with appropriate textual references. Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (11–12 marks)</b></p> <ul style="list-style-type: none"> <li>• A sustained critical evaluation demonstrating a perceptive and considered response to the statement and a full explanation of the impact of the texts on the reader.</li> <li>• Comments are supported by apt, skilfully selected and integrated textual references.</li> </ul> <p><b>Level 5 (9–10 marks)</b></p> <ul style="list-style-type: none"> <li>• An informed critical evaluation showing a thoughtful response to the statement and clear consideration of the impact of the texts on the reader.</li> <li>• Comments are supported by persuasive textual references.</li> </ul> <p><b>Level 4 (7–8 marks)</b></p> <ul style="list-style-type: none"> <li>• A response with developed evaluative comments addressing the statement and some comments about the impact on the reader.</li> <li>• Comments are supported by well-chosen textual references.</li> </ul> <p><b>Level 3 (5–6 marks)</b></p> <ul style="list-style-type: none"> <li>• A response with clear evaluative comments and some awareness of the impact on the reader.</li> <li>• Comments are supported by appropriate textual references.</li> </ul>	<p><b>12 (AO4)</b> <b>6 (AO3)</b> <b>18 (total)</b></p>	<p><b>'Both texts powerfully argue that the countryside should be a place where you can be free of rules and restrictions.'</b></p> <p><b>How far do you agree with this statement?</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• discuss the impressions of the countryside both writers convey</li> <li>• explain both writers' thoughts and feelings about being free of rules and restrictions in the countryside</li> <li>• compare how the writers present their ideas about rules and restrictions in the countryside</li> </ul> <p><b>Support your response with quotations from both texts.</b></p> <p>This question assesses AO4 and AO3. AO4 is worth 12 marks and AO3 is worth 6 marks. The first two bullet points of the question prompt candidates to evaluate the text (AO4) and the third bullet point prompts candidates to compare the texts (AO3).</p> <p>Candidates may construct their answer in response to the bullet points in combination, and/or integrate their evaluative and comparative commentary throughout; this is a valid approach which may achieve the highest levels for AO4 and AO3.</p>

		<p><b>Level 2 (3–4 marks)</b></p> <ul style="list-style-type: none"> <li>• A response with straightforward evaluative comments and a little awareness of the impact on the reader.</li> <li>• Comments are supported by some appropriate textual references.</li> </ul> <p><b>Level 1 (1–2 marks)</b></p> <ul style="list-style-type: none"> <li>• A limited description of content.</li> <li>• Comments are supported by copying or paraphrase.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p> <p><b>AO3 (6 marks)</b> <i>Compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.</i></p> <p><b>Level 6 (6 marks)</b></p> <ul style="list-style-type: none"> <li>• A detailed, interwoven comparison which explores writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 5 (5 marks)</b></p> <ul style="list-style-type: none"> <li>• A sustained comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 4 (4 marks)</b></p> <ul style="list-style-type: none"> <li>• A developed comparison of writers' ideas and perspectives and how they are conveyed.</li> </ul> <p><b>Level 3 (3 marks)</b></p> <ul style="list-style-type: none"> <li>• A clear comparison of writers' ideas and perspectives which begins to consider how they are conveyed.</li> </ul> <p><b>Level 2 (2 marks)</b></p> <ul style="list-style-type: none"> <li>• A response which identifies main points of comparison between writers' ideas and perspectives.</li> </ul>	<p>Give credit for critical evaluation of 'how far' the candidate agrees with the statement that the countryside. Accept all valid evaluations which are supported by appropriate, integrated references to both texts. For example, some candidates may consider one text to be more concerned about freedom than the other.</p> <p>Use LNK for comparisons between the texts EVAL for evaluative comments TICK for comments TICK? for comments not securely made UNDERLINE for inaccurate and ^</p> <p><b>Candidates may evaluate these ideas in response to AO4:</b></p> <p><b>Discuss the impressions of the countryside both writers convey</b></p> <ul style="list-style-type: none"> <li>• <i>In text A Hazlitt celebrates the opportunity the countryside provides to retreat from everyday responsibilities and enjoy solitude. This is conveyed through balanced sentences, e.g. "I go out of the town to forget the town." He takes pleasure in the physical features of the countryside, e.g. "the clear, blue sky and the green turf" and prefers to contemplate its beauty without thinking, e.g. "Is not this wild rose sweet without comment?"