

GCE

English Language and Literature

H474/03: Reading as a writer, writing as a reader

Advanced GCE

Mark Scheme for June 2019

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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.

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Annotations Your team leader will give specific guidance about how and whether to employ specific annotation stamps.

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Detailed
	Answering the question
	View
	Relevant but broad, general or implicit

Subject-specific marking instructions

Candidates answer **one** question from Section A and **two** questions from Section B. Assessment objectives AO1, AO2 and AO3 are assessed in Section A. Assessment objectives AO1, AO2 and AO5 are assessed in Section B. For each section the level descriptors are organised with the dominant assessment objective first. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 5. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

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 texts which candidates have studied
- 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**.

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

Awarding Marks

- (i) Each section is worth 32 marks.
- (ii) Section A has one question worth 32 marks. Section B has two questions which added together are worth a maximum of 32 marks.
- (iii) In Section B question 3 is worth 18 marks and question 4 is worth 14 marks. Mark each question, entering a mark for each within RM Assessor. For each answer:
 - refer to the question-specific Guidance for Higher and Lower response and indicative content
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
 - place the answer precisely within the level and determine the appropriate mark considering the relevant AOs
 - bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark
 - if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level.

Mark positively. Use the lowest mark in the level only if the answer is borderline /doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;

Rubric Infringement

Candidates might infringe the rubric in one of the following ways:

- only answering a question from one Section
- answering two questions from Section A or one from Section B

If a candidate has written more answers than the rubric requires, mark all answers and award the highest mark achieved in each Section of the paper. These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
AO4	Explore connections across texts informed by linguistic and literary concepts and methods.
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of A Level					
	AO1	AO2	AO3	AO4	AO5	Total
Exploring non-fiction and spoken texts (01)	4%	3%	4%	5%	0%	16%
The language of poetry and plays (02)	9%	12%	8.5%	2.5%	0%	32%
Reading as a writer, writing as a reader (03)	9%	11%	5%	0%	7%	32%
Independent study: analysing and producing texts (04)	3%	4%	2.5%	4.5%	6%	20%
Total:	25%	30%	20%	12%	13%	100%

USING THE MARK SCHEME

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 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.

Section A - Reading as a writer

The weightings for the assessment objectives are:

AO2 6%

AO1 5%

AO3 5%

Total 16%

In Section A the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts.

Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing the author's use of narrative techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to literary and generic contexts (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the three assessment objectives targeted cannot achieve all of the marks in the given level.

Level 6: 32–27 marks	
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 26–22 marks	
AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO1	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 21–17 marks	
AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 16–12 marks	
AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 11–7 marks	
AO2	Limited analysis of ways in which meanings are shaped in texts.
AO1	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.

Level 1: 6–1 marks	
AO2	Very little analysis of ways in which meanings are shaped in texts.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
1	<p>In what ways does the writer of your text use time?</p> <p>You should range across the text to explore how time is manipulated, the role it plays in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Explore the ways the writer uses time, going beyond the most obvious features, and giving a strong sense of how time creates meaning in the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which time is used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p>AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the use of time.</p> <p>A lower level response (level 1 – 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses time.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which time is used in the novel. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the use of time in the novel studied.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>Jane Eyre AO2 and AO1 Time passes from Jane aged 10 to Jane established in her marriage to Rochester; the autobiographical voice (<i>Bildungsroman</i>) sometimes comments on what the child saw compared with what the woman later judged; this is a 'rites of passage' novel, beginning in early years and moving up to time present; periods of Jane's life are individuated, sometimes sharply, to illustrate stages on her spiritual journey eg. the more sober narrator uses the distance of time to point out how, as a little girl, she had been 'a sanguine, brilliant, careless, romping child'.</p> <p>Jane Eyre AO3 <i>Jane Eyre</i> is a historical novel, covering some fifteen years or so of the pre-Victorian period, so most of the 'abuses' (e.g. Mr Brocklehurst) are fixed in the near past and viewed as trauma for Jane's young self; some (feminism in its infancy) remain contemporary issues. The book's Gothic elements reflect strong continuing interest in Romanticism and the Gothic novel in particular. Nevertheless the book's enormous appeal was as a romance, complicating, reinforcing and transcending contemporary stereotypes.</p> <p>The Great Gatsby AO2 and AO1 The generally reliable but sometimes partial narrator Nick tells his story consecutively, but with numerous loops in time to establish and investigate backstory; Gatsby lives partly in the past and is slavishly reconstructing it in time present; there are significant 'flashes' of a simpler Gatsby at earlier periods – especially with Dan Cody and in his workaholic diary entry. The ostensible purpose of the story (and its tragedy?) is to test if we can live in the past; time is telescoped in the final pages, so that we reach back from the mid-western settlers to the first Dutchmen in New York. The lush and lavish prose conjures earlier periods with vitality. The story's rather ominous long summer is a significant temporal backdrop.</p>

