



Oxford Cambridge and RSA

GCE

English Language and Literature

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

A Level

Mark Scheme for June 2022

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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****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 scoris and mark the [insert number] practice responses (“scripts”) and the [insert number] standardisation responses

YOU MUST MARK 10 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 scoris 50% and 100% 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, by email or via the scoris messaging system.
5. Rubric Error Response – Optional Questions

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 a tick to confirm that the work has been seen.
7. There is a NR (No Response) option.
8. 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 isn't an attempt at the question

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

9. The scoris **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.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your 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.
11. 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

12. Annotations

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

Subject-specific marking instructions

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

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

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

Awarding Marks

- (i) Each section is worth 32 marks.
- (ii) Section A has one question worth 32 marks. Section B has two questions which added together are worth a maximum of 32 marks.
- (iii) In Section B question 3 is worth 18 marks and question 4 is worth 14 marks. Mark each question and then add the marks together for a total mark out of 32.

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

- refer to the question-specific Guidance for Higher and Lower response and indicative content
- using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
- place the answer precisely within the level and determine the appropriate mark out of 32 considering the relevant AOs
- bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 32
- if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level.

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

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

When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the two marks out of 32, to arrive at the total mark for the script out of 64.

Rubric Infringement

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Section A - Reading as a writer

The weightings for the assessment objectives are:

AO2 6%

AO1 5%

AO3 5%

Total 16%

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

Answers will also be assessed for AO1 and AO3.

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

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

Level 6: 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 opening of the novel set the narrative in motion?</p> <p>You should range across the text to explore how features such as character, setting and viewpoint are introduced during the early stages of the novel, the function the opening plays in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Explore the ways the writer establishes key features of the text, going beyond the most obvious ones, and giving a strong sense of how the opening 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 opening establishes key features of the text. 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 opening.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>In all indicative content below discussion of a novel's 'opening' is not restricted to the first page or first chapter, but to all early developments in the book and the way these relate to what follows.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>AO2 and AO1</p> <p>Jane Eyre</p> <p>1. 'Openings'</p> <p>AO2 and AO1</p> <p>The novel opens by plunging into an account of life at Gateshead Hall. Jane establishes herself as controlling the narrative of her life. The novel quickly establishes its credentials as fictional autobiography and <i>bildungsroman</i> with the Red Room episode anticipating further Gothic writing later in the story. We may surmise from her tone that Jane is now a balanced, happily married lady looking back on the vicissitudes of her early life. Jane's insights into the dysfunctional family of the Reeds are not as complete as they will be later. At this stage she is overawed by family snobbery and her cousin's excessive veneration of 'Master Reed'. Nevertheless the scene in which, at just ten, Jane confronts and morally overcomes a solid, worldly woman of thirty-seven demonstrates important aspects of her character: rectitude, feistiness, and a fearless outspokenness when necessary. Some may point out that the Lowood sequence which follows is sharpened with personal reminiscence of the Brontë sisters' time at Cowan Bridge, Lancashire. Once again Jane displays an independent spirit and a strong sense of right and wrong, contrasted with the non-judgmental pacifism of Helen Burns. This is an</p>

