

## **English**

Advanced Extension Award **AEA 9910**

# **Mark Schemes for the Components**

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**June 2006**

**9910/MS/R/06**

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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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### **MARK SCHEMES FOR THE COMPONENT**

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**Mark Scheme 9910**  
**June 2006**

## Introduction

This guidance complements the question- and passage-specific notes given later in the mark scheme. The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.

Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

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### 1 Specification Aims

The Advanced Extension Awards should:

- challenge the most able advanced level candidates by providing opportunities for candidates to demonstrate greater depth of understanding than that required at Advanced GCE;
- ensure that the most able candidates are tested against standards comparable with the most demanding to be found in other countries;
- be accessible to all able candidates, whatever their school or college, and whichever specification they are studying;
- help differentiate between the most able candidates, particularly in subjects with a high proportion of A grades at Advanced GCE, in order to obviate the need for universities to develop their own entry tests.

The AEA in English should be accessible to the most able candidates studying English Language, English Literature, and English Language and Literature. (Some AEA candidates may have studied other specifications.)

The AEA in English should require candidates to:

- acquire greater skills of enquiry, analysis and synthesis within the three English disciplines;
- write with precision and conviction;
- sustain their interest and enjoyment of literary and/or linguistic study;
- engage intelligently and creatively with a wide selection of unseen texts, regardless of the Advanced GCE English specification(s) being followed;
- work with insight and originality on tasks that move beyond those of the English Advanced GCE synoptic modules.

### 2 Assessment Objective

The AEA in English will assess candidates' abilities to apply and communicate effectively their knowledge and understanding of English, some of its methodologies and texts, using the skills of critical analysis, evaluation and synthesis.

### 3 Rubric

Answer Question 1 and one other question.

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

- answering only one question;
- answering two questions from Section A or two from Section B (credit as appropriate material relevant to the demands of each section);
- answering more than two questions (mark all the answers; record the highest scoring answer in each Section).

### 4 Awarding Marks

Assessment materials and mark schemes will lead to awards on a two-point scale: *Distinction* and *Merit*. Candidates who do not reach the minimum standard for Merit will be recorded as *Ungraded*.

(i) Each question is worth 30 marks.

(ii) For each answer, a single overall mark out of 30 must be awarded, as follows:

- refer to the question-specific mark schemes for descriptions of levels of skill and likely content;
- using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: how well does the candidate address the question?
- locate the answer within the band and determine the appropriate mark out of 30. Use the grid in section 6 below (page 6) as a guide.

Please mark positively. In this examination you should expect the unexpected. Within, as well as between, centres, candidates' answers will differ widely in approach and range of reference, as well as quality of discussion. You must be alert to individuality and resourcefulness in candidates' management of their material.

Use the lowest mark in the band only if the answer is borderline/doubtful.

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

(iii) When you have marked the complete script:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- cross-check this mark against the generic mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script as a whole? Review the marking of individual questions, if necessary.

### 5 Annotation

At the end of each answer record the *band* in the left margin, your *comment* in the space between the margins, and your *mark* in the right margin. On the script's front page, provide a comment summarising the features of the script as a whole. Against the total mark for the script, record your examiner's number (Team/Position). Make sure that everything you write on a script is legible.

Your summative comment at the end of each answer must make clear why you have awarded your mark; your marginal notes and other running annotations point to the evidence for the mark/comment. Your comment at the end of each answer should summarise the answer's positive and negative qualities briefly, using terminology from the band descriptions as appropriate. Since the paper's emphasis is on skills of critical analysis and management of complex material, your overall comment on the front page should refer to the quality of the candidate's expression and organisation, as well as to the value of her/his ideas.