		<p>The Great Gatsby AO3 The novel is set in the time of Prohibition, after the First World War, and with – arguably - an atmosphere of impending catastrophe; the modish characters (Tom, Daisy) are caught up in the present, whereas the protagonist Gatsby looks back to an earlier, more innocent time; time itself, it is suggested, can be cheated, at least temporarily, by an ‘unbroken series of successful gestures.’</p> <p>Things Fall Apart AO2 and AO1 The timeframe is skillfully shielded from us in the first section, where time is counted in seasons, rituals, and natural wonders like the coming of the locusts: ‘A man’s life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors.’ Artfully assertive, simple prose communicates tragedy and joy alike. Proverbs and fables from the Igbo dialects are folded into the unifying colonial language, English. History, which the language of the novel seems only partly to comprehend, enters in the second and third sections with the missionaries and colonisers. The novel may be seen as a fable illustrating the impossibility of dragging a traditional culture into the twentieth century in a single generation.</p> <p>Things Fall Apart AO3 Missionaries worked hard in Nigeria from the 1860s and colonial rule began in the 1880s. This history is reflected in the second half of the novel, where Okonkwo is converted to Christianity but not from indigenous creeds of honour-killing to effect revenge. At the end, the District Commissioner (with much irony on Achebe’s part?) tries to summarise the ‘pacifying’ processes the British have introduced.</p> <p>The God of Small Things AO1 and AO2 Oxford and its culture appears in the vignette of Rhodes Scholar Chacko’s wedding (‘dressed like Nehru’); the novel urges rejection of colonial memories for post-colonial India, as too distant from the country’s contemporary problems and ethnic and religious diversity. The non-linear handling of time both compresses and partly transcends history, so that the immensity of the novel’s cultural setting dwarfs even its leading characters, though Rahel’s developing understanding of the novel’s events as focaliser keeps them together at a micro-level. In some ways, typical of post-modern fiction,</p>
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		<p>assembling the novel's disjointed events in coherent order mirrors the complex cultural problems the text embodies.</p> <p>The God of Small Things AO3 The timeframe moves between 1969, when the twins are separated, and 1993, when they are reunited; this has the effect of concentrating the complex story upon the twins (otherwise the story might be lost in lateral shoots and digressions). The irregular unfolding of Rahel's memories can also bring the sense of time passing (as so often in Indian novels) to a standstill.</p> <p>Atonement AO1 and AO2 The novel's sections are discrete: historical sequences from 1935 and 1940, then a largely 'invented' wish-fulfilment section from later in World War Two and a coda from the present day (1999). Briony remains in control throughout the novel (which is in an important sense not about actual events but the responsibilities of the writer of fiction). The prose of the two wartime sections is rather terse ('the bleakest realism'), while allowing the opening pages a flourishing symbolism, full of 'rhymes, adjectives, embellishments' appropriate to prose that we later learn derives from a teenage novella.</p> <p>Atonement AO3 Class is a significant issue throughout: lower-class Oxonian Robbie Turner is brought down by the presumptions of an upper-class adolescent. The Etonian chocolate magnate gets off scot-free. All this is reminiscent of the Victorian and Edwardian country-house novel, as authored by Forster and Henry James. The sexual quiddities and class tensions of the rather leisurely opening (reflecting the patriarchy and leisure of the inter-war years) give way to the unmitigated pain of later events. The graphic handling of retreat from Dunkirk in section 2, not to mention the explicit blood-and-guts of wartime nursing in section 3, embody the desperate moral choices of wartime.</p> <p>The Namesake AO1 and AO2 A journey narrative, focused almost wholly on the vicissitudes of an unglamorous hero; there is a strong biographical format, with the (deeply divided) hero as focaliser, but free indirect discourse splices in the opinions of the parents. Gogol's anxieties about his name form a series of rites of passage and structure the book. Dates matter greatly in a family history, and</p>
