

GCE

English Language and Literature

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

A Level

Mark Scheme for June 2025

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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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, email or via the RM Assessor messaging system.

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.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space

- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
9. 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.
10. For answers marked by levels of response: Not applicable in F501
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

11. 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
	Attempted or insecure

ANNOTATING RESPONSES ON SCREEN

The purpose of annotation is to record where the candidate is meeting the assessment criteria. You do not need to annotate every instance where a candidate makes the same or a very similar point. Instead, the annotations should cumulatively reflect the candidate's achievement across the response.

For each response — Q1, Q2, Q3(a), and Q3(b) — you must write a summative comment in the box below the script.

The summative comment should:

- Refer to each AO assessed in the response.
- Use phrasing drawn directly from the mark scheme and reflect the level and mark awarded.

If a candidate achieves a mid-Level 4 mark in Section A (e.g., 19/32) and performance across AOs is broadly balanced, your summative comment would read:

'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 performance across AOs is uneven (e.g., mark of 17/32 where AO2 and AO3 are competent, but AO1 is weaker), your comment should reflect this:

'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 annotate the wrong question:

Select the correct question number.

Right-click any annotation on the response.

When prompted, select the option to move the annotation to the new question. All annotations will be automatically transferred.

Enter NR (No Response) for the question you originally selected in error.

Once you have marked the response:

- Press “Complete.” This will automatically enter NR for any questions not attempted.
- You will then be prompted to flag any unannotated or blank pages as “Seen.” This is much quicker than applying the SEEN stamp individually during marking.

Your marking will be checked periodically by your Team Leader.

If a response is missing a summative comment or does not show clear use of the on-screen AO stamps, you may be asked to stop marking and go back to address these omissions. Each response must show clear and consistent annotation and include a summative comment.

6. 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 uneven in terms of AO coverage, use the full range of marks, particularly at the top and bottom ends of the mark range.

Rubric Infringement

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

- only answering one question, answering both questions from Section A or responding to both set of prompts in Section B.

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

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: 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	In what ways does the writer use narrative to help us see things differently? You should range across the text to explore how features such as character, setting and viewpoint are used to provide a fresh or original view of events, the function of the unexpected in the novel as a whole, and the broader generic context. A higher level response (levels 4 to 6) will: AO2 Explore the ways the writer uses narrative to help us see things differently, going beyond the most obvious features, and giving a strong sense of how use of narrative creates meaning in the novel as a whole. AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which the writer uses narrative in the novel to help us see things freshly. Express ideas coherently and fluently, with a wide vocabulary. AO3 Show an understanding of the literary and generic context, using this	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Depending on the text studied, candidates may discuss: AO2 and AO1 <i>Jane Eyre</i> AO2 and AO1 The autobiographical format allows the narrator to control the nature and timing of every revelation, meaning that our early experiences of the Thornfield chapters must be revised in terms of revelations about the incarceration of Rochester's mad wife. The early scenes, reminiscent of Dickens, explore the visionary nature of childhood, its rectitude in the face of injustice, and its responsiveness to new places, people and stimuli, often expressed in powerful language (Mr Brocklehurst like a 'black pillar'). Later in the novel Jane's lively imagination transforms the moonlit accident on the road (the 'Gytrash'), the love-scene in the thunderstorm, the moving shadows on the carved furniture when Mason visits, and the Gothic visitations from Bertha. There is an astonishing scene of mesmeric thought-transfer between Jane and Rochester when she is about to accept St John's offer of marriage. Some may suggest that the novel's opportunities to make us see things differently are partly thwarted because everything is seen from Jane's point-of-view, but she regularly introduces a touch of imaginative heightening to most of her descriptions. AO3 As a purported autobiography, <i>Jane Eyre</i> offers the experiences of a lively but conscientious woman in the early nineteenth century (probably 1810s to 1820s). The novel stresses Jane's sexual feelings to an extent that would have been unusual in novels of the time, and the language Brontë uses to convey them often has a Byronic fluency. The novel operates within the constraints of a fairly liberal Protestant theology, and extreme or self-interested behaviour by otherworldly Helen Burns, fanatical St John Rivers and the egregious Mr Brocklehurst is contrasted with Jane's more reasonable views.