	<p>A lower level response (level 1 – 3) will:</p> <p>AO2 Identify and list some ways in which the opening creates meaning in the novel as a whole.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which the opening establishes key features of the text.. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the effects of the novel's opening.</p>	<p>episodic novel, but the early episodes are written in a strong literary prose that is of a piece with the novel as a whole and confirms their importance within it.</p> <p>AO3</p> <p>Many Classic Victorian novels (notably <i>The Mill on the Floss</i>, <i>Oliver Twist</i> and <i>David Copperfield</i>) feature a section devoted to the childhood of the protagonist. The Spartan descriptions of the Lowood section contrast with the rather pointless opulence at Gateshead Hall, showing that though of genteel birth, Jane will have to make her own way in an unforgiving world. She settles at Thornfield as that socially ambiguous thing, a 'governess', looking forward only to a 'new servitude'. The Brontë family interest in the doctrine of 'universal salvation' appears in the astonishing 'teaching' of Helen Burns.</p> <p>The Great Gatsby</p> <p>1. 'Openings'</p> <p>AO2 and AO1</p> <p>Fitzgerald's novella is a masterpiece of compression. The judiciousness, inquisitiveness and slight apprehensiveness of the narrator who will filter everything for us, Nick Carraway, are established at once. He, like everything in this novel, is fresh from World War One, and like many young men on the make, he looks to be something in the City. The style of the opening chapters is comparatively restrained, except for the portentous description of the local deity, the frowning hoarding to Dr T.J. Eckleburg. The initial views of Gatsby are stylistically more expansive, as Nick strives to sort out 'the foul dust that floated in the wake of his dreams.' The lush inventive style of the book is exemplified by extraordinary and ambitious metaphors, like the New York trees that grow quickly, as if in a stop motion film.</p>
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		<p>AO3</p> <p>At first, much energy goes into establishing that all these characters are mid-Westerners, and that New York, with its 'great wet barnyard' of Long Island Sound, attracts newcomers like feeding time. Daisy, Tom, Nick and Jordan all have links to the plutocracy, with its access to 'old money.' The glimpse of the Wilson garage in the Valley of Ashes extends the social range of the novel rapidly and tellingly. Gatsby is an 'absent presence', previewed by Nick as if the memory of him is always in the forefront of his mind. We deduce that Gatsby is likely to be more socially mobile and impactful than the other characters to whom we are introduced, if only because, where they are morally footloose, he amounts to 'an unbroken stream of successful gestures.'</p> <p>Things Fall Apart</p> <p>1. 'Openings'</p> <p>AO2 and AO1</p> <p>Achebe's teasingly simple style means there will be plenty of what Ian Watt calls 'delayed decoding' for the reader to do at the beginning of the book. It is clear that the pre-colonial world of our chosen Igbo tribe only extends to 'nine villages' and just about takes in the neighbouring tribes with which they are at frequently at war. Okonkwo's prowess comes solely from martial deeds and this has made him a celebrity at the age of eighteen, with three wives and many yams. Achebe does not specify when these things happened (we later find out it is the later nineteenth century) because the tribe has no sense of history. There is no sense that this country will one day become modern Nigeria until much later in the book. As elsewhere the prose of the opening is dominated by simple declarative writing which is careful never to enter the abstract register. But if Achebe's prose implies anything about his leading character, it is that he is insecure in his 'achievement', and that insecurity can</p>
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		<p>make him brutal. Ikemefuma, the most conspicuous object of that brutality, is introduced into the novel very early.</p> <p>AO3</p> <p>Achebe artfully suggests the isolated nature of tribal life before the arrival of the Missionaries and colonists. Much of Okonkwo's prowess is shown to derive from success in local warfare, but wars come and go in this novel without seeming much to change the placid patterns of rural life. Some are remembered as 'just wars'; some of them were probably 'unjust'. Nobody makes much of the distinction. Sporting contests are focused on physical prowess: wrestling is popular. There is much belief in the power and effect of curses; for instance a plague of locusts requires blood sacrifice to overcome it. 'The Oracle of the Hills and Caves' seems to possess ultimate spiritual authority. Priests are, for example, devotees of 'the snake-cult'. Achebe's artfully understated novel presents all this with rigid objectivity, never a suggestion that it might be savage or outmoded.</p> <p>1. 'Openings'</p> <p>The God of Small Things</p> <p>AO2 and AO1</p> <p>The opening of this novel, 'Paradise, Pickles and Preserves', and the first part of the story, in which the twins Estha and Rahel live out a seemingly enchanted existence together, is likely to be one of the most appealing parts of the book. Roy offers us lush, metaphorical prose reminiscent of Romantic accounts of childhood, such as those of Laurie Lee. Rain is described as 'slanting silver ropes' slamming into 'loose earth'. The drowning of Sophie Mol, fleeing with the twins from apparent persecution, is introduced into the</p>
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		<p>story very early, together with the shadow of oppressive modern Indian culture and the pressure of the past, though the full implications of this episode do not emerge until much later. Narrative serendipity is a key feature of this novel, and of post-modern writing in general. It is never quite clear from its opening what kind of novel this will be, and what ‘contract’ with the reader is being drawn up. As the narrator puts it, ‘No It didn’t matter that the story had begun, because Kathakali discovered long ago that the secret of the Great Stories is that they have no secrets.’</p> <p>A03</p> <p>The novel is shaped by the caste system, which was meant to be outlawed when India gained her independence, but which remained entrenched. Many of the book’s characters are former ‘untouchables’ who converted to Christianity under the British to escape their low caste status. Estha and Rahel’s experience as children, before they fall foul of the ‘love laws’, provide the book with its structural spine; the episodic, even chaotic delivery of the plot may represent an attempt to overthrow the rigid fatalism of Indian culture, as well as pay homage to the loose, playful structure of the postmodern novel.</p> <p>Atonement</p> <p>1. ‘Openings’</p> <p>AO2 and AO1</p> <p>McEwan’s artfully constructed novel depends on the establishment of apprentice novelist Briony Tallis’s adolescent inner life in the opening sequence. Determined to write a play, she struggles to get sexually precocious Lola and her difficult twin brothers to participate. McEwan’s</p>