## 6 Generic band descriptions

<b>Band 1</b> <b>24 - 30</b>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• analyse unfamiliar passages in ways that demonstrate critical understanding and insight, drawing on appropriate conceptual frameworks, analytical approaches and knowledge of contextual factors to express secure personal judgements;</li> <li>• establish complex connections and comparisons between passages/texts, exploring relations between language, ideas, viewpoints and contexts;</li> <li>• discuss literary/linguistic issues rigorously, elucidating debates with knowledge and evidence, and arguing a coherent, personal point of view;</li> <li>• write with an individuality of approach and maturity of style, making fluent, effective use of the language of the subject.</li> </ul>
<b>Band 2</b> <b>17 - 23</b>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• analyse unfamiliar passages perceptively and cogently, with some reference to relevant conceptual frameworks, analytical approaches and contextual factors;</li> <li>• make thoughtful connections and comparisons between passages/texts, considering relations between language, ideas, viewpoints and contexts;</li> <li>• discuss literary/linguistic issues in developed, coherent argument informed by knowledge of debates and supported by appropriate evidence;</li> <li>• write in a cogent and convincing style, drawing appropriately on the language of the subject.</li> </ul>
<b>Band 3</b> <b>10 - 16</b>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• analyse unfamiliar passages in ways that demonstrate competent understanding of their concerns, with some awareness of conceptual frameworks, analytical approaches and contextual factors;</li> <li>• make relevant connections and comparisons between passages/texts, exploring the arguments/positions they embody and the means by which they are presented;</li> <li>• demonstrate awareness of literary/linguistic issues and debates, with evidence of a personal point of view;</li> <li>• write coherently and accurately, showing some awareness of the language of the subject.</li> </ul>
<b>Band 4</b> <b>0 - 9</b>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• attempt some analysis of the concerns of unfamiliar passages;</li> <li>• make a few relevant connections and comparisons between passages/texts, with limited development of argument or exploration of methods of presentation; offer some comments on literary/linguistic issues and debates;</li> <li>• write with some accuracy but with superficial reference to the language of the subject.</li> </ul>

**7 Locating the answer within the band to arrive at a mark**

The following grid can be used in conjunction with the band descriptions as a guide to locating an answer within a band to determine the mark.

<b>Band 1</b>	30	<b>top</b>
	29	
	28	<b>upper</b>
	27	
	26	<b>clear</b>
	25	<b>just</b>
<b>Band 2</b>	24	<b><i>borderline</i></b>
	23	<b>top</b>
	22	
	21	<b>upper</b>
	20	
	19	<b>clear</b>
<b>Band 3</b>	18	<b>just</b>
	17	<b><i>borderline</i></b>
	16	<b>top</b>
	15	
	14	<b>upper</b>
	13	
<b>Band 4</b>	12	<b>clear</b>
	11	<b>just</b>
	10	<b><i>borderline</i></b>
	9	
	8	<b>upper</b>
	7	
	6	
	5	<b>weak</b>
	4	
	3	
	2	
	1	
	0	<b>poor</b>

## 8 Question specific band descriptions

### Section A, Question 1

1 Passages A to M present descriptions of dreams or visions. By comparative analysis of any two or more of these passages (A to M), consider ways in which different experiences are presented. Use any approach you think appropriate, based on your studies of language and/or literature.

Begin your answer by explaining the approach you are adopting. In your conclusion, assess the usefulness and/or the limitations that you have found in your approach.

Band	Description
1 24-30	<b>Candidates:</b> <ul style="list-style-type: none"> <li>analyse their chosen passages in ways that demonstrate secure critical understanding and insight; they should show that they can identify and evaluate the approach(es) they have adopted;</li> <li>establish complex connections and comparisons between passages, exploring relations between language, ideas, viewpoints and contexts;</li> <li>discuss the formal features of their selected passages, and the issues they raise, with confidence and precision, synthesising their findings into a convincing argument;</li> <li>write with an individuality of approach and maturity of style, making fluent, effective use of the language of the subject.</li> </ul>
2 17-23	<b>Candidates:</b> <ul style="list-style-type: none"> <li>analyse their chosen passages in ways that demonstrate critical understanding and insight; they should show that they can identify and appreciate the approach(es) they have adopted;</li> <li>make thoughtful connections and comparisons between passages, considering relations between language, ideas, viewpoints and contexts;</li> <li>discuss the formal features of their selected passages, and the issues they raise, with a degree of confidence and precision, synthesising their findings into a clear argument;</li> <li>write in a cogent and convincing style, drawing appropriately on the language of the subject.</li> </ul>
3 10-16	<b>Candidates:</b> <ul style="list-style-type: none"> <li>analyse their chosen passages in ways that demonstrate appropriate understanding and insight; they should show that they can identify the approach(es) they have adopted;</li> <li>make relevant connections and comparisons between passages, exploring the arguments/positions they embody and the means by which they are presented;</li> <li>discuss the formal features of their selected passages, and the issues they raise, effectively, with an attempt to synthesise their findings into an argument;</li> <li>write coherently and accurately, showing some awareness of the language of the subject.</li> </ul>
4 0-9	<b>Candidates:</b> <ul style="list-style-type: none"> <li>analyse their chosen passages with limited understanding and insight; make some connections and comparisons between passages, exploring the arguments/positions they embody and the means by which they are presented;</li> <li>identify some formal features of their selected passages, and the issues they raise, with some attempt to synthesise their findings into an argument; write with some accuracy but with superficial reference to the language of the subject.</li> </ul>