Question	Response	Marks	Guidance
	knowledge to illuminate their discussion of the writer's handling of narrative to help us see things differently. A lower level response (level 1 – 3) will: AO2 Identify and list some ways in which the novel's use of narrative contributes to its effects in making us see differently. AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which narrative is managed in the novel to help the reader see differently. Expression is clear but may lack precision. AO3 Show limited understanding of the literary and generic context in relation to the use of narrative in the novel.		Some may feel the novel takes an unusual but now rather problematic view of the Colony of Jamaica, especially the scene where Rochester is recalled from tropical sexual abandon by a breeze from Europe. <i>The Great Gatsby</i> AO2 an AO1 <i>The Great Gatsby</i> offers a glamorous and sometimes apocalyptic vision of New York, 'between very tall buildings under a mauve and rosy sky.' Yet it also casts a challenging eye on the Corona Dumps, gathering the waste products of all that industry and hedonism; and we glimpse the baleful God of The City looking through the eyeless gaze of T. J. Eckleburg. Fitzgerald calls this surreal vision a 'waste land', in homage to T.S. Eliot. The novel is set up for progressive and determined revelations, and the narrative becomes speedier and more congested as it proceeds. <i>Gatsby</i> himself is a masterpiece of style and decorum, with his wonderfully varied coloured shirts. But he has also some dark connection with North Dakota, the gangster capital of the west in the 1920s. Throughout the novel Fitzgerald's vision encompasses the sublime and the sordid. The result is a triumph of style over scepticism, though the race is close-run. The scene where the mercenary ladies Jordan and Daisy ('her smile was made of money') float in white frocks over a wine-coloured rug illustrates how the beautiful and the damned go together in this novel. It is a novel with a great deal of eye-smiting colour: as Sarah Churchwell puts it, 'leaves are blue, shirts are silver, cocktail music is yellow.' AO3 The novel seems to transform our view of the hedonist decade before the long payback of the depression. Only Nick works in a City Bank, but Tom is a Chicago plutocrat and the bottom line matters to everyone in the book, however extravagant and poetic their desires might be. The book has a Jazz soundtrack, awakening us to the new music that has displaced Ragtime. The constant surprise of the novel is how firmly it sets its events in the context of American History, though it only deals directly with a single summer. As Fitzgerald wrote himself, it 'shows a man's life through some passionately regarded segment of it.'

Question	Response	Marks	Guidance
			<i>Things Fall Apart</i> AO2 and AO1 The reading experience of <i>Things Fall Apart</i> is to become immersed in the tribal culture which was so rapidly extinguished when European civilisation reached the country in the late nineteenth century. Achebe makes no concessions to outward taste or knowledge. There is no scene-setting, just a spare, direct prose describing tribal religion, agriculture, village feuds and battles with nearby tribes, sport (mostly wrestling) and the importance of folk-poems and folk-lore. Every page draws the European reader further from their home culture, though the proverbs of the Cat and the Tortoise may remind candidates of the West African folk-tales re-worked by Uncle Remus. Every sentence shows how the world looks through the lens of oral memory (rather than chronicle history). Nothing is written down, and time and the working day is measured in seasons, or momentous events (the year the locusts came). The lead character, Okonkwo, tetchy, selfish, powerful, charismatic, self-doubting and occasionally cruel, seems to reflect the strengths and weaknesses of this culture; indeed, he becomes something of an embodiment of these, leading inevitably to comparisons with great European tragic figures. AO3 Candidates will be introduced to a number of concepts which condition tribal life, especially ancestor worship and the impersonation of dead ancestors in religious rituals by the <i>ewgwugwu</i>, which stems from a profound reflection that 'A man's life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors'. The novel stresses the importance of blood-feuds, which can stretch over many generations. The importance of performance and audience in oral culture is also frequently demonstrated. We have no idea until the end of the book that all these events are taking place in mid-Victorian times. When the Missionaries arrive they will bring with them a cultural earthquake, and things will 'fall apart'.