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			<p>are often given precisely ('the story of the train he'd ridden twenty-eight years ago, in October 1961'). Essentially the book is about how, in America, a nation of immigrants and unstable cultural design, our lives are built on changing attitudes to friends and family as the years pass by.</p> <p>The Namesake AO3</p> <p>The novel unfolds against a sometimes muffled background of American history, from Vietnam (with a little parental backstory) through recreational drugs to the Millennium; though ostensibly a novel about high achievers, concentration is on family ties rather than professional interests. Indian culture is often disconcertingly distant from the novel's American 'world'.</p>
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Question	Response	Marks	Guidance
2	<p>How does the writer of your text use contrasts?</p> <p>You should range across the text to explore how contrasts are created, the role they play in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 – 6) will:</p> <p>AO2 Explore the ways the writer uses contrasts, going beyond the most obvious features, and giving a strong sense of the role played within the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which contrasts are used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p>AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the role of contrasts in the novel.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses contrasts.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which contrasts are used in the novel. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the role of contrasts.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>Jane Eyre AO2 and AO1 Contrasts are used to show the uncompromising judgements of a child’s world, especially at Lowood, where the lavish lifestyle of hypocritical Mr Brocklehurst contrasts the Spartan lives of his charges; Helen Burns’ spirituality at the beginning of the novel is strongly contrasted with that of Rivers at the end; there are strong contrasts between Jane’s Gothic imaginings at Lowood and the terrible truth; Rivers and Rochester offer her contrasting kinds of marriage within the generic format of ‘romance’; the style includes many oxymorons (e.g. ‘pure gold, with a steely point of agony’).</p> <p>Jane Eyre AO3 The male characters have relative freedom, compared with Jane’s Puritanical self-restraint; there are contrasts between the tolerated gentility of the governess and the grand airs of the Ingrams; Jane’s integrity contrasts with arbitrary authority figures like Aunt Reed and Brocklehurst; strongest contrasts are probably between worldly and spiritual callings in the context of liberal Victorian evangelicalism.</p> <p>The Great Gatsby AO2 and AO1 There are contrasts between the Eastern backgrounds of the leading characters and the metropolitan playground (New York) where they idle. Nick leads us several times through the valley of ashes, where poverty, decrepitude, frustration and ugliness are the order of the day, contrasted with the glamour of Gatsby’s parties and downtown NY; Gatsby is a walking contradiction, a Platonic essence who might also be a cheap bootlegger; the large parties, supposed to be intimate, are the loneliest places in the book; Daisy gleams ‘like silver, safe and proud above the hot struggles of the poor.’ All this reinforces the novel’s generic qualities as social satire.</p>