## Section B, Questions 2 – 6

<b>Band</b>	<b>Description</b>
<b>1 24-30</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• present a convincing argument in response to the question/passage selected, showing detailed understanding of implications and issues addressed;</li> <li>• offer informed discussion of issues, strongly supported by appropriate evidence and illustration;</li> <li>• synthesise their ideas into a well structured discussion/analysis, perhaps taking account of a variety of possible approaches;</li> <li>• write with an individuality of approach and maturity of style, making fluent, effective use of the language of the subject.</li> </ul>
<b>2 17-23</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• present a cogent argument in response to the question/passage selected, showing clear understanding of implications and issues addressed;</li> <li>• offer clear discussion of issues, supported by appropriate evidence and illustration;</li> <li>• synthesise their ideas into a coherent discussion/analysis, perhaps identifying a variety of possible approaches;</li> <li>• write in a cogent and convincing style, drawing appropriately on the language of the subject.</li> </ul>
<b>3 10-16</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• present a competent argument in response to the question/passage selected, showing a broad understanding of implications and issues addressed;</li> <li>• offer relevant discussion of issues, generally supported by evidence and illustration;</li> <li>• attempt to synthesise their ideas into a coherent discussion/analysis;</li> <li>• write coherently and accurately, drawing appropriately on the language of the subject.</li> </ul>
<b>4 0-9</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• present the outline of an argument in response to the question/passage selected, showing limited understanding of implications and issues addressed;</li> <li>• offer some discussion of issues, supported by limited evidence and illustration;</li> <li>• make a limited attempt to synthesise their ideas into a coherent discussion;</li> <li>• write with some accuracy but with superficial reference to the language of the subject.</li> </ul>

**Section B, Question 7**

Select one of the passages from the Reading Booklet:

- i) re-write it in another form and style (eg the Bishop poem as a short story, or the Morris passage as a poem); and
- ii) discuss linguistic, literary and/or stylistic transformations that your re-writing has entailed.

<b>Band</b>	<b>Description</b>
<b>1 24-30</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• compose a successful transformation of the chosen passage into an appropriate and effective form and style;</li> <li>• offer a comprehensive commentary, discussing in depth issues and difficulties encountered in adapting the material, and critically evaluating their experience of the task;</li> <li>• focus sharply on issues such as organisation/reader/audience, relating these clearly to the choices made for the transposition;</li> <li>• write with an individuality of approach and maturity of style, making fluent, effective use of the language of the subject.</li> </ul>
<b>2 17-23</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• compose a largely successful transformation of the chosen passage into an appropriate and effective form and style;</li> <li>• offer a perceptive commentary, discussing in some depth issues and difficulties encountered in adapting the material, and discussing their experience of the task;</li> <li>• focus on issues such as organisation/reader/audience, relating these appropriately to the choices made for the transposition;</li> <li>• write in a cogent and convincing style, drawing appropriately on the language of the subject.</li> </ul>
<b>3 10-16</b>	<p><b>Candidates:</b></p> <ul style="list-style-type: none"> <li>• compose a competent transformation of the chosen passage into an appropriate form and style;</li> <li>• offer a straightforward commentary, discussing in some detail issues and difficulties encountered in adapting the material;</li> <li>• make some reference to issues such as organisation/reader/audience, relating these to the choices made for the transposition;</li> <li>• write coherently and accurately, showing some awareness of the language of the subject.</li> </ul>

## 9 Notes on the Sections of the Paper

### Section A

Some candidates will deal with only two passages; some will range very widely across the material in the booklet, perhaps attempting a chronological or thematic survey that may cover most – or even all – of the passages. Any of these strategies is acceptable, depending on the quality of the candidate's analysis of the writing/presentation and exploration of relationships between passages (both detailed analysis and comparative discussion are required).

The question asks the candidate to identify the approach s/he adopts, *and* to evaluate its effectiveness. These are serious requirements and should be borne in mind when you are deciding on a Band and a mark for the answer: where the candidate simply ignores the instruction, note this on the front page of the script. Some declarations and evaluations will be simple/structural (eg "I'm going to compare Passages D and F ... I wish I'd had time to consider B and H as well"); some may announce their specification affiliation (eg "I am a language student, and I'm going to concentrate on linguistic register ... "); some may identify a critical position (eg "I shall be doing a practical criticism of H and J ... this worked quite well, but a contextualising discussion would have added a different dimension – for example ..."); some may adduce a more sophisticated theoretical framework (eg "I shall approach the passages from a feminist perspective, analysing and comparing gender expectations within the passages I have chosen ... this was helpful in highlighting specific issues, but it meant that other issues were not dealt with, for example ..."). Your mark and comment must relate to the candidate's performance, not on what you think of the approach.