</i></li> <li>• <i>In text B Clarkson contrasts his happy childhood memories of the freedom afforded by the countryside to "climb trees, go where you wanted and fall in stuff" and shows his appreciation by describing its "rolling vastness" as "achingly beautiful". He exaggerates the effect of walking through the countryside in his description of "mud in my navel, my lips were royal blue, my face was fuchsia pink and my hair looked as if it had been through a jet engine".</i></li> </ul> <p><b>Explain both writers' thoughts and feelings about being free of rules and restrictions in the countryside</b></p>
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		<p><b>Level 1 (1 mark)</b></p> <ul style="list-style-type: none"> <li>• A response which makes simple points of comparison between writers' ideas and perspectives.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p>	<ul style="list-style-type: none"> <li>• <i>Hazlitt feels free to “vegetate” – to spend time doing things that require little effort or thought. He describes his thoughts and memories of town as “encumbrances” or restrictions which prevent him enjoying himself. He is free of the requirements of logic – “antithesis, argument and analysis” – which are presented as restricting his ability to enjoy contemplating the “wild rose” and the “daisy”. He is also aware that his freedom requires solitude as the rules of politeness suggest that abandoning others in the middle of a walk could be seen as a “breach of manners”. He argues that he needs to be free of restrictions to enjoy the countryside to the full. However, he does recognize the limits of freedom by expressing appreciation of talking about the evening meal that awaits him. His appreciation of company is reflected in the shift to the third person plural pronoun “we” in “heightens the flavor of the viands we expect”.</i></li> <li>• <i>Clarkson suggests that the original Country Code was much better because it had simpler rules that you were free to interpret. He laments the lack of freedom imposed by the revised Countryside Code by exaggerating its restrictions – “as long as the instruction manual for the space shuttle” and compares the atmosphere now created by the Countryside Code to a dictatorship – “looks like a prison camp”. He contrasts the freedom in his childhood to “go where you wanted” to being “marshalled” and “fenced in” by electric barriers. However, he thinks freedom needs to respect the privacy of, for example, the homeowner through whose front garden the allotted pathway is directed. He imagines someone knocking in the sign ‘with special vigour’, and caricatures ‘his mates from the walking club’ as an ‘urban army’. He uses two images to convey his feelings about the lack of freedom in the countryside today: the image of “a bird in a cage” and “a railway train in its tracks”. Using extended metaphors, he feels it is “marshalled” and “colonised” by the rule-makers and no longer free.</i></li> </ul> <p><b>Candidates may compare these points in response to AO3:</b></p> <p><b>Compare how the writers present their ideas about freedom</b></p>
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					<p><b>from rules and restrictions in the countryside</b></p> <ul style="list-style-type: none"> <li>• <i>Hazlitt adopts a much more positive tone to persuade his readers that walking alone in the countryside is joyful. Clarkson adopts an angrier and more sarcastic tone mixed with humour.</i></li> <li>• <i>Hazlitt writes about social restrictions such as the need to be polite when with others by making small talk whereas Clarkson is more concerned about physical restrictions like walls and fences.</i></li> <li>• <i>Both writers are argue that their freedom in the countryside is restricted by the rules and restrictions imposed by other people but Hazlitt adopts a much lighter tone than Clarkson.</i></li> <li>• <i>Both establish their motivation for going to the countryside as a search for an escape, using contrast. Hazlitt writes, “I go out of town in order to forget the town and all that is in it”, whereas Clarkson wants to escape the restrictions of family life: “the children wanted to play Monopoly so, on the basis that anything is better than that, I went for a proper post-roast Sunday afternoon stride”.