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		<p>language artfully simulates the awkward pretension of very young writers: ‘the tale of spontaneous Arabella / Who ran off with an extrinsic fellow’. The rest of the exposition misconstrues a sexual misadventure, in the mellow atmosphere of an English Country House novel. McEwan’s prose, weaving a sunlit ‘geometry of light’, recalls the Great Houses of E.M. Forster, Elizabeth Bowen and Virginia Woolf. A ponderous Meissen vase, soon to be broken, recalls the central symbol of Henry James’ <i>The Golden Bowl</i>. The sophisticated stylishness of the opening (a little too lush?) is a kind of cover for Briony’s developing sensibility as a writer. It also shows up her naivety, when she comes to quite the wrong ‘psychological conclusions’ as to Robbie’s treatment of her sister, Cecilia. Focus on a novelist writing a novel points up early in the book the relationship and distance between art and life.</p> <p>AO3</p> <p>The opening of the novel explores the apparent luxury of upper-class life in the inter-war years, preparing for the harsher territory of wartime and beyond. Even here there are hints that ‘Mr Hitler needs to pipe down’. The murkiest waters of the early scenes at Tallis, however, involve the class system. The Marshalls are run after because they are rich, proprietors of an American style chocolate bar. Robbie is falsely accused of sexual assault largely because he is a scholarship boy and the son of a cleaning lady. Later in the novel high-flying Briony will do literary penance as she writes about the cruel fate her misunderstandings caused for him, and explores the limited way an artist can make up in her fiction for the major mistakes of her life.</p> <p>The Namesake</p> <p>1. ‘Openings’</p> <p>The Namesake</p>
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		<p>AO2 and AO1</p> <p>Lahiri's novel begins in good Fielding-esque fashion with the birth of its protagonist, Gogol, in a high-tech Cambridge Massachusetts hospital. His mother has recently flown from Bengal but is forced to swap her 'Murshidabad sari' for a regulation hospital gown. Meanwhile, in the swish but undistinguished waiting-room, Gogol's father, Ashoke, is mulling over his curious fascination (for a Bengali) with Russian literature, and especially Gogol's strange fable of patched-up poverty, 'The Overcoat'. This sequence provides an early explanation of the title of the novel. Neither parent is comfortable relinquishing their Bengali heritage, either at this stage in the novel or later, though the family has made its living out of university placements and needs to adjust to a global lifestyle. As elsewhere in the novel imported Bengali customs lie cheek-by-jowl with the modest but manicured culture of New England: baby's ceremonial first haircut conducted over a copy of 'Mother Goose', while his mother wonders why American houses don't look like those in <i>Gone with the Wind</i>. The novel started life as short stories in <i>The New Yorker</i>, which explains its slickly accessible style.</p> <p>AO3</p> <p>Most of the early action unfolds in the genteel university town of Cambridge, Massachusetts. Here the comfortable consumer lifestyle of the sixties and seventies contrasts with, for instance, the obligations Bengali culture imposes upon respect for and consultation of the extended family. Important Bengali words, like <i>daknam</i> (pet-name) and <i>bhalonam</i> are left untranslated in the novel, reminders that assimilation is not complete. Everywhere, however, a chorus of slogans announces the arrival of the permissive society: 'The Montgomerys have a dull green Volkswagen van covered with stickers: QUESTION AUTHORITY! GIVE A DAMN! BAN THE BRA! PEACE!' Some of Ashoke and Ashima's American friends have become Buddhists.</p>
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Question	Response	Marks	Guidance
2	<p>In what ways does the writer of your text use symbols and motifs?</p> <p>You should range across the text to explore how symbols and motifs are used, the function they play in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 – 6) will:</p> <p>AO2 Explore the ways the writer uses symbols and motifs, going beyond the most obvious features, and giving a strong sense of the role played by symbols and motifs within the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which symbols and motifs are used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p>AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the importance of symbols and motifs in the novel.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss: The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>Jane Eyre 2. Symbols and Motifs</p> <p>AO2 and AO1 The novel uses the recurring motif of the fire of passion, binding together all key concerns of the book: Jane’s feelings like smouldering heath, the white fire of passion (and prophetic threat) as lightning strikes the oak tree, Bertha the Firestarter, the purgatorial flame at Thornfield, from which Rochester emerges cleansed. The novel also features a number of metaphors of imprisonment and repression, of which Bertha’s ‘madwoman’s attic’ is the most prominent. Some may focus on the Spartan motifs at Lowood (forced haircuts, evangelical self-denial, Puritanical dress and Brocklehurst as ‘black pillar’). The Gothic implications of the Red Room experience are also significant, as are the Gothic shadows at Thornfield. Jane’s imagination often rises to Romantic intensity, for example the unusual imagery of the pictures she shows Rochester, featuring Arctic wastes.</p> <p>AO3 Many may explore the symbolism of Jane Eyre as that of an important pre-feminist novel: the image of ‘fire’ symbolizing Jane’s female passion but also the wild, partly-repressed energy of Bertha, the book’s anti-heroine. The</p>

