

GCE

English Language and Literature

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

Advanced GCE

Mark Scheme for June 2018

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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
	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 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. 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 moments of crisis?</p> <p>You should range across the text to explore how moments of crisis are used, the function 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 moments of crisis, 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 moments of crisis 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 moments of crisis 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>AO2 and AO1</p> <p>Jane Eyre The isolation and trauma of the red-room which acts as a touchstone for all Jane's later suffering; Jane's rejection of St John Rivers' proposal showing her choice of passion over sterility; Jane's refusal to live as Rochester's mistress revealing her growing sense of self.</p> <p>The Great Gatsby The long-awaited reunion of Gatsby and Daisy which falls short of Gatsby's illusion; the confrontation and victory of Tom over Gatsby in The Plaza Hotel; the car crash in which Myrtle Wilson dies symbolising the destructive force of the American Dream.</p> <p>Things Fall Apart Okonkwo's killing of Ikemefuna exposing his tragic flaw; the accidental killing of Ezeudo's son and Okonkwo's resultant banishment foreshadowing the downfall of Umuofia itself; the accidental killing of the messenger prompting Okonkwo's tragic realisation that things have fallen apart.</p> <p>The God of Small Things The tender coupling of Ammu and Velutha presented in the denouement of the novel which underlines the barbarity of their treatment; the pivotal moment of Sophie Mol's death and how this resonates through the novel; Ammu's tragic death representing her social isolation.</p>

Question	Response	Marks	Guidance
			<p>Atonement</p> <p>The accident with the vase in the fountain symbolising the fragility of Cecilia and Robbie's relationship; the wrongful arrest of Robbie for which Briony will spend her life atoning; the impact of Luc Cornet's death on Briony and on her journey towards atonement.</p> <p>The Namesake</p> <p>Ashoke's near-death experience on the train to Jamshedpur which begins his 'walking away' to America; the discussion with his new headteacher at school about his name, prompting Gogol's discomfort with his origins and heritage; Moushimi's affair with Dimitri and the crisis this generates for Gogol.</p>

Question	Response	Marks	Guidance
1	<p>A lower level response (level 1 – 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses moments of crisis.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which moments of crisis 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 narrative voice in the novel studied.</p>		<p>AO3</p> <p>Jane Eyre Bertha's Creole ethnicity associating her with unstable and dangerous behaviours such as the fire at Thornfield.</p> <p>The Great Gatsby The symbolism of the failure of the American Dream in scenes such as Gatsby's failed reunion with Daisy or his death on the floating lilo.</p> <p>Things Fall Apart The understatement of the District Commissioner's re-telling of Okonkwo's tragedy</p> <p>The God of Small Things The protest that the family are caught up in reiterating the post-colonial tensions of India.</p> <p>Atonement The deterioration of Briony's mental faculties through her vascular dementia and the role this plays in memories; the explicit role of metanarrative in the novel.</p> <p>The Namesake The discovery of his father's inscription of the Gogol text and the affirmation of his identity that this generates.</p>

Question	Response	Marks	Guidance
2	<p>How does the writer of your text use minor characters?</p> <p>You should range across the text to explore how minor characters are used , the role 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 minor characters, going beyond the most obvious features, and giving a strong sense of their role and function in the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which minor characters 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 minor characters.</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>AO2 and AO1</p> <p>Jane Eyre Helen Burns' life lessons in morality that ultimately shape Jane's destiny; St John Rivers' unintended influence in prompting Jane to choose passion over duty; Mrs Reed's resolutely unchanging nature as foil to the changes undergone by Jane.</p> <p>The Great Gatsby Meyer Wolfsheim's role in highlighting the underbelly of New York society and the provenance of Gatsby's fortune; Myrtle's part in the conflicts of the narrative; Klipspringer's exemplification of the exploitation of Gatsby by those in his circle.</p> <p>Things Fall Apart Nwoye's role in first implicitly, and then directly, challenging Okonkwo's masculine values; Obierika's compassion and concern with moral ambiguities as foil to Okonkwo; Ezinma, as favoured daughter, exemplifying the strength and solidarity of the women in Umuofia.</p> <p>The God of Small Things Margaret Kochamma as foil or rival to Ammu; the Orangedrink Lemondrink man whose molestation of Estha highlights the significance of the 'small things' in the novel; Chacko compelling in his contradictions as both 'Marxist' and exploitative boss.</p>

Question	Response	Marks	Guidance
			<p>Atonement Grace Turner exposing the costs of the Tallis' social philanthropy in her passionate defence of her son; Lola Quincy's silence as counterpoint to Briony's story-telling; Paul Marshall showing how in fiction, as in life, villains sometimes triumph.</p> <p>The Namesake Maxine Ratliff whose values and lifestyle force Gogol to re-evaluate his feelings for his own family and culture; Dimitri Desjardins as counterpoint to Gogol in his relationship with Moushimi; the impossible standard set by Graham, former fiancé of Moushimi, against which Gogol is judged.</p>

Question	Response	Marks	Guidance
2	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses minor characters.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which minor characters 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 minor characters.</p>		<p>AO3 Jane Eyre The cruelty and hypocrisy of Mr Brocklehurst exposing Bronte's view of 19th century evangelism; the oriental 'otherness' in the presentation of Blanche Ingram.</p> <p>The Great Gatsby Wilson's representation of the damage inflicted by the callous disregard of those pursuing a hedonistic lifestyle.</p> <p>Things Fall Apart The subversion of patriarchal values by Ekwefi; the presentation of the clan as one body reflecting the tribal concerns of Igbo culture.</p> <p>The God of Small Things The corrupt actions of Inspector Matthew in his treatment of Baby Kochamma and Ammu reflecting continuing post-colonial tensions in India in this period.</p> <p>Atonement Class contrasts represented by Tallis family servants Betty, The Hardmans and Grace Turner;</p> <p>The God of Small Things The corrupt actions of Inspector Matthew in his treatment of Baby Kochamma and Ammu reflecting continuing post-colonial tensions in India in this period.</p>

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.</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	<p>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.</p>

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