

GCE

English Language and Literature

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

A Level

Mark Scheme for June 2024

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 8 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:

- there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.







8. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

9. For answers marked by levels of response:

- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

10. 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.
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5

ANNOTATING RESPONSES ON SCREEN

You should annotate the script using the Assessment Objective (AO) stamps above. Place the stamps in the left-hand margin of the response. There is no need to use any of the other stamps in the palette, other than 'SEEN' and 'BP'. In Section A, Q1 and Q2, the annotations are AO2, AO1, and AO3. The 'weighted' AO in Section A is AO2, so it comes first in the list. In Section B, Question 3(a) it is AO5 and AO2, and in 3(b) it is AO1 and AO2.

The purpose of annotation is to record where the candidate is meeting the assessment criteria. You do not need to annotate every example you find, particularly where the same or similar points are being made, but the annotations, when complete, should reflect how the candidate has met the assessment criteria across the response. When you have completed annotating an answer, the tally of AO stamps will give you an indication of the relative strength of the response in each of the AOs. RM3 records how many times each annotation stamp has been used, and this will help you in this judgement.

For each response - Q1 or Q2, Q3(a) and Q3(b) - you need to write a summative comment in the box below the script. This comment should reflect achievement in each of the AOs being assessed. The language of this comment should be drawn from the mark scheme, which correlates to the mark/level being awarded. If the mark given is in, or near, the middle of a level, then all of the comments will be drawn from that. For example, for a Section A level 4 mark of 19/32, where achievement is equal across all three AOs, the comment would be:

"AO2: Competent analysis of the ways meanings are shaped; AO1: competent application of relevant concepts and methods and generally clear written expression; AO3: some understanding of the significance and influence of contexts in which texts are produced and received."

If, however, achievement in the AOs is uneven, and the candidate has been given a mark close to the top or bottom of a level, then the relative strength (or weakness) of achievement in a particular AO will be reflected in your comment by a descriptor drawn from another level. For example, if you decided on a mark of 17/32 with AO2 and AO3 showing 'competent' achievement and AO1 showing 'some' application of relevant concepts and methods, then the comment would be:

"AO2: Competent analysis of the ways meanings are shaped; AO1: some application of relevant concepts and methods and generally clear written expression with some inconsistencies; AO3: some awareness of the significance and influence of contexts in which texts are produced and received."

If you make an error by annotating the wrong question, select the correct question number, select any annotation on the response, right-click the annotation, and when you are prompted to move the annotation to the new question, select that option and all of your annotations will be moved to the correct question. Don't forget to enter NR in place of any mark you have awarded to an incorrectly selected question number.

Once you have marked the response, press "complete," which enters NR for questions not attempted. You will then be prompted to flag as "seen" any unannotated/blank pages. This is quicker than annotating these yourself as you mark.

Your marking is checked periodically by your team leader. If there is no summative comment for a response, you may be asked to stop marking and go back to add a summative comment, similarly for annotations from the on-screen palette. Each response must show evidence of clear and consistent annotation.

11. 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.

Awarding Marks

1. Each section is worth 32 marks.
2. Section A has one question worth 32 marks. Section B has two questions which added together are worth a maximum of 32 marks.
3. 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%

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: 27 - 32 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: 22 – 26 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: 17–21 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: 12–16 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: 7–11 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: 1–6 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 structure?</p> <p>You should range across the text to explore how features such as ways in which characters develop, movements between settings, or flashes forward and back are linked with the development of the narrative and with the broader generic context.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Explore the ways the writer structures the novel, going beyond the most obvious features, and giving a strong sense of how structure creates meaning in the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which the writer structures 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 novel's structure.</p> <p>A lower level response (level 1 – 3) will:</p> <p>AO2 Identify and list some ways in which the novel's structure contributes to its effects.</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's character development is reflected in the uneven progress of the story, focusing on much of her late childhood, but missing out a long spell of adolescent experience at Lowood. Then the book lingers again, contemplating Jane's sexual awakening in the Gothic atmosphere and setting of Thornfield. Jane's reconsideration of her attitudes toward Aunt Reed make for a satisfying narrative pause around the latter's deathbed, in the middle of the book. In the final phase the narrative, shuttling between near destitution and tempting domesticity, reflects divisions between the irregularly romantic Rochester and the virtuous but eccentric St John Rivers. The consistent first person viewpoint gives strong links with autobiography (and the biography of the Brontës). It also means we can never be certain that characters other than Jane are depicted by her 'in the round'. The narrative has some fabular qualities. Jane is rewarded for her probity and unflinching service as in Cinderella, while Thornfield at first seems something of a Bluebeard's castle.</p> <p>AO3</p>

