



Oxford Cambridge and RSA

# A Level English Language and Literature (EMC)

## H474/03 Reading as a writer, writing as a reader Sample Question Paper

### Date – Morning/Afternoon

Version 1.2

Time allowed: 2 hours



**You must have:**

- the OCR 12-Page Answer Booklet
- clean copies of the texts



### INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question in Section A and **both** questions in Section B.

### INFORMATION

- The total mark for this paper is **64**.
- The marks for each question are shown in brackets [ ].
- This document consists of **8** pages.

### ADVICE

- Read each question carefully before you start your answer.

**Section A**  
**Reading as a writer**

Charlotte Brontë: *Jane Eyre*  
F Scott Fitzgerald: *The Great Gatsby*  
Chinua Achebe: *Things Fall Apart*  
Arundhati Roy: *The God of Small Things*  
Ian McEwan: *Atonement*  
Jhumpa Lahiri: *The Namesake*

Answer Question 1 **or** Question 2.  
Use the text that you have studied in your answer.  
You should spend about **1 hour** on this section.

**1** How does the writer of your text use settings?

You should range across the text to explore how settings are presented, the role they play in the novel as a whole, and the broader generic context.

[32]

**Or**

**2** In what ways does the writer of your text use suspense?

You should range across the text to explore how suspense is created, the role it plays in the novel as a whole, and the broader generic context.

[32]

**Section B**  
**Writing as a reader**

Answer **Question 3a and Question 3b** in this section.

You have a choice of task in **Question 3a**.

You should spend about **40 minutes** on Question 3a and about **20 minutes** on Question 3b.

**3 (a)** Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques. You are writing the opening to a narrative and can use any one of the bullet points as the beginning of your story. You are not expected to write the full story.

You should write approximately 500 words.

[18]

**Either**

**Storyline 1**

1. A student sets off to walk to his/her new sixth form college on his/her first day.
2. A car nearly runs him/her over on a zebra crossing and drives on.
3. Further on, the car is held at traffic lights.
4. A row erupts between the student and the driver.
5. The student continues on to college and sees the same car parked outside the college.
6. The student walks into the first lesson to find that his/her English teacher is the driver of the car

**Or**

**Storyline 2**

1. A powerful king wanted to be the richest man in the world.
2. A god decided to grant the king one wish.
3. The king wished for everything he touched to be turned to gold.
4. The wish came true and he tried out his new powers.
5. His food and drink, and even his daughter, turned to gold.
6. He prayed to the god, begging him to reverse the wish.

- (b)** You should write approximately 250 words. Outline the key narrative and linguistic techniques you have used in your writing for Question 3a.

**[14]**

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**...day June 20XX – Morning/Afternoon**

**A Level English Language and Literature (EMC)**

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

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 64**

**DRAFT**

**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. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

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:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **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

**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.

<b>Level 6: 32–27 marks</b>	
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.



<b>Level 5: 26–22 marks</b>	
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 4: 21–17 marks</b>	
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 3: 16–12 marks</b>	
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.

<b>Level 2: 11–7 marks</b>	
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.

<b>Level 1: 6–1 marks</b>	
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	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.
<b>AO3</b>	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><b>How does the writer of your text use settings?</b></p> <p>You should range across the text to explore how settings are presented, the role they play in the novel as a whole, and the broader generic context.</p> <p><b>A higher level response (levels 4 – 6) will:</b></p> <p><b>AO2</b> Explore the ways the writer uses narrative technique to create settings, going beyond the most obvious features, and giving a strong sense of the role played within the novel as a whole.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which setting is created and used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p><b>AO3</b> Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the creation and role of settings.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the texts studied, candidates may discuss:</p> <p><b>AO2 and AO1</b></p> <ul style="list-style-type: none"> <li>• Use of descriptive language (e.g. lexical choices – words run together, invented words, local words, Hindi words in <i>The God of Small Things</i>; descriptions of journeys on trains and buses in <i>The Namesake</i>).</li> <li>• Set-piece description versus other forms of evocation (e.g. set-piece description of Valley of Ashes/billboard in <i>The Great Gatsby</i>, past tense memories of India from present tense USA in <i>The Namesake</i>).</li> <li>• Foregrounded or a backdrop (e.g. foregrounded in <i>The God of Small Things</i>, <i>The Namesake</i> where it's thematically important).</li> <li>• Use of figurative language (e.g. repetition of doors clashing to, or gates closing in <i>Jane Eyre</i>; ashes, symbolism of white, green light in <i>The Great Gatsby</i>).</li> <li>• Settings associated with particular characters or to create contrasts (e.g. Daisy and Myrtle in <i>The Great Gatsby</i>).</li> </ul>