Question	Response	Marks	Guidance
			<i>The God of Small Things</i> AO1 and AO2 The narrative voice in Roy's novel is constantly switching in tone and viewpoint, demonstrating the novel's welcoming of diverse styles and approaches to telling its story. There are comic scenes involving the young twins, scenes foregrounding the pomposity and absurdity of Baby Kochamma's life-story, Gothic scenes exploring the shadow cast by the British Raj, including the creepy Empire bungalow, which is like a mausoleum. Sometimes Roy uses a very vehement omniscient style, a bit like Dickens in <i>Bleak House</i>, in an effort to command the complexity and diversity of her subject: for example describing All-India as 'the vast, violent, circling, driving, ridiculous, insane, unfeasible, public turmoil of a nation.' Some of the most memorable writing concerns the fresh insights of the twins, quirky and creatively literal-minded, and the language they choose to describe them. Their transgressive relationship is meant to make us see India differently, not as Big God sees it, a thing of overpowering bulk, but as a confection of small things. The climax of the novel is the brief, incestuous lovemaking of the separated couple, presented simultaneously as both innocent and a source of outrage. AO3 The novel visits Oxford, which seems serenely placed at a distance from modern India, but the influx of American culture, particularly via the cinema, poses a more urgent threat. Many young Indians have come to see the world through American cartoons and comics, and Popeye the Sailor Man. Little enclaves like Kerala, with its fragile Christian culture, are very open to globalisation. Many of Kerala's people converted under the British to escape their lower class status; a number of scenes in the book show that for the wider Indian population this lower status has been reaffirmed.

Question	Response	Marks	Guidance
			Atonement AO1 and AO2 McEwan's novel is an accomplished postmodern work, revealing its secrets progressively, and requiring adjustment on the part of the reader to its changing points of view. It is one of those books that needs to be read more than once to appreciate its subtle ironies and prolepses. The opening section is full of a rather forced idyllic tranquillity. It turns out to be the work of a young novelist reflecting on an episode of her own early life. Some of the writing is a little pretentious, reflecting the exuberance of youth; some of it is aware of the tradition of the Country House novel, especially the work of E.M. Forster, revealing the selfishness under the neatness of the neatly organised fountains and terraces. The wartime sections, which follow, involve a great deal of 'seeing things differently'. The section where Briony visits Ronald and Celia is a wish-fulfilment fantasy, written with a good deal of invented circumstantial detail whose main function is to nonplus the reader. The Dunkirk section, a justly admired piece of reportage on McEwan's part, makes us see a major wartime event from the unusual perspective of the retreat rather than the evacuation. Briony wasn't there, any more than Stephen Crane was present on the battlefields of the US Civil War, but she gives a marvellous sense of the brutality, fear and excitement of a defeated army on the move. The novel often operates with something like a fresh, youthful vision; yet it is also the work of an aged novelist, coming to terms with time. AO3 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 choices. Language and approach is transformed for each of the major sections, which are acutely aware of the impact of history, the beauty of neoclassicism, and the hard truth of Britain's declining role in the world.

Question	Response	Marks	Guidance
			<i>The Namesake</i> AO1 and AO2 The novel begins with Gogol's birth, and his family moving into the kind of cossetting apartments career academics expect; thereafter for these displaced Bengalis America provides abundant career and cultural opportunities. The novel, however, shows that under every cultural choice to 'better oneself' is uncertainty, or sometimes guilt. How might a well-heeled life in America relate to one's abandoned Indian belongings? Should they be abandoned? Might it be possible to hang on to them? Lahiri offers plenty of low-key detail to show how American contexts affect immigrants, how insidiously they overpower home culture in a generation or two. The novel contains very few Bengali words. Moushi and Gogol tend to use the language in restaurants to 'comment with impunity on another diner's hair or shoes.' Gogol becomes particularly hooked on American culture, to his mother's annoyance, as when he throws everything into a school project on Puritan graveyards. Ashima, the mother, is perhaps the novel's tragic figure, always treating her kitchen and circumscribed faculty wife's life as if it were an extension of her native Calcutta (now Kolkata). AO3 The Gangulis' right-on academic friends, the Montgomerys, show how much was at political stake in the years the novel covers: 'QUESTION AUTHORITY! GIVE A DAMN! BAN THE BRA! PEACE!' are just some of their car-stickers. Lahiri makes it clear throughout the novel how much of this is going on: King assassinated, Bobby Kennedy assassinated, Cambodia bombed, the sexual revolution, feminism, the permissive society. Gogol is intrigued by all of these things, but rarely deeply involved in them. They are like life drifting by his window, and the novel's brilliantly flat, dry prose draws both the reader's interest in American history and maintains their partial detachment from it.