Question	Response	Marks	Guidance
	<p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which the novel is structured. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the structure of the novel studied.</p>		<p>The novel's episodic narrative structure reflects a spiritual journey (similar to <i>A Pilgrim's Progress</i>), and Jane's encounters with 'good' and 'bad' evangelical figures (Helen and Brocklehurst) reflect the Protestant tradition of spiritual autobiography and the contemporary novel of Churchmanship. The book follows a common pattern for the female novel of self-discovery the <i>bildungsroman</i>, familiar in Burney and Austen. Jane's independence and strong opinions anticipate the sexual politics depicted in many later 'feminist' novels.</p> <p><i>The Great Gatsby</i></p> <p>AO2 an AO1</p> <p>Nick's insight into character is shown by the way he quickly registers the glamour of the Buchanans while bringing out Daisy's designing flirtatiousness and Tom's barely concealed brutality. The main arc of the narrative follows his troubled and fascinated relationship with Gatsby, whose charm seems intimately associated with grandiose fallibility, and who seems much easier to care about than to know. Unthinking generosity seems to be Gatsby's middle name: walls of shirts, greenhouses of flowers. His parties reflect the Jazz Age, and Nick's descriptions of them are the telling fragmentations of Modernism. Yet Gatsby seems to Nick a shell of a man, despite all the suggestions he has been celebrated throughout Europe, from Oxford to 'Little Montenegro'. In some ways Gatsby turns out to be both Capitalist villain and romantic hero, the novella shadowing the form and questioning the story of more conventional accounts of the</p>

Question	Response	Marks	Guidance
			<p>American Dream, as the narrative is allowed to fill in more and more of its hero's backstory.</p> <p>AO3</p> <p>Nick is disconcerted by the melting-pot of early twentieth century New York. As a migrant from the Middle West he seems to be 'a guide, a pathfinder, an original settler', introducing the Finns, the Poles and outlandishly named 'Faustina O'Brien'. The novel's easy access to luxury and the constant availability of alcohol suggest that more or less everyone is benefiting from America's economic dominance after the First World War. Men like Wolfsheim and Gatsby are particularly buoyant. Nick's moral grows more ambitious as the book progresses, culminating in the long essayistic sequence about the American Dream at the narrative's end.</p> <p><i>Things Fall Apart</i></p> <p>AO2 and AO1</p> <p>Achebe's novel, published in the last years of British Colonial rule in Nigeria, reflects on the final years of tribal culture eighty or so years before, much of the narrative given up to establishing the form, nature, value and irregularities of tribal life, before an atmosphere of comic incomprehension greets the coming of the Missionaries, followed by the glacial bureaucracy of British rule in the final chapters. Formally the novel follows the fortunes of its hero-villain, Okonkwo, a charismatic fighter and wrestler who is beset by bouts of self-doubt and fear of</p>