		<p>Gothic tropes too may be viewed in terms of 'female Gothic': Bluebeard's castle of mysteries, shadows of a woman's inner life, Brontë's inspiration from Ann Radcliffe. Jane's more 'womanly' rivals may be viewed in pre-feminist terms: a 'flock of white plummy birds' feeding off the patriarchy.</p> <p>The Great Gatsby 2. Symbols and Motifs AO2 an AO1 Candidates are likely to be familiar with the symbolism of the novel. The green light at the end of Daisy's dock is the symbol of Gatsby's hopes and dreams, and combined with the 'fresh green breast of the New World' at the close of the book, encloses many aspects of the American Dream. The minatory symbols of the eyes of Dr T.J. Eckleburg and the Valley of Ashes suggest a more ominous scale of symbolic values. There are many symbols of fatal leisure, like the swimming-pool. The novella unfolds during a long, parched summer, with much overheated or overwrought symbolism generated by the weather and setting, lending the novel a general sense of languid ominousness.</p> <p>AO3 Large, destructive motor-cars, serviced by institutions such as Wilson's garage, may be linked to American prosperity after World War One; Gatsby's mansion, shirt, parties and other motifs of conspicuous consumption may suggest to candidates a bubble of prosperity about to burst. The most ominous symbol, the eyes of Dr T.J. Eckleburg, suggest the prominence and durability of advertising in American culture: the eyes of a forgotten, failed optometrist have become the eyes of God.</p> <p>Things Fall Apart 2. Symbols and Motifs AO2 and AO1 A quiet, melancholy, underwritten novel, Things Fall Apart avoids imagery where it can: the European novels about Africa Achebe read before writing</p>
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	<p>A lower level response (levels 1 to 3) will:</p>	<p>Things Fall Apart, such as Heart of Darkness, were often packed with symbols, and he wished to avoid this effect. Instead Achebe focuses on symbols already physically half-embedded in the text, such as ‘Roaring Flame’, Okonkwo’s nickname, which frequently imports fire-imagery into the narrative. The characters of the beast fables which constitute popular education (‘Tortoise and Cat went to wrestle against Yams’) also assume a certain symbolic value. There are also cultural symbols, such as the masks which cover the features of the elders of the tribe when they play the part of resurrected ancestors. The coming of the locusts (real locusts, but symbols too) forms an uncomfortable prelude to the killing of Ikemufuna.</p> <p>AO3</p> <p>Achebe wrote in English for a wider audience and because he felt local dialects had been polluted by the missionaries writing them down, but English often seems an uncomfortable language for the colonial story. The symbols of language, even the would-be lingua franca, English, are often uncomfortable and sometimes ridiculous, as when the white man repeatedly says ‘my buttocks’ whenever he attempts the pronoun ‘myself’. A world of simple, declarative sentences, often mimicking the patterns of Igbo speech, is overturned by ‘the poetry of the new religion’ (Christianity) and – later – the polysyllabic abstractions of British administration. Achebe writes generally without imagery, and with Hemingway-like directness.</p> <p>The God of Small Things 2. Symbols and Motifs</p> <p>AO1 and AO2</p> <p>In some ways The God of Small Things is about the power of symbols, especially their impact upon childhood experience. Most potent is possibly The History House, a ruin on an abandoned rubber plantation where the Black Sahib (an Englishman who went native) lived long ago. This cultural crossroads becomes the scene of many of the novel’s darkest adventures: the site where Velutha and Ammu meet in secret as lovers, where Estha and</p>
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<p>AO2 Identify and list some ways in which the writer uses symbols and motifs.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which symbols and motifs are used in the novel. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the role of symbols and motifs.</p>	<p>Rahel hide after Sophie Mol drowns, and where Velutha receives his fatal beating. Symbols are often packed into Roy's grandiose descriptions of landscape, like the river, whose water was 'thick and toxic', and whose bed grins 'skull-like' in time of drought, with 'holes where teeth had been'.</p> <p>AO3 Pappachi's moth, which so terrorizes Rahul in ghostly form, is a symbol of the way unrecognized achievement and perceived governmental injustice can rankle in modern India. The overarching company 'Paradise Pickles and Preserves' symbolically 'preserves' old cultural uses of the Raj, but is regularly disrupted by the un-English activities of the Communist party. Rahul's watch, frozen at ten to two, symbolizes the relationship between time and timelessness in modern India.</p> <p>Atonement 2. Symbols and Motifs AO1 and AO2 Uncle Clem's Vase is an important symbol of the past, an heirloom, destroyed when it is immersed in the waters where Cecilia and Eddie are indulging their class-bound love. Through this symbol McEwan echoes the bowl 'with a flaw in it' in Henry James's novel, <i>The Golden Bowl</i>. The fountain, the Temple on the landscaped islands and the show of underwater lights form a strongly symbolic (almost a theatrical) setting for Briony's 'crime', as well as symbolising the contrived force of the class system stacked against Robbie. All this is reminiscent of the Victorian and Edwardian country-house novel. The Etonian chocolate manufacturer, Paul Marshall, the real sexual offender, scatters his Amo Bars across the book, where they provide convenient sustenance for WW2 troops, but McEwan's use of symbolism is much less insistent once his novel progresses beyond Tallis House.</p> <p>AO3 The great house, the controlled leisure of the inter-war years, and the unseen mantraps of class are dominant features of the novel's opening, with obvious reminiscences of the work of E.M. Forster (<i>Howards End</i>) and Henry James</p>
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		<p>(Gardencourt in Portrait of a Lady). Some will note that the fixtures of the Tallis home are not original but meant to create an ambience of semi-contrived cultural solidity, a dead neo-classicism. The violence of the Dunkirk sequence and the blood-and-guts of the wartime hospital make less studied use of symbolism, and when symbols are used they have greater shock-value, like the symbol of the severed leg stuck in the tree. Dunkirk also symbolizes miraculous escape, or at least unexpected outcome, and also seems to represent the huge historical facts the novelist-in-the-novel can't control.</p> <p>The Namesake 2. Symbols and Motifs AO1 and AO2 Gogol's anxieties about his name form a series of rites of passage. This provides the book with a tight chronological structure, befitting its original status as a magazine serial and page-turner. Nicolai Gogol's story 'The Overcoat', which Ashoke was reading in Calcutta at the time of his train-crash, is one of the book's most important cultural symbols. It shows that great literature is able to transcend cultural divisions in unexpected ways – but at the same time it keeps bringing us back to Gogol's highly personal scruples about his name. The book is a mixture of elaborate journeys, by road, rail and plane, with significant domestic stopping points, especially the kitchen. These represent stages in the family's complex cultural journey through time. Ashima's efforts to provide Bengali cuisine, and the limitations of what she produces, are a significant symbol of the book's intercultural malaise.</p> <p>AO3 Most of the book's symbols and motifs (often drawn from literature, popular culture, and architecture, Gogol's chosen major subject) suggest the globalization of American culture, and the strange way it intersects with the lingering influence of the traditions of Bengal. Clothing has to be donned against New England winters as a line of defence against changing identity. Gogol's 'Overcoat' suggests (from the symbolism of Nicolai Gogol's story) that we are what we wear. Nothing is more symbolically important in determining</p>
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			Gogol's personality than the bit of crumpled paper his father clutched in the wrecked train: 'to give him any other name was quite out of the question.'
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Section B – Writing as a reader