Question	Response	Marks	Guidance
1	<p><b>A lower level response (level 1 – 3) will:</b></p> <p><b>AO2</b> Identify and list some ways in which the writer uses narrative technique to create settings.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts to analyse the ways in which setting is created and used in the novel. Expression is clear but may lack precision.</p> <p><b>AO3</b> Show limited understanding of the literary and generic context in relation to the creation and use of setting in the novel studied.</p>		<p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• Settings used as part of a wider set of generic or literary conventions (e.g. the Gothic in <i>Jane Eyre</i>, the country house novel and the war novel in <i>Atonement</i>, the post-modern in <i>The God of Small Things</i>).</li> <li>• Settings used to create mood or tone (e.g. mood of Jazz Age in <i>The Great Gatsby</i>, mood of modern urban angst in USA sections of <i>The Namesake</i>).</li> <li>• Settings used thematically, in terms of what they stand for (e.g. contrasts of wealth and poverty in <i>The Great Gatsby</i>, migration in <i>The Namesake</i>, childhood in first part of <i>Jane Eyre</i>).</li> <li>• Settings evoking a particular time and place (e.g. colonial period in Africa in <i>Things Fall Apart</i>).</li> </ul>

Question	Response	Marks	Guidance
2	<p><b>In what ways does the writer of your text use suspense?</b></p> <p><b>You should range across the text to explore how suspense is created, the role it plays in the novel as a whole, and the broader generic context.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Explore the ways the writer uses narrative technique to create suspense, going beyond the most obvious features, and giving a strong sense of the role played within the novel as a whole.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which suspense is created and used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p><b>AO3</b> Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the creation and role of suspense.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Depending on the texts studied, candidates may discuss:</b></p> <p><b>AO2 and AO1</b></p> <ul style="list-style-type: none"> <li>• Use of anticipation and foreshadowing (e.g. references to fate in <i>Things Fall Apart</i> and repeated foreshadowing of Sophie Mol's death, Velutha's death in <i>The God of Small Things</i>).</li> <li>• Structural features such as cliff-hangers, laying clues, withholding information (e.g. <i>Jane Eyre</i>, the laying of false clues about Grace Poole).</li> <li>• Linguistic devices to lay clues or withhold information (e.g. first person voice and Jane's point of view in <i>Jane Eyre</i> mean revelations about Rochester are withheld from reader; Jordan's embedded narrative within first person narrative gives different angle to one Nick thinks he's created in <i>The Great Gatsby</i>; individual words that signal free indirect style).</li> <li>• Figurative language to create tone of menace (e.g. night and darkness in <i>Things Fall Apart</i>).</li> <li>• Narrative voice creating apprehension and questioning (e.g. in chapter 1, <i>The God of Small Things</i>).</li> <li>• Handling of time – slowing down and speeding up, making the reader wait to find out more, shifting the action temporarily to delay discovery (e.g. in <i>Jane Eyre</i>, the St John episode delays discovery in the main romantic plotline).</li> </ul>

Question	Response	Marks	Guidance
2	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and list some ways in which the writer used narrative technique to create suspense.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts to analyse the ways in which suspense is created and used in the novel. Expression is clear but may lack precision.</p> <p><b>AO3</b> Show limited understanding of the literary and generic context in relation to the creation and use of suspense in the novel studied.</p>		<p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• Use of generic conventions – fulfilling or challenging expectations and playing with the reader (e.g. challenging expectations in <i>Atonement</i> by building suspense, resolving it and then undermining it with the final revelation about Bryony’s narrative).</li> <li>• Importance in terms of plot (e.g. holding off of father telling Gogol how he got his name in <i>The Namesake</i>; suspense maintained and then falsely resolved in <i>Atonement</i>; wondering about Grace Poole in <i>Jane Eyre</i>).</li> <li>• Thematically important (e.g. knowing what colonialism will do to village life and waiting to see how that happens in <i>Things Fall Apart</i>).</li> <li>• Creating revelations about character (e.g. in <i>The Great Gatsby</i> suspense about who Gatsby is and his past, as well as what’s happening in the present timeframe).</li> <li>• Where is it most intense – early on, or towards the end of the novel? Local suspense around a particular episode or sustained? (e.g. in <i>Things Fall Apart</i>, sense of inevitable downfall – suspense around how it will happen).</li> <li>• Whether the novel is part of a genre where suspense is a highly significant element (e.g. romantic fiction – the suspense of hero/heroine finally coupling in <i>Jane Eyre</i>; war fiction – will the hero live or die in <i>Atonement</i>; connections with tragedy in <i>Things Fall Apart</i> – will the hero’s tragic flaw lead to his downfall?).</li> </ul>