</i></li> <li>• <i>The freedom of the countryside is emphasized much more in Hazlitt – “I run, I laugh, I leap, I sing for joy”. Clarkson also uses a list but conveys instead the physical effect on a man unused to walking – “I had mud in my navel, my lips were royal blue, my face was fuchsia pink and my hair looked as if it had been through a jet engine”.</i></li> <li>• <i>Hazlitt’s use of modifiers suggests a simpler pleasure in the attractions of the countryside: “the clear blue sky over my head, and the green turf beneath my feet”. Clarkson’s enjoyment of the countryside is tinged with sadness by his use of the adverb “achingly” to modify the adjective beautiful”.</i></li> </ul>
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					<ul style="list-style-type: none"> <li>• <i>Hazlitt presents his pathways as much freer than Clarkson's: "the winding road before me and a three hours' march to dinner." The word "winding" suggests a freedom that Clarkson's pathways lack and "march" may not have had such harsh connotations in the 19<sup>th</sup> century. Clarkson, on the other hand feels constrained in the country by having to use the paths that have been set by others. When he was younger, he writes, "you could go where you wanted" but now you are "marshalled by signposts" and "fenced in ... by razor wire".</i></li> <li>• <i>The obligations imposed by other people, by good manners (Hazlitt) and the Countryside Code (Clarkson), are referred to in each passage. Hazlitt keenly feels the harm done to others – "a breach of manners, a neglect of others" – whereas Clarkson happily subverts the suggestion that we should "consider others" when he writes, "Don't openly laugh at the beardy's purple cagoule. Wait until he's passed."</i></li> <li>• <i>Hazlitt is less insistent that the presence of others is a restriction and allows that discussing what he might eat that evening is "one subject on which it is pleasant to talk on a journey". Clarkson, however, ends as he began with a powerful use of imagery to assert his feeling that his freedom is restricted by rules – "as unable to go your own way as a railway train on its tracks".</i></li> <li>• <i>Both writers end ironically by expressing happiness about being free of the countryside, Hazlitt by describing an attractive village in the twilight – "some straggling village with the lights streaming through the surrounding gloom" and looking forward to – "entertainment" and "ease" at a sociable inn whereas Clarkson presents the city, perhaps surprisingly, perhaps ironically, as a place that is freer than the countryside for the reasons expressed in the final three part list, "there is no mud, there are more visual diversions and you can go where you want without fear of electrocution". Both use juxtaposition or antithesis to</i></li> </ul>
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					<i>support their arguments.</i>
5/6			<p><b>SKILLS:</b>  <b>AO5:</b> <i>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</i>  <b>AO5:</b> <i>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</i></p> <p>Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 6 (21–24 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is deliberately adapted to position the reader, showing a sophisticated control of purpose and effect. (AO5)</li> <li>• Tone, style and register are ambitiously selected and deployed to enhance the purpose of the task. (AO5)</li> <li>• There is a skilfully controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve a range of effects. (AO5)</li> </ul> <p><b>Level 5 (17–20 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is confidently adapted and shows a secure understanding of purpose and audience. (AO5).</li> <li>• There is a sustained use of tone, style and register to fulfil the</li> </ul>	<p>24 (AO5) 16 (AO6) 40 (total)</p>	<p><b>5: Write the words of a talk to your class to persuade them to spend more time outdoors.</b></p> <p><b>In your talk you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explain the advantages of spending time outdoors</b></li> <li>• <b>describe some of the things that can be done outdoors</b></li> <li>• <b>persuade your classmates to spend more time outdoors.</b></li> </ul> <p><b>OR</b></p> <p><b>6: Write a news article for your school magazine about what happened on a school trip.</b>  <b>In your article you should:</b></p>