		<p>The Great Gatsby AO3 The roaring twenties allow a number of often cynical Jazzy song-lyrics into the book; New York, America's most stylish city, was nevertheless a gateway to the States for immigrants who lived in grinding poverty; fortunes were made under the moral reform, Prohibition, by breaking the law.</p> <p>Things Fall Apart AO2 and AO1 There are powerful linguistic contrasts between Okonkwo's strong feelings and the simple language with which Achebe describes them. Igbo culture is founded on gender difference: the males are driven to a kind of buttoned-up brutality by their fear of being thought female, while the domestic life of the village seems comparatively serene. Igbo culture is oral, depending on elders and designated poets remembering folk-tales, whereas the missionaries and the bureaucrats both impose written English upon them. In Parts 2 and 3 there are abundant contrasts between tribal needs and colonial designs.</p> <p>Things Fall Apart AO3 Achebe's decision to write <i>Things Fall Apart</i> in English rather than a Nigerian dialect made it a world best seller. He felt compelled to use English because the missionaries had homogenised and damaged the dialects of his region by writing them down. Consequently, the novel presents a linguistic paradox: written in colonial language, it nevertheless commemorates the arguably reductive process of colonisation.</p> <p>The God of Small Things AO1 and AO2 The freedom of the novel's prose, tricks with time, and crowded characterisation contrast with the robust traditional 'love laws' that deny the twins mutual consummation; Malayalam dialect words (often insulating the twins in their own private culture) alternate with the <i>lingua franca</i> of India, English; cultural conflicts and contrasts abound in the novel: the ascetic creed of the Catholic missionaries, the strident red flag of communism, the deep fatalism of the caste system, compounded by its fatalistic acceptance by the 'Untouchables' themselves. Cultural and linguistic gulfs open everywhere, making this a novel strongly founded on contrast.</p> <p>The God of Small Things AO3 Roy's use of many linguistic registers (the child's talk, the fluent language of</p>
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		<p>the old English hegemony, the lush, repetitive descriptions, with their overpowering contrasts of scent, sound and colour) are meant to suggest the largeness and strangeness of India, perhaps intentionally dwarfing both the big and little tragedies which comprise the 'small things' of the novel's title. Arguably, the novel works on an epic as well as microcosmic scale.</p> <p>Atonement AO1 and AO2 Contrasts between the rather pallid, overqualified prose of the first section, with its mysterious events contrast the fierce reportage of later sections. Throughout the novel there are tensions between the real world of action and consequence and the metafictional one of refined or aesthetic motives, the gulf between what the novel's 'Cyril Connolly' ('C.C.') criticises as the 'crystalline present moment' that owes 'a little too much to the techniques of Mrs Woolf', and Robbie's fatal progress along the Dunkirk Road dodging 'the rising howl of a diving Stuka'. In the last section Briony's life's work as a writer of fiction (and her long process of atonement) confront the huge fact of death.</p> <p>Atonement AO3 Throughout the book there are pointed contrasts between the book Briony has written, which has had notable success with contemporary critics such as 'Elizabeth Bowen', and led to a professional career as a writer of fiction, and a tangle of shame and frustration from her privileged upbringing that follows her into a tumultuous world war where 'everyone was guilty and no-one was'.</p> <p>The Namesake AO1 and AO2 A novel about the rewards and difficulties of multiculturalism, about a boy born in America to Bengali parents who is given the name of a Russian writer as a good-luck charm: Lahiri's prose unfolds in the present tense, is unambitious, 'arms-length' and non-judgmental, offering few linguistic anchors to tie down Gogol's life. Contrasts (and the plot) are sustained by the wavering certainties of the ancestral culture and tugs from American pop culture and the sexual revolution. Contrast in setting between sub-continental scale (India, America) and family living-space (Gogol has an eye for architectural detail and décor; much description is given over to this).</p> <p>The Namesake AO3 Deals with rapid liberalisation in up-market American life from the late sixties</p>
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			onwards, often directly challenging Bengali attitudes to the family culture: when Gogol changes his name, he compares himself to 'revolutionaries and transvestites'.
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Section B – Writing as a reader