Question	Response	Marks	Guidance
			<p>being found weak. There is no authoritative narrator: the narrative voice merely presents the vicissitudes of tribal life with minimal explanation, the satisfyingly terse, underwritten prose suggesting it could be just as difficult for the reader to find a moral way about in this culture as Okonkwo does. But the shape of the narrative is taken from the tragic rise and fall of Okonkwo's fortunes, and these seem to follow the rise and fall of the seasons and generations.</p> <p>AO3</p> <p>Much of the novel's colour depends on pungent snatches of dialogue, folk-wisdom, folk-tales applied incisively and intelligently, and the sound of a culture that depends on the spoken word, not to mention snatches of song and dance. No-one has ever written a book here before the British District Commissioner, and his decision to do so now does not bode well for the future of the Igbo people. It is intriguing that Achebe takes his title from Yeats's 'The Second Coming', a vision of impending apocalypse at the beginning of the twentieth century.</p> <p><i>The God of Small Things</i></p> <p>AO1 and AO2</p> <p>Candidates will probably view Roy's book as the archetypal postmodern novel. The novel has a deliberately disjointed narrative; the temporal setting shifts back and forth between 1969, when the twins are seven years old, and 1993, when they are reunited. The purpose</p>

Question	Response	Marks	Guidance
			<p>of the fractured narrative is so the book culminates in a moment of ecstasy, the twins' lovemaking. This also allows us to view their transgression after we have seen it through the lens of the "Love Laws" prevalent in 1960s Kerala, India. Throughout the novel Roy's narrative highlights humour, eccentricity, and independent thinking: like the twins, post-colonial India is better off privileging 'small things' and inclusive attitudes, rather than retreating into the bad old ways of moral judgement and caste. In some ways the shape of the novel, with its Oxbridge digressions, its gatherings of eccentric characters and its sudden outbursts of violence, is a difficult one to follow, but the narrative steers single-mindedly for closure, when, possibly, 'to understand all is to forgive all.'</p> <p>AO3</p> <p>Roy is clearly portraying cultural clashes, many of them very old, that have partly resurfaced after the departure of the British, more than twenty years before the book begins. The novel asks large moral questions about the nature of cultural tolerance in independent India, especially in a newly global context where much popular culture speaks with an American accent. She is writing about Kerala, a part of India with a large Christian population, and therefore incorporating many low-caste Hindus who converted to that religion. The novel is propelled by class and caste taboos and by resentments against 'Anglophile' Indians.</p> <p>Atonement</p> <p>AO1 and AO2</p>

Question	Response	Marks	Guidance
			<p>McEwan's novel reflects the development of a (fictitious) work of fiction by its narrator, Briony, whose deliberations as to how to get the relationship between fiction and fact take up much of her life (1935-97) and probably the whole of her writing life, which is likely to end with this novel. Briony's narrative reflects the leisure, luxury and deviousness of growing up in a great house between the wars, in some ways the late flowering of Edwardian culture, in others a reflection on Auden's 'low dishonest decade', the 1930s. Briony writes with nostalgic exuberance about her own naivety, not least in the misuse of words, before elaborately explaining how she constructed a sexual slander against her sister's low-class boyfriend that saw him packed off to prison. Are imaginative adolescents to blame for over-exercising their imagination? Is society too harsh in its prosecution of sexual crime? Are the real culprits the capitalist Marshalls, who keep mum and make the money? The novel's apparently awkward and disjointed structure, four major episodes, two of them very close together in time, is actually, on the part of its narrator, the product of long and agonised consideration. The book is structured by the moral choices that go into writing it.</p> <p>AO3</p> <p>In a sense McEwan (or Briony) provides a corporate judgement on Europe in the second part of the twentieth century. Those tightly written wartime scenes, the retreat to Dunkirk, operating rooms drenched in blood, reflect not just the chaos of the period, but the agony of Briony's moral choice. Arguably, however, neither Briony nor the book fully comes to terms with her part, or the novelist's</p>

