



Oxford Cambridge and RSA

GCE

English Language and Literature

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

Advanced GCE

Mark Scheme for November 2020

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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

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
	Analysis
	Detailed
	Effect
	Expression
	Link
	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 and then add the marks together for a total mark out of 32.

For each answer, award a single overall mark out of 32, following this procedure:

- 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 out of 32 considering the relevant AOs
- bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 32

- 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;
- add together the two marks out of 32, to arrive at the total mark for the script out of 64.

Rubric Infringement

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

- only answering one question
- answering two questions from Section A or one from Section B
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

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>A writer often chooses to leave out part of the story in constructing the plot. How does the writer of your text shape narrative in this way?</p> <p>You should range across the text to explore where gaps in the narrative appear, the function they play 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 gaps in narrative, going beyond the most obvious features, and giving a strong sense of how gaps in narrative create meaning in the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which gaps in narrative 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 use of gaps in narrative.</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>Question 1 – ‘Gaps in narrative’</p> <p><i>Jane Eyre</i> AO2 and AO1</p> <p>The novel is told from the perspective of a happily married Jane with Rochester’s penance complete and his blindness partly curing. From here the married woman’s autobiographical voice (<i>bildungsroman</i>) chooses key scenes and episodes in her younger self’s rite of passage: early childhood and loss of parents are passed over, but the emotional tyranny of Gateshead and the privations of the Brocklehurst regime at Lowood are examined in great deal, to bring antagonist Aunt Reed and prophetic inspiration Helen Burns into clear focus. The later quieter time at Lowood is omitted, and the fairy-tale/Gothic nightmare romance at Thornfield is presented as a free-standing narrative unit, before the novel progresses to the final scenes of destitution and renewal in Derbyshire. There is an interesting revisit to Gateshead in the middle of the book, finally settling issues with Aunt Reed.</p> <p><i>Jane Eyre</i> AO3</p> <p>Jane’s tendency to pass over the less passionate parts of her story may reflect the relative intensities of different feelings and memories; the arrangement of materials in a progressive sequence with prominent climaxes may reflect contemporary interest in the <i>bildungsroman</i> as a way of mediating passionate ‘Romantic’ feeling, or else the novel’s debt to ‘spiritual autobiography’ (i.e. it is shaped like a religious quest or journey), particularly given Brontë’s evangelical background. Some may distinguish the novel’s pre-feminist concerns in the way it privileges the woman’s voice or views; others may feel that the way the Gothic material is managed deliberately relegates Bertha to the shadows, preventing her from speaking for herself.</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 gaps in narrative 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 use of gaps in narrative in the novel studied.</p>	<p><i>The Great Gatsby</i> AO2 and AO1</p> <p>The generally reliable but sometimes partial narrator, Nick, generally lets his story run forwards, 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 the episode with Dan Cody and the memories evoked by that poignant workaholic diary entry from his adolescence. The indirect (and sometimes discontinuous) narrative highlights Nick’s quizzical attitude to the hero, and unpicks the latter’s personality, which otherwise manifests as ‘an unbroken series of successful gestures.’</p> <p>AO3</p> <p>Some may feel the modish characters (Tom, Daisy) are caught up in the present (‘careless’ adultery, Fascist pamphlets), whereas the protagonist Gatsby looks back to an earlier, more innocent time, leading to Nick’s great survey of the Mid-western (and American) culture of hope and frustration in the book’s coda. Of the interludes, the Valley of Ashes is of huge symbolic importance, as is the galaxy of proper names (mostly transplanted Europeans?) who ‘turn up’ to Gatsby’s parties.</p> <p><i>Things Fall Apart</i> AO2 and AO1</p> <p>The timeframe is artfully 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 gradually more and more enfolded into the unifying colonial language, English, often preserving traces of the original Igbo syntax. The colonising language fails easily to colonise the language of Achebe’s book. A different time-scheme, that of Europe, enters in the second and third sections with the missionaries and colonial administration, but the novel and its protagonists continue to live by the seasons and big events, as in tribal days. The effect is a novel written in apparently timeless vignettes by a novelist artfully aware of the rapid process of change in Nigeria since the 1890s.</p>
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		<p>AO3</p> <p>Missionaries were at work in 'Nigeria' from the 1860s, and British colonial rule began in the 1880s. This history is reflected in the second half of the novel, where Okonkwo is converted to Christianity, yet turns instinctively under pressure to indigenous creeds of honour-killing and the messy native culture of revenge. Throughout the novel a 'European timeline' – so far as this is possible – must be deduced from the sequence of events in the tribal lower Niger. The stuttering narrative structure contributes to our sense of one culture being imposed on another. Achebe's sparse, aloof prose, never pointing a moral, also contributes to the effects of his essentially 'elliptical' piece of writing.</p> <p><i>The God of Small Things</i> AO1 and AO2</p> <p>Roy's 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. The omniscient narrator may be identified by some with the 'God of Small Things' himself, disgorging information not when we expect but when we most need it. In some ways, typical of post-modern fiction. Assembling the novel's disjointed events in coherent order (as the reader is forced to do) mirrors the complex cultural problems the text embodies. Esther and Rahel's family context is revealed by a number of hitches in the narrative and accompanying backstories, many reaching into the deep past. As the narrator puts it, this is meant to be a story 'you can enter anywhere and inhabit comfortably.'</p> <p>AO3</p> <p>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 them (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 stand.</p>