Question	Response	Marks	Guidance
2	In what ways does the writer use narrative to build up the reader's expectations? You should range across the text to explore how features such as character, setting and viewpoint are used to heighten our expectations in the novel, the function of suspense in the novel as a whole, and the broader generic context. A higher level response (levels 4 – 6) will: AO2 Explore the ways the writer uses narrative to build up the reader's expectations, going beyond the most obvious features, and giving a strong sense of the role played by suspenseful writing within the novel as a whole. AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which narrative is used to build up the reader's expectations. Express ideas coherently and fluently, with a wide vocabulary.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Depending on the text studied, candidates may discuss: Jane Eyre AO2 and AO1 <i>Jane Eyre</i> probably derives its use of suspense from early thrillers, especially those of Ann Radcliffe, which not only include sensational storylines but provide apparent supernatural effects with a rational explanation. In this way popular superstition that Thornfield may be haunted gives way to Jane's suspicions that Grace Poole may be a dipsomaniac; in the end the strange sounds are fully explained by the incarceration of Rochester's lunatic wife. Tension is also increased by Jane's interest in folklore, Rochester's performance as a fortune-teller, and curious adventures at night. Narrative expectations are also augmented at the time of broken-off wedding when Mason reveals Rochester's bigamy; soon after the most eventful sequence in the novel ends with Jane left destitute on a Derbyshire moor. There is more conventional expectation associated with Jane's legacy, and the extraordinary discovery of her relationship to the Rivers family. Rochester's repentance is bound up with the adventure of the fire, narrated in retrospect. Tension in the narrative is often a way of increasing our understanding of Jane's hopes and fears, the blend of devotion and prudence that is her character. AO3 <i>Jane Eyre</i> is a <i>bildungsroman</i>, investigating the moral education and development of a young woman. It has much in common with Romantic autobiographies of self-revelation, but Jane is determined to control revelations about her early life in a rigorous fashion, and these tend to emerge when of most value to the narrative. The novel is written in a highly literary, sometimes poetic prose that heightens our sense of Jane's inner life and perceptions. The novel is also written from an evangelical standpoint, offering many insights into the nature of this form of Churchmanship in the first half of the nineteenth century. Slowly a sense of the 'good Christian life' emerges.

Question	Response	Marks	Guidance
	AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of use of narrative to build up the reader's expectations. A lower level response (levels 1 to 3) will: AO2 Identify and list some ways in which the writer uses narrative to build up the reader's expectations, AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which the writer uses narrative to build up the reader's expectations. Expression is clear but may lack precision. AO3 Show limited understanding of the literary and generic context in relation to the use of narrative to build up the reader's expectations.		<i>The Great Gatsby</i> AO2, AO1 <i>Gatsby</i> is the obvious subject of the novel that bears his name, and yet the difficulty of getting at him produces most of the narrative tension in a short, tautly written book, not least because he doesn't appear at once, and our expectations of him depend on the views of other characters, Nick is our guide, and he clearly is impressed by Gatsby (obsessed with him) without fully understanding who he is or how he lived. Most of the charged scenes of Nick coming to terms with the world of New York are in an odd way really about Gatsby, and the other characters of the novel, who are never more than interesting stereotypes, are defined by their connection to the Gatsby myth. The novel's plot-development is marked by Nick finding more and more out about Gatsby's backstory: the teasing, disturbing revelation of his possible relationship with organised crime, the loneliness of the mega-host half-avoiding his own parties, his spell as protégé of a famous yachtsman, running booze on the Great Lakes, his father's treasured schedule of the boy most likely to succeed. What tension the novel possesses passes with Gatsby, still faintly mysterious in death, as Nick progresses to the wonderful diminuendo, a kind of hymn to the American Dream. AO3 The Great Gatsby is about the desire and longing of a very rich nation at the first realisation (soon after WW1) of the nature and extent of its power. It is a book about wild aspiration, and about being crushed back into your place by society. It is a book based on a sordid and complex murder, resembling so many of the 'hardboiled' detective stories which follow during the Depression Years, but its prose style suggests a smitten ('Keatsian') lushness that betrays enchantment with plutocrat New York. Throughout the novel our sympathies are jerked between fascination and revulsion until we reach the Coda, possibly the most significant chapter in the novel, which is quite without narrative tension.