Question	Response	Marks	Guidance
			<p>part in all this momentous history. McEwan's novel is importantly, and rewardingly. a meta-fiction.</p> <p><i>The Namesake</i></p> <p>AO1 and AO2</p> <p>The novel follows the partial Americanization of a Calcutta family who arrive in Boston Massachusetts in 1968, when Ashoke looks destined for academic honours at MIT. Secondary interest derives from two aspects of Bengali culture which partly translate to the American context: the arranged marriage, which proves reasonably successful for the parents but not for their son, and the nick-name, or pet-name, which, as in Russian culture, often predominates over regular names. In this case the critical name, which its possessor alternately embraces and loathes, is taken from a short-story by Russian author, Gogol, which Ashoke happened to be reading when he fortuitously survived a railway-accident back in India. The often strangely bland writing reflects the novel's transcontinental 'feel', with the narrative divided into partly arbitrary sections which always reflect the family rather than wider cultural happenings in America.</p> <p>AO3</p> <p>Cultural acclimatisation between Boston and India proves very difficult, partly because most of the visits to India focus on family bereavement, and Gogol's 'arranged' marriage with Moushumi proves disastrous, partly</p>

Question	Response	Marks	Guidance
			<p>because of liking for arrogant, thoroughly Westernised Bohemian friends. Meanwhile Gogol's mother is often confined to her kitchen, her husband Ashoke absent, following his career from University to University. Meanwhile the novel reflects on, without really embracing, aspects of late twentieth century America: counter culture, permissiveness, recreational drugs, the casualness of driving 'into Montreal for the day.' At the end of a narrative that is both engaging and desultory, Gogol is reconciled with his Russian pet-name, possibly recognising that the future must embrace diverse cultures, not cling ineluctably to the past.</p>

Question	Response	Marks	Guidance
2	<p>In what ways does the writer of your text use direct speech to contribute to the narrative?</p> <p>You should range across the text to explore the way characters speak, the function dialogue 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 dialogue as an element of narrative, going beyond the most obvious features, and giving a strong sense of the role played by dialogue within the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which dialogue is handled 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 uses of direct speech.</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><i>Jane Eyre</i></p> <p>AO2 and AO1</p> <p>Many candidates will view dialogue as a tool for character revelation, e.g. the way Rochester ‘woos’ through catechisms of questions (including pretending to be a gipsy), with occasional intriguing revelations about his life in Paris and the Caribbean. At times his approaches become very intimate and involve a kind of power-sharing, as in his expression of fondness for Jane, e.g. ‘my little friend’. The novel’s humour is usually initiated by Rochester in dialogue: bargaining with Jane for her fee, contemplating the ridiculousness of making love to a man teaching her Hindustani, pretending to find her an alternative placement with a sour mistress in Northern Ireland. St John, by contrast, speaks in cold, gentle tones, very conscious of his role as clergyman and head of the household. Jane finds him less open, more infuriating: ‘Reader, do you know, as I do, what terror those cold people can put into the ice of their questions?’ The servants speak realistic North Midland dialect, while the haughty fine ladies who turn up at Thornfield are given pretentious ‘silver fork’ language, deriding the ‘incompetency and caprice’ (and lack of social grace) of governesses like Jane.</p>