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		<p><i>Atonement</i> AO1 and AO2</p> <p>The novel's sections are discrete: the first historical sequence (1935) may strike some candidates as overwritten, as befits its distant origin in a teenage novella, full of 'rhymes, adjectives, embellishments'. This section is also self-contained. There then follows little record of Robbie's incarceration, for which the novel's 'author' Briony is responsible, but a sharp focus on the urgent wartime reportage of the retreat to Durkirk, for which she is not. This section, and the one that follows, a largely 'invented' wish-fulfilment section from later in World War Two, leave behind the lush adjectival insistence of the Tallis House sequence. There is a coda set in the present day, in which Briony, now aged, feted, and sought after, looks back over her career as a successful novelist. The gaps in the sequence reflect, among other things, the writer's guilt, and the ease with which a fictional scene of confrontation can bring to the surface issues which 'real life' bundles into the grave.</p> <p>AO3</p> <p>The slow burn of the highly symbolic opening sequence, together with the prurient sexual interest of its author, suggest the preoccupations of a young writer living her bildungsroman as well as writing it. The wartime sequences are much more urgent and graphic, with much less decorative 'placing'. Time passes with striking rapidity between these brightly lit sections, as though Briony has not, or cannot, come to terms with the full consequences of her actions. The book's broken structure reflects the grand intrusion of the war into the story of a would-be artist finding her way in country-house life, in which everyone suffers and no one is to blame.</p> <p><i>The Namesake</i> AO1 and AO2</p> <p>Originally serialized in the <i>New Yorker</i>, and therefore conceived in separate narrative units for serial publication, <i>The Namesake</i> follows the tradition of both picaresque and <i>bildungsroman</i> by privileging some episodes in Gogol's life-story and leaping over others. Dates indicate the stopping points: 1968, 1971, 1982, 1984, 1999 and 2000. Dates matter too because this is essentially a family history, not a record of public events, so the family anniversaries are often given precisely ('the story of the train</p>
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			<p>he'd ridden twenty-eight years ago, in October 1961'). The effect is to privilege Gogol as focaliser and his life story as the story of the novel. The narrator interprets the gaps in narrative by constantly reminding us of the pressures America, education, the family and Gogol's Bengali ethnicity bring to bear on his tale. The scenes of Gogol's adult life seem to revolve around more personal choices (not to mention his choice of name), but Lahiri's narrator constantly indicates that the pressure to assimilate and compensatory forces of cultural resistance are working all the time in the background.</p> <p>AO3</p> <p>The novel's 'story of America' is always intertwined with the foreground story of family demands and the need for high achievement in an immigrant setting. Gogol's childhood coincides with the American sexual revolution and the rise of counterculture, so the narrator is shaped by the decisions Gogol takes to please himself (and America) and to please his family. The picaresque format makes Gogol a particularly malleable focaliser, and therefore a good weathervane for American social forces at the time</p>
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Question	Response	Marks	Guidance
2	<p>In what ways does the writer of your text use place?</p> <p>You should range across the text to explore how use of place contributes to the structure of the narrative, the function it plays 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 place, 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 place 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 place in the novel.</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>Question 2: ‘Place’</p> <p><i>Jane Eyre</i> AO2 and AO1</p> <p>All the places to which the main action of the novel is transferred are strongly differentiated, and suitable linguistic choices are used to differentiate them: the bleak luxury of Gateshead, the Spartan pettiness at Lowood, the magnificent and threatening Gothic shadows of Thornfield, the bleak Derbyshire moors, a place of penance and self-examination, the gloomy solitude of Ferndean. Some may be impressed with the way setting is used as a metaphor for Jane’s inner life: the ‘recesses’ to which St John will never be given access; the apostles glimmering over Mason’s bed, now medicinal Luke in the ascendant, now deceitful Judas; the energy of love on the night of the proposal, ominously in a storm; or Jane crawling in despair over the wet turf at Whitcross.</p> <p>AO3</p> <p>For many, Brocklehurst’s academy at Lowood with its ostentatious double standards may symbolize the dark side of Victorian neo-Puritanism; Jane’s determination to work her way up as pupil-teacher and latterly as governess will illustrate the limited employment options for talented middle class girls without money, directing them either to the school-room or to someone else’s over-sized house. Many may show how the Red Room, the tales of local folklore in the lanes about Thornfield and the mysterious locked turret hiding a teasing mystery all reflect Brontë’s reading in the Gothic tradition, itself devoted to the sympathetic use of landscape and domestic</p>