**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**

<b>Level 6: 18–16 marks</b>	
<b>AO5</b>	Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Excellent, fully developed and detailed demonstration of ways in which meanings are shaped in texts.

<b>Level 5: 15–13 marks</b>	
<b>AO5</b>	Control and creativity demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Clear and well developed demonstration of ways in which meanings are shaped in texts.

<b>Level 4: 12–10 marks</b>	
<b>AO5</b>	Competence and engaging effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Competent demonstration of ways in which meanings are shaped in texts.

<b>Level 3: 9–7 marks</b>	
<b>AO5</b>	Some accuracy and attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Some demonstration of ways in which meanings are shaped in texts.

<b>Level 2: 6–4marks</b>	
<b>AO5</b>	Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Some limited demonstration of ways in which meanings are shaped in texts.

<b>Level 1: 3–1 marks</b>	
<b>AO5</b>	Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO2</b>	Very little demonstration of ways in which meanings are shaped in texts.

0 marks: no response or response not worthy of credit.



## Commentary

<b>Level 6: 14–13 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.

<b>Level 5: 12–10 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.

<b>Level 4: 9–7 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.

<b>Level 3: 6–5 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.

<b>Level 2: 4–3 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.

<b>Level 1: 2–1 marks</b>	
<b>AO1</b>	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.
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
3 a	<p><b>Choose one of the storylines below to develop as the opening of a narrative.</b></p> <p><b>You should make your own choices about narrative technique, including whether to start at the beginning of the story or not.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO5</b> 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><b>AO2</b> Demonstrate a sophisticated awareness of the ways in which meanings are shaped in narrative texts.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO5</b> Show some ability to shape the opening to a narrative, drawing on some techniques that go beyond basic storytelling.</p> <p><b>AO2</b> 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 narrative.</p> <p>Candidates who do not satisfy the examiner that they have engaged with the storyline arc implied by the prompts will not be able to achieve a mark higher than Level 2 for Question 3a.</p>

Question	Response	Marks	Guidance
3 b	<p><b>Outline the key narrative and linguistic techniques you have used in your writing for Question 3a. You should write approximately 250 words.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO1</b> 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 3a response.</p> <p><b>AO2</b> Effectively and convincingly analyse ways in which meanings are shaped in the Question 3a narrative writing response.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO1</b> Identify some concepts and methods from the study of narrative techniques, using some terminology and clear written expression.</p> <p><b>AO2</b> Describe some ways in which meanings have been shaped in the Question 3a narrative writing response.</p>	14	<p>Candidates will be expected to explain and analyse the narrative techniques they have used in their own creative writing for Question 3. They will <b>not</b> be expected to write about connections between their writing and the text studied for Section 3 but rather to write about the narrative concepts and techniques they have adopted.</p> <p>Responses which have not satisfied the examiner that they have engaged with the storyline arc implied in Question 3a will be self-penalising in terms of achievement for Question 3b. In these instances, commentaries will not be able to achieve a mark higher than Level 2 for Question 3b given that they will not be able to satisfactorily analyse the ways meanings have been shaped in terms of the given storyline arc.</p>

**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%
<b>Totals</b>	<b>5%</b>	<b>6%</b>	<b>5%</b>	<b>0%</b>	<b>0%</b>	<b>16%</b>

**Original writing**

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
2	0	2	0	0	7	9%
3	0	2	0	0	7	9%
<b>Totals</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>7%</b>	<b>9%</b>

**Commentary**

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
4	4	3	0	0	0	7%
<b>Totals</b>	<b>4%</b>	<b>3%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>7%</b>

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Summary of Updates

Date	Version	Change
February 2023	1.2	Renumbering of questions 3 and 4 to question 3a and 3b. Additional guidance wording for these questions added to the mark scheme.