Question	Response	Marks	Guidance
			<i>Things Fall Apart</i> AO2 and AO1 For all its clarity of construction, linear narrative, simple declarative sentences and use of a register of English that might be available to a Nigerian tribesman of the late nineteenth century, this book is a time-bomb. It is impossible for a reader to dwell on the details of tribal culture so thoroughly and intelligently dramatized by Achebe's narrator without realising that somewhere beyond the edges of the book the scramble for Africa is going on. As late as Chapter 20 the first missionaries appear with their 'lunatic religion' but also introducing trade to the village, with all the advantages and disadvantages of capitalism. It is clear that the novel's accurate description of tribal ways has been a kind of memorial, and we are meant to read it with a hint of poignancy, as if it is already a quasi-anthropological study of a vanished order of things. Right at the end it becomes clear that book has been a study in quiet tension: the British are here, and the District Commissioner hopes to make his name with his study of the way savage customs have been eradicated in this part of the Lower Niger, and 'Primitive Tribes' pacified. AO3 Everything in the book depends on some knowledge of how the country Nigeria was generated out of a number of different ethnicities and many different tribes. The book shows how a people without a written history can be merged in less than a generation in a world where everything is written down and has its place. There is very little on how commerce will drive the changes, but some hints that the Africans will not be averse to trading with the White Man. Achebe's novels cover pre-colonial, colonial and post-colonial Nigeria, and some notion of this history might prove useful to candidates, but attention should be paid mostly to the text of <i>Things Fall Apart</i>. Some may note that the book deals with Igbo culture and occasionally includes Igbo words, but it is written in English, the language of the dominant culture. Paradoxically this also gives Achebe the opportunity to write for an international audience.

Question	Response	Marks	Guidance
			<i>The God of Small Things</i> AO1 and AO2 Roy's novel conforms to the postmodern model. The time-frame is fragmented, so you need to read deep into the book, which covers the period between the twins' separation in 1969 and their reuniting and death in 1993, for all the plot-strands to dovetail. Tension often comes, despite the fragmentation of narrative and many comic scenes, because outcomes are foreshadowed: there are many references to Sophie Mol's death, to Velutha's death and to the destruction of the twins which the latter event precipitates. The book's major outcome is that the twins represent something like the triumph of fatal Romantic love over the confused cultural noises of India, with its many competing cultures. Everything builds to a kind of <i>liebestod</i>, a demonstration that the 'small things' of love and devotion are the way to negotiate an otherwise impossible cultural entanglement. The book's multiplicity of narrative forms and styles may also be seen to represent the dismaying complexity of Indian experience. AO3 At the heart of the book is a sense of history: the tension of building the world's largest democracy, and of finding a narrative form in which to express this theme. The book tends to make Anglophile Indians faintly ridiculous, but a much deeper question is how the culture will resist the pressures of American influence. Old tensions sometimes revisit the present, as in the ghostly impact of the former British bungalow.