		<p>interior.</p> <p><i>The Great Gatsby</i> AO2 and AO1</p> <p>There are contrasts between the often provincial backgrounds of the leading characters and the metropolitan playground (New York) where they idle, and where prohibition (that recent amendment to the American Constitution) is more or less universally flouted. Nick tells us that all the characters are ‘mid-Westerners’, ensuring that they display a variety of insecurities when they come East. 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 Manhattan; Gatsby’s parties themselves feature sections of pastiche modernism (like the list of cosmopolitan proper names). The eyes of Dr T.J. Eckleburg, like an interrogatory and by no means benevolent God, link all these settings with a baleful symbolism. Gleaming motor-cars hustle the characters from one setting to another, and to places (like Death) where they do not wish to go.</p> <p>AO3</p> <p>A number of settings reflect the conspicuous consumption of the ‘roaring’ twenties, especially the mansions on West Egg, and the demonstrations of Gatsby’s spectacular lifestyle, where guests are discovered camping out in his vast halls, and parties are a form of occupation. The setting emphasises the distance between the novella’s protagonists: though they are near neighbours, close continuing contact, even between the star-crossed lovers, Daisy and Gatsby, proves impossible. The novel’s narrator introduces New York’s outskirts of impoverished (and aspirant) workpeople, the drift of the mid-Westerner not to the West but to the East, home of America’s distant beginnings. Nick concludes by drawing to our attention New York’s original status as a Dutch settlement.</p>
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	<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 place 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 place.</p>	<p><i>Things Fall Apart</i> AO2 and AO1</p> <p>The domestic life of the village seems comparatively serene. The novel is set in the Lower Niger, near Umuofia, and its history is comprised of hero-worship and ancestor-worship, sometimes imposing brutal blood-atonement as a redress for unsocial acts. To the European missionaries and later administrators it is not easy to impose European morality on such a culture. The District Commissioner’s treatise, referenced at the end of the book, calls the whole administrative process ‘pacification’. The book portrays the collision of African and European cultures not in general terms but in a series of dramatic vignettes detailing their impact on individual lives. Okonkwo, a great man in Igbo traditional society, cannot adapt to the profound changes brought about by British colonial rule. The British, however, think they are turning a collection of feuding tribes into a modern Nation.</p> <p>AO3</p> <p>In some ways the novel’s ‘setting’ reflects the imposition of global geography on a tribal ‘world’. There is little direct description of people, village or forest, though momentous events, such as the coming of the locusts, are graphically presented. As befits pre-literary culture, Achebe concentrates on memorable action rather than physical description, so there is little space for views of ‘scenery’ or even ‘local colour’.</p> <p><i>The God of Small Things</i> AO1 and AO2</p> <p>The freedom and variety of the novel’s various prose registers, tricks with time, and crowded characterisation express the complex problems of collocating memories of India under the Raj, the post-colonial period and the experience of late twentieth</p>
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		<p>century India. Nothing in the novel's setting is simple. Ray's chief setting, Ayemenem, in Kerala, India, is a particularly tangled mixture of religions, class and social taboos, with Christianity unusually dominant here over the majority Indian faiths. 'Malayalam' dialect words (often insulating the twins in their own private linguistic world) alternate with the <i>lingua franca</i> of India, English. Extraneous influences, often via Hollywood (the twins' riff on <i>The Sound of Music</i>, for example), rarely prove strong enough to build a trustworthy bridge to Western culture.