Question	Response	Marks	Guidance
			<p>AO3</p> <p>The two great theological climaxes of the novel are presented in dialogue: Jane listening to Helen Burns's great defence of universal salvation and a benevolent God at Lowood, and her exploration of St John's uncompromising missionary zeal (and eccentric desire to marry her) late in the book. Jane is particularly open to religious purpose from sincere voices, like those of Helen and St John. When St John reads from, the Book of Revelation she concludes: 'He felt the greatness and goodness of his purpose so sincerely: others who heard him plead for it, could not but feel it too.' These episodes are counterpointed by Brocklehurst's displays of hypocrisy at Lowood, sadistically demanding short measures and haircuts for the girls, while his own daughters live in luxury. Rochester's eloquence, penchant for self-analysis and reticence about fully revealing his dark past are all characteristics of his lengthy dialogues with Jane in the first half of the book. That, and a self-conscious literariness in his tone, associate him with the figure of the Byronic hero, or hero-villain, a figure of unmistakeable vigour, but, as Byron put it himself, one virtue, and a thousand crimes. Jane herself offers crisp retorts to the complacent and pretentious, as in her very considered childhood tirade against Aunt Reed.</p> <p><i>The Great Gatsby</i></p> <p>AO2 and AO1</p> <p>Gatsby's character is constructed from different voices: insecure badinage ('old Sport'), Romantic authority ('Can't</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses dialogue.</p>		<p>repeat the past . . . Why of course you can!') and, at least in youth, a preoccupation with self-improvement ('Practise elocution, poise and how to attain it'). Daisy, for her part, is generally designing and performative. She says she loves Gatsby when he 'looks cool', but refuses to face up to the fractured idealism of his inner life: 'I can't stand this any more.' The few sustained dialogue exchanges are often used to highlight tension, as in the literally overheated scene in the Plaza Hotel, where Gatsby is all High Romanticism and Tom is the heavy husband. The dialogue often runs with a sub-text. The preoccupation with the alleged doings of 'Bill Biloxi from Memphis' is really a cover for Gatsby himself. Daisy, as always, proves in control both of dialogue and scene.</p> <p>AO3</p> <p>Tom with his boorish self-assurance, cruel hedonism, knowledge of the markets and scientifically based racism, seems to speak for the outspoken philistinism of the 'roaring twenties'. His threats carry the weight of the establishment: 'I've made a little investigation into your affairs'. At Gatsby's party the dialogue (rarely given to anyone who actually knows Gatsby) is about frequency of attendance, whether guests can remember or recognise one another, the compensation he pays for their damaged dresses, but particularly gossip as to who Gatsby is, what he's done, what he has to hide, befitting the novel's delight in both the prosperous and shady after the First World War, and its Modernist tendency to give some of the most significant speeches to 'overheard' choric voices. Throughout, the shadow of recent war service looms</p>

Question	Response	Marks	Guidance
	<p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which the writer handles direct speech. 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 dialogue.</p>		<p>large, with characters comparing their experiences of 'some wet, grey little villages in France.'</p> <p>Things Fall Apart</p> <p>AO2 and AO1</p> <p>Okonkwo's extrovert character and self-dramatising lifestyle are often revealed in dialogue but other means of communication are just as significant in the Igbo culture of <i>Things Fall Apart</i>. Particularly important are the long semi-recitations of familiar fables about the cunning, well-travelled tortoise, delivered in turn by the wives and children, interrupted only by wailing prophecy from Chielo, a Priestess possessed by the spirit of her God. As befits an oral culture, songs are very important, to allay fears, settle confusion or hand out praise. Sometimes, when it might be hard to translate them, Achebe retains Igbo words and phrases in his dialogue, asserting a cultural difference the reader too must make an effort to negotiate. Throughout the book the Igbo words are made to sound stilted and formal when brought over into English ('I must go home to tap my palm trees for the afternoon') as if we are hearing the words of a translator rather than a novelist.</p> <p>AO3</p> <p>When the Missionaries arrive the Igbo suggest, via folk-tales, and a great deal of misunderstanding and wilful understatement, that the white man is less powerful and threatening than supposed. An 'iron horse' is tied to a tree lest it run away; a clergyman is ridiculed because he cannot master the Igbo language and says 'my buttocks' when he means 'himself'. When the colonial power</p>

Question	Response	Marks	Guidance
			<p>succeeds the Missionaries the stern detached voice of the District Commissioner takes over. He will give the dead Okonkwo 'half a chapter' in his book about the Tribes of the Lower Niger. His language switches between observation and analysis, discerning but without empathy: 'The resolute administrator in him made way to the student of primitive customs. Okonkwo's 'tragic flaw' ('He was afraid of being thought weak') is revealed most poignantly in the desperate words of his adopted son just before Okonkwo joins in the murder: 'My father, they have killed me!'</p> <p><i>The God of Small Things</i></p> <p>AO1 and AO2</p> <p>Chacko's 'Reading Aloud' voice in <i>The God of Small Things</i> reveals a good deal about his status: a Rhodes Scholar with a Marxist pipedream, who finds it hard not to lose people's sympathy by over-asserting himself. He, and what are sometimes called his 'Oxford moods', are representative of the way this novel is often taken over by complacent, over-confident people whose responses to the complex cultural mix of India are at best confused. The twins' language to one another is often tender, inventive, subversive; but it too can be painfully iconoclastic, as when they annoy the Australian missionary by reading the text of the book about Suzie Squirrel backwards or preen themselves satirically on their perfect 'Pre NUN sea ayshun'. Particularly in their childhood scenes, Rahel and Estha's voices phonetically mimic their simple (but always shrewd) understanding and playfulness. They are very inventive in embellishing or</p>