Question	Response	Marks	Guidance
			<i>Atonement</i> AO2. AO1 McEwan packs <i>Atonement</i> with various kinds of narrative tension, but the full impact of this artfulness is not revealed until the completion of a first reading. In the opening Country House section there is some of the awkward tension of adolescence, as Briony provides an early account of her world, but most of the power of this section derives from something like a police procedural: the Country House mystery, the idyll of Upper Class life defiled, the dark secrets of sex, the nefarious working-class boy. But nothing is as it seems: the tension is ratcheted up and relaxed by Briony, once a prurient little girl, now a successful novelist: 'she was entering an arena of adult emotion and dissembling from which her writing was bound to benefit.' The two wartime sections find Robbie in arms, and paying the ultimate price; and Briony offering magnificent contrition for her false witness, all at a time otherwise given to blood-spattered work as a wartime nurse. The final section releases the tension, but cannot help nor pardon the sufferings unearthed. Any attempt to engage with the meta-fictionality of McEwan's novel should be rewarded. AO3 The novel draws much of its narrative drive from juxtaposing its sequences of Country House, the brutal retreat of the British Expeditionary Force in 1940, desperate contrition amid wartime brutality and an epilogue, where McEwan's errant novelist is bathed in modern celebrity. The first-time reader views the first section as falsely glamorous, a smothering of a dying Empire in hedonism and chocolate bars. About halfway through we think we have identified the villain. But what Robbie suffers, and the unreachability of so much suffering that we cause in life, only emerges at the end, when Briony is universally admired. The final tension is regret that we can do nothing to change the past.

Question	Response	Marks	Guidance
			<i>The Namesake</i> AO1, AO2 <i>The Namesake</i> is not obviously a book that privileges suspense, but there is some identification with Gogol's uncertainty as he hovers between cultures, especially the way the melodramatic opening of the train-wreck and his father's devotion to the Russian writer Gogol is progressively incorporated into his life. There is a genuine melding of his father's appreciation for Gogol's story, 'The Overcoat', which brings an unlikely weft from Czarist Russia to a novel concerned with reconciling the cultures of modern America with that of post-colonial Bengal. In some ways the book offers a predictable reading of events: Ashima trapped in memories of her home culture; her husband tending to live the Faculty life at prestigious American universities, sprinkled with memories of India. Gogol's arranged marriage is a surprise; but so also is its failure. Throughout the novel the effect of Lahiri's detached narration and accessible prose is to maintain a kind of sustained anti-climax, and to throw into strong relief the moments of genuine cultural cross-fertilisation. AO3 <i>The Namesake</i> is the story of a family's long slow journey over two generations from the old world to the new, viewed in the somewhat distant light of the major events of American history. America's embarrassment as a neo-colonial power in Vietnam is hinted at, but the cultural changes which have most obvious impact on Gogol's life and experience are those associated with feminism and the permissive society.

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
3a	Choose one of the storylines below to develop as part of a narrative. You should make your own choices about the story's starting point and linguistic techniques. A higher level response (levels 4 to 6) will: 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. AO2 Demonstrate a sophisticated awareness of the ways in which meanings are shaped in narrative texts. A lower level response (levels 1 to 3) will: AO5 Show some ability to shape the opening to a narrative, drawing on some techniques that go beyond basic storytelling. AO2 Show some awareness of the ways in which meanings are shaped in narrative texts.	18	Candidates will use a range of different narrative techniques, drawn from their study of narrative texts for Section 1 in order to develop as part 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 part of a narrative. 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. 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

Question	Response	Marks	Guidance
3b	Outline the key narrative and linguistic techniques you have used in your writing for Question 3a. You should write approximately 250 words. A higher level response (levels 4 to 6) will: 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. AO2 Effectively and convincingly analyse ways in which meanings are shaped in the Question 3 narrative writing response. A lower level response (levels 1 to 3) will: AO1 Identify some concepts and methods from the study of narrative techniques, using some terminology and clear written expression. AO2 Describe some ways in which meanings have been shaped in the Question 3 narrative writing response.	14	Candidates will be expected to explain and analyse the narrative techniques they have used in their own creative writing for Question 3a. 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. Note: 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.

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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