</p> <p>AO3</p> <p>Roy's use of many linguistic registers (the child's talk, the fluent language of 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 as a setting. Some of this writing is very lavish, and may be deliberately over-written for effect. The novel's setting is majority Christian (the novelist is a Syrian Christian), though Hinduism and Islam also feature in the cultural mix. Britain (Oxford) features in the novel as a (distant) source of education and moral example, but also sheds a dazzling false light in the novel's 'House of History'; America, adept at globalizing local cultures, seems capable of solving some of the book's less tractable cultural dilemmas, but it is a long way away.</p> <p><i>Atonement</i> AO1 and AO2</p> <p>McEwan sets Tallis House in 1935 at the tail-end of a great sequence of Country House fiction, regularly adapted for television (e.g. <i>Brideshead Revisited</i>). Briony's lyric description of Tallis dwells on its lavish theme-park qualities. She distinguishes a studied quality about the apparent naturalness of the grounds. She sets her play there, and then moves on to look at events in the grounds through her embryo novelist's eyes. Attempting to square adolescent prurience with what she sees happening to her sister lands her sister's lover in gaol. As the novel winds on, Tallis</p>
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		<p>House is downgraded into a home for wartime refugees, and then sold off as a hotel, suggesting that it was earmarked from the start to be a part of the leisure industry (the novel's villain, a regular visitor, is a chocolate bar magnate). The Dunkirk sequence focuses on the British Expeditionary Force's sufferings along the road to the resort, with troops bombed by Stukas, wounded, dismembered and killed. The London sequence in the hospital is equally bloody. The suggestion may be that idyllic inter-war England concealed the seeds of coming apocalypse.</p> <p>AO3</p> <p>It is tempting to think the novel's settings provide an allegory of Britain's decline in this period, from the deceptions and selfishness of the appeasement period to the disaster encountered by the under-resourced British regulars at the hands of the German fighting machine. The settings also shadow Briony's interests as a writer, from self-indulgent lyricism at Tallis House to expressionist renderings of guilt and pain in the wartime locales, finishing with a description of her mature fame and continuing guilt.</p> <p><i>The Namesake</i> AO1 and AO2</p> <p>Setting is often presented through a wide-angle lens. The distance between the sub-continent, which generates much cultural baggage, and the United States, the characters' current playground, is deeply significant. Lahiri treats American locations, which would after all be familiar to readers of the <i>New Yorker</i>, as utilitarian: hospitals, schools, prestigious universities, a country of plate glass with mod cons. Beyond, stretches ancestral India with the potent memory of Ashoke's train-wreck, and the global stretch of the great Russian authors like Nikolai Gogol. The novel takes the sweep of American history through the Nixon-Carter-Reagan-years more or less as read, but it impacts strongly on this multicultural novel. Meanwhile much more time is devoted to explaining the details of Bengali culture. This is especially notable in the</p>
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		<p>way the informative narrator, keeping up to the minute in the historic present, indicates the 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>AO3</p> <p>This novel deals with rapid liberalisation in up-market American life from the late sixties onwards, often painfully challenging Bengali attitudes to family culture. The New England settings tend to be at the same time specific (Massachusetts Institute of Technology) but generic (living in a university town). The characters move from Cambridge to Boston to the suburbs to New Haven, to New York, to Ohio to New Hampshire to New Jersey, but are rarely conscious of putting down roots, or even (sometimes) of the need to do so. Bengal, by contrast, is not really individuated at all, but exerts a sometimes oppressive cultural influence from its historic distance.</p>
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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>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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