The weightings for the assessment objectives are:

Narrative writing:	AO5	7%	AO2	2%	9%
Commentary:	AO1	4%	AO2	3%	7%
Total:					16%

In Section B Narrative writing the dominant assessment objective is AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways. Answers should also demonstrate understanding of how meanings are shaped in their original writing (AO2).

A response that does not address one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

In Section B Commentary the dominant assessment objective is AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. Answers will also be assessed for AO2 Analyse ways in which meanings are shaped in texts.

A response that does not address one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

Narrative writing

Level 6: 18–16 marks	
AO5	Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways.
AO2	Excellent, fully developed and detailed demonstration of ways in which meanings are shaped in texts.

Level 5: 15–13 marks	
AO5	Control and creativity demonstrated in the use of English to communicate in different ways.
AO2	Clear and well developed demonstration of ways in which meanings are shaped in texts.

Level 4: 12–10 marks	
AO5	Competence and engaging effects demonstrated in the use of English to communicate in different ways.
AO2	Competent demonstration of ways in which meanings are shaped in texts.

Level 3: 9–7 marks	
AO5	Some accuracy and attempt to create effects demonstrated in the use of English to communicate in different ways.
AO2	Some demonstration of ways in which meanings are shaped in texts.

Level 2: 6–4marks	
AO5	Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.
AO2	Some limited demonstration of ways in which meanings are shaped in texts.

Level 1: 3–1 marks	
AO5	Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.
AO2	Very little demonstration of ways in which meanings are shaped in texts.

0 marks: no response or response not worthy of credit.

Commentary

Level 6: 14–13 marks	
AO1	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
Level 5: 12–10 marks	
AO1	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
Level 4: 9–7 marks	
AO1	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
AO2	Competent analysis of ways in which meanings are shaped in texts.
Level 3: 6–5 marks	
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO2	Some analysis of ways in which meanings are shaped in texts.

Level 2: 4–3 marks	
AO1	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of associated terminology relevant to the task and texts.
AO2	Limited analysis of ways in which meanings are shaped in texts.

Level 1: 2–1 marks	
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
AO2	Very little analysis of ways in which meanings are shaped in texts.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
3	<p>Choose one of the storylines below to develop as the opening of a narrative.</p> <p>Write your narrative, making your own choices about the story's starting point and linguistic techniques. You are writing the opening to a narrative, and can use any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.</p> <p>You should write approximately 500 words.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO5 Demonstrate expertise and creativity in its use of English to create an effective opening to a narrative that shows a high degree of control over the techniques that have been chosen.</p> <p>AO2 Demonstrate a sophisticated awareness of the ways in which meanings are shaped in narrative texts.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO5 Show some ability to shape the opening to a narrative, drawing on some techniques that go beyond basic storytelling.</p> <p>AO2 Show some awareness of the ways in which meanings are shaped in narrative texts.</p>	18	<p>Candidates will use a range of different narrative techniques, drawn from their study of narrative texts for Section 1 in order to create the opening of a narrative of their own. They may draw selectively on techniques such as dialogue, description, evocation of setting and imagery and will choose a particular narrative voice, point of view, way of handling time and prose style. They will make their own choices to create an effective opening to a narrative.</p> <p>Note: Candidates are writing the opening to a narrative, and can start at any point, using any one of the bullet points as the beginning of their story. They are not expected to write the full story and are not required to use all six bullet points.</p>

Question	Response	Marks	Guidance
4	<p>Outline the key narrative and linguistic techniques you have used in your writing for Question 3. You should write approximately 250 words.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO1 Apply concepts and methods from the study of narrative techniques, using relevant terminology and coherent written expression to convincingly show how techniques have been used in the Question 3 response.</p> <p>AO2 Effectively and convincingly analyse ways in which meanings are shaped in the Question 3 narrative writing response.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO1 Identify some concepts and methods from the study of narrative techniques, using some terminology and clear written expression.</p> <p>AO2 Describe some ways in which meanings have been shaped in the Question 3 narrative writing response.</p>	14	Candidates will be expected to explain and analyse the narrative techniques they have used in their own creative writing for Question 3. They will not be expected to write about connections between their writing and the text studied for Section 3 but rather to write about the narrative concepts and techniques they have adopted.

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Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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