Question	Response	Marks	Guidance
			<p>distending the lyrics of Hollywood musicals, Christopher Plummer becoming ‘Captain Von Klapp Trapp.’</p> <p>AO3</p> <p>There are little inflections which imply the sound of Malayalam culture in the novel, often fragments of songs and poems (a school poem, for example, about railway-engines). These are mixed in with snatches of rotund Anglican hymns, Elvis Presley lyrics and rhymes about Popeye-the-Sailor-Man. Throughout the novel there are hints that the British have only recently left, that older people remember their rulers and institutions well, and that India, with its celebrated multiculturalism, is not finding it straightforward to adjust either to independence or American global influence. Anglican converts in Kerala find they are not entitled to any Government benefits ‘like job reservations or bank loans at low interest rates, because officially, on paper, they were Christians, and therefore casteless.’ Another tangible legacy of British rule, frequently reflected in the dialogue, is the insistence on the priority of English speaking, by Baby Kochamma (who makes the twins write out ‘I will always speak in English’) and Chacko, who commits ‘excesses and eccentricities’ like reading portions of <i>The Great Gatsby</i> out aloud. This is a postcolonial novel, confirming, for better or worse, English is the <i>lingua franca</i> of the culture it presents.</p> <p>Atonement</p> <p>AO1 and AO2</p> <p>Most of the significant action in this novel occurs between occasional snippets of dialogue. There is, however, an</p>

Question	Response	Marks	Guidance
			<p>intriguing sub-textual dinner table conversation just after Briony has observed Robbie and Cecilia in the Library. Discussion of whether or not the English lose their inhibitions ('we become Italians') on hot days draws out Briony's indignation about the sexual assault she believes has happened on this particular hot day. The first phase of the novel often features the upper-class slang of late childhood (a concoction called 'Bread-and-butter-pudding salad' or prep-school dismissiveness: 'they're little <i>brutes</i>'). The Dunkirk episode includes plenty of soldier's banter: 'guv'nor', 'crumpet', 'Dead Frog', and reanimated clichés such as 'bloody shambles'. Briony speaks the buck-up lines of wartime hospitals: 'We'll soon have you out of here.' She is treating the cavity that passes for Private Latimer's face. Cecilia's reasonable indignation at Briony's betrayal becomes a kind of ironic wish-fulfillment in dialogue that never happened: 'Her [Cecilia's] derision was even harder to take than her anger.'</p> <p>AO3</p> <p>McEwan evokes the language of the inter-war upper middle-classes, repressed but mischievous, brilliantly. Punishment in the nursery is a 'clout' and a good upbringing is designed to make you 'A-minable'. Briony's bookishness shines through her play-text, with its 'spontaneous Arabella' and its 'extrinsic fellow'. Upper-class ruthlessness is also part of the book's language, as when Cecilia turns on her insulting landlady, or the pink-faced old-school Major near Dunkirk demands 'cunning and a bit of teamwork' from his boys.</p> <p><i>The Namesake</i></p>