The weightings for the assessment objectives are:

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

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

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

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

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

Narrative writing

Level 6: 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	
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: 7–9 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: 4–6 marks	
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: 1–3 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: 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	<p>Choose one of the storylines below to develop as the opening of a narrative.</p> <p>You should make your own choices about narrative technique, including whether to start at the beginning of the story or not.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO5 Demonstrate expertise and creativity in its use of English to create an effective opening to a narrative that shows a high degree of control over the techniques that have been chosen.</p> <p>AO2 Demonstrate a sophisticated awareness of the ways in which meanings are shaped in narrative texts.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO5 Show some ability to shape the opening to a narrative, drawing on some techniques that go beyond basic storytelling.</p> <p>AO2 Show some awareness of the ways in which meanings are shaped in narrative texts.</p>	18	<p>Candidates will use a range of different narrative techniques, drawn from their study of narrative texts for Section 1 in order to create the opening of a narrative of their own. They may draw selectively on techniques such as dialogue, description, evocation of setting and imagery and will choose a particular narrative voice, point of view, way of handling time and prose style. They will make their own choices to create an effective opening to a narrative.</p> <p>Note: Candidates are writing the opening to a narrative, and can start at any point, using any one of the bullet points as the beginning of their story. They are not expected to write the full story and are not required to use all six bullet points.</p>

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

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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