		<p>purpose of the task. (AO5)</p> <ul style="list-style-type: none"> <li>• There is a controlled overall structure, with paragraphs and grammatical features used to support coherence and cohesion and achieve particular effects. (AO5)</li> </ul> <p><b>Level 4 (13–16 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is adapted to show a clear understanding of purpose and audience. (AO5)</li> <li>• Tone, style and register are chosen to match the task. (AO5)</li> <li>• There is a well-managed overall structure, with paragraphs and grammatical features used to support coherence and cohesion, and sometimes for effect. (AO5)</li> </ul> <p><b>Level 3 (9–12 marks)</b></p> <ul style="list-style-type: none"> <li>• The form is sustained and shows clear awareness of purpose and audience. (AO5)</li> <li>• Tone, style and register is appropriate for the task, with some inconsistencies. (AO5)</li> <li>• There is a clear overall structure, with paragraphs and grammatical features used, mostly securely, to support coherence and cohesion. (AO5)</li> </ul> <p><b>Level 2 (5–8 marks)</b></p> <ul style="list-style-type: none"> <li>• The form, which is mostly appropriate for purpose and audience, is generally maintained. (AO5)</li> <li>• There is an attempt to use a tone, style and register appropriate to the task. (AO5)</li> </ul> <p>There is some evidence of overall structure, with some use of paragraphs and grammatical features to support coherence and cohesion. (AO5)</p> <p><b>Level 1 (1–4 marks)</b></p> <ul style="list-style-type: none"> <li>• There is some attempt to use a form appropriate for purpose and audience. (AO5)</li> <li>• There is a limited attempt to use a tone, style and register appropriate for the task. (AO5)</li> <li>• There is some attempt to structure the response, with limited evidence of paragraphs or grammatical features to support coherence and cohesion. (AO5)</li> </ul>		<ul style="list-style-type: none"> <li>• <b>explain where the school trip went and the reasons for the trip</b></li> <li>• <b>describe what happened during the school trip.</b></li> <li>• <b>interview some of the people who went on the school trip.</b></li> </ul> <p><b>TICK for effective expression</b>  <b>UNDERLINE errors and poor and inaccurate expression</b>  <b>VERTICAL UNDERLINE for uncontrolled expressions</b></p>
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		<p><b>0 marks</b> No response or no response worthy of credit.</p> <p><b>SKILLS:</b> <b>AO6:</b> <i>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</i> Where the candidate's answer consistently meets the criteria, the higher mark should be awarded.</p> <p><b>Level 4 (13–16 marks)</b></p> <ul style="list-style-type: none"> <li>• An ambitious range of sentence structures is used to shape meaning and create impact. Accurate punctuation is used to enhance clarity and achieve particular effects. (AO6)</li> <li>• Vocabulary is precise and subtle, expressing complex ideas with clarity. Spelling of irregular and ambitious words is accurate, with very occasional lapses. (AO6)</li> </ul> <p><b>Level 3 (9–12 marks)</b></p> <ul style="list-style-type: none"> <li>• A wide range of sentence structures is used for deliberate purpose and effect. Punctuation is consistently accurate and is used to achieve clarity. (AO6)</li> <li>• Vocabulary is sometimes ambitious and used convincingly for purpose and effect. Spelling, including complex regular words, is accurate; there may be occasional errors with irregular and ambitious words. (AO6)</li> </ul> <p><b>Level 2 (5–8 marks)</b></p> <ul style="list-style-type: none"> <li>• A range of sentence structures is used, mostly securely, and sometimes for purpose and effect. Punctuation is generally accurate with occasional errors. (AO6)</li> <li>• Vocabulary is appropriate and shows some evidence of being selected for deliberate effect. Spelling is generally accurate with occasional errors with common and more complex words. (AO6)</li> </ul> <p><b>Level 1 (1–4 marks)</b></p> <ul style="list-style-type: none"> <li>• Simple sentences are used with some attempt to use more complex structures. Some punctuation is used but there is a lack of control and consistency. (AO6)</li> <li>• Vocabulary is straightforward and relevant with mostly accurate</li> </ul>		
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			spelling of simple words. (AO6)  <b>0 marks</b> No response or no response worthy of credit.		
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