Question	Response	Marks	Guidance
			<p>AO1 and AO2</p> <p>The novel features rare moments of intimacy, as in the Italian Restaurant, when Moushumi and Gogol speak tenderly, before their arranged marriage fails. Often characters find the ready-made language of America a comfort. At other moments, however, the distance between the host culture and the original culture proves divisive, as with Nikhil's pivotal love-hate relationship with his nickname. After insisting on being called Gogol at school, he decides he "hates the name Gogol", before exploring the personal richness of the name, and its importance for his family, at the end of the book. Ashoke's oblique comment in his bedroom to Gogol that 'we all came out of Gogol's overcoat' signifies this clearly. Though a Russian short-story proves of great importance to the novel, Bengali words and meanings almost never feature directly in it, even though Gogol is originally brought up speaking Bengali. When Bengali words are looked at more closely they often register a shock, as when Gogol discovers Moushumi's name means 'a damp southwesterly breeze': 'It's something he'd never really thought to ask about her.' When we first hear Gogol use his alternative pet-name, Nikhil, it is in a Spanish lesson.</p> <p>AO3</p> <p>The novel allows us to overhear the normal Americanisms of the late twentieth century, such as 'gross!' and 'everyone constantly says cheers.' Nikhil/Gogol is, after all, 'in his own fumbling way, an American teenager'. He is surprised that there is a term for his cultural</p>

Question	Response	Marks	Guidance
			<p>estrangement ('American-born confused deshi') or that well-meaning American girls think that his genes must make him immune to Indian diseases. Details of Nikolai Gogol's extraordinary life and death, his 'lifelong unhappiness, his mental instability', are fed into an English lesson by an enthusiastic teacher. Otherwise the dialogue, as befits a novel tugging between two languages, is kept rather flat. It is left to the contextual background of the novel to chart faithfully the developments of American youth culture at the time--how countercultural fashions give way to punk zippers and combat boots, as Gogol negotiates the bumps of an increasingly permissive society.</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: 16–18 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: 13–15 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: 10–12 marks

A05	Competence and engaging effects demonstrated in the use of English to communicate in different ways.
A02	Competent demonstration of ways in which meanings are shaped in texts.

Level 3: 7–9 marks

A05	Some accuracy and attempt to create effects demonstrated in the use of English to communicate in different ways.
A02	Some demonstration of ways in which meanings are shaped in texts.

Level 2: 4–6 marks

A05	Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.
A02	Some limited demonstration of ways in which meanings are shaped in texts.

Level 1: 1–3 marks

A05	Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.
A02	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: 13–14 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: 10–12 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: 7–9 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: 5–6 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: 3–4 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: 1–2 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 (a)	<p>3 (a) Choose one of the storylines opposite.</p> <p>Write the opening to a narrative which engages with the prompts in your chosen storyline.</p> <p>You are not required to use all six prompts.</p> <p>You should write approximately 500 words. [18]</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 but they must ensure that the chosen storyline arc is securely inferred in their writing.</p> <p>Candidates who do not satisfy the examiner that they have engaged with the storyline arc implied by the prompts will not be able to achieve a mark higher than Level 2 for Question 3a.</p>

Question	Response	Marks	Guidance
3 (b)	<p>(b) Write a commentary on the narrative opening you have produced in 3(a).</p> <p>Explain the narrative and linguistic choices you have made in response to the storyline prompts.</p> <p>You should write approximately 250 words. 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 (a). They will not be expected to write about connections between their writing and the text studied for Section A. Rather, they should write about the narrative concepts and techniques they have adopted and how they made choices and selections with regards to the overall storyline arc in their chosen prompt and how the narrative opening they have crafted engages with that overall arc.</p> <p>Responses which have not satisfied the examiner that they have engaged with the storyline arc implied in Question 3a will be self-penalising in terms of achievement for Question 3b. In these instances, commentaries will not be able to achieve a mark higher than Level 2 for Question 3b given that they will not be able to satisfactorily analyse the ways meanings have been shaped in terms of the given storyline arc.</p>

Question	Response	Marks	Guidance

Appendix 1

Assessment Objective weightings are given as percentages.

Assessment Objectives Grid**Narrative text**

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
1	5	6	5	0	0	16%
Totals	5%	6%	5%	0%	0%	16%

Original writing

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
2	0	2	0	0	7	9%
3	0	2	0	0	7	9%
Totals	0%	2%	0%	0%	7%	9%

Commentary

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
4	4	3	0	0	0	7%
Totals	4%	3%	0%	0%	0%	7%

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