### Section B

The rubric to this section makes clear that the candidate is expected to refer both to passages in the booklet and to material drawn from her/his own studies in any of the three "English" specifications; if only one of these bodies of material is referred to, this should be noted in your comment on the answer. Each Section B question refers the candidate to the argument/discussion of the passage as a whole: answers which locate the issue identified in the question within the passage's overall argument should be rewarded, though a full extrapolation of the selected issue, well supported by evidence from passages and other material, may of course also receive very high marks. Different materials/texts cited should be *discussed* and not simply catalogued; differences as well as correspondences between materials/texts may be helpfully explored. Remember that the passages in the booklet deal with complex issues and the candidates have only an hour to absorb them; and be careful not to allow your expectations to rise as you become familiar with candidates' responses.

## 10 Notes on the passages

These are merely suggestions on possible areas for consideration, to be amplified in the standardising meeting, in the light of candidates' actual responses.

### Passage A: Advertisement feature: 'Dreamcatcher'

In the past similar passages have been attractive to candidates from all three Specifications, so it is likely that not all responses will be just Language-directed. Some candidates come from Specifications which encourage analysis of typography and design: fruitful possibilities to pursue in this example. Various features of language to comment on: anticipated audience; register; lexis; syntax; narrative voice. Some interesting issues about public/private identity (Zoie Kennedy/ Meryl Taylor) and personal/family relationships in the pseudo-Freudian explanation from Dr Scott and the Dream Dictionary ... title of feature and the top left-hand corner image of Native American dreamcatcher gesture towards other ways of modelling relations between dream and reality. Underplayed selling on text messaging, Dr Scott's "most recent book" and *Complete Book of Dreams*.

**Passage B: Transcription**

Candidates who use this passage are likely to have some experience in dealing with the conventions of representing spoken language. However, experience has shown that some candidates will use the transcription without technical linguistic knowledge. If this is the case, please judge on merit. Transcription has no phonemic marking, so accents of speakers can only be guessed. Candidates might be expected to comment upon the speaker's speech patterns and lexical choice, ways of representing actual spoken material, conversation management etc. They might wish to compare/contrast the broad subject area with almost any other passage, where different kinds of dreaming are explored, or ways of approximating speech attempted (eg Passages D and I).

**Passage C: Leo Thompson: 'The Scary Night'**

Discussion of language development and writing skills possible here: vocabulary, syntactical/ grammatical/orthographic structures, handling of punctuation and narrative (and ... and ... and ...). Fusion of gothic/fairy tale/cinematic/technological (security camera) elements: threatened/ fearful/resourceful child hero. Links ("then I woke up") with Passages H, L.

**Passage D: Benjamin Zephaniah: 'I Have a Scheme'**

Many candidates will register the echoes of Martin Luther King's 'I have a dream' speech and explore the examples of bathos in the process of domesticating American issues into British terms. Plenty of material other than the parodic effects: humorous reversals of conventional models and relationships (eg ethnic/ sexual/ social/ political/ (multi-)cultural); puns; rap effects; dialectal variation. Sharp contrasts with other kinds of dreaming in other passages.

**Passage E: Nick Hornby: *Fever Pitch***

Informal style presupposing certain amount of intimate knowledge of the subject in the reader; effect of driving informal voice with lots of parentheses; sense of obsessive devotion to football (handling of minutiae, proper names); candidate may note a significant rite of passage when the eleven-year-old discovers his lack of footballing gifts; may consider tendency of football cruelly to circumscribe dreams and yet continue to engage the capacity for dreaming; may explore the centrality of football in current popular culture.

**Passage F: Iris Murdoch: *Nuns and Soldiers***

The work of a professional philosopher, Murdoch's novels invariably offer intellectual and spiritual challenges. Sense here of the dreamer's steady progress through the passage, despite momentous happenings; sense of unfamiliarity of setting ('not a place that Anne knew'); insistence upon solid descriptive details giving authority to and counterpointing the prophetic vision; underpinning logic behind adventure (angels resemble birds and then actually 'behave as if they were wild birds'); in contrast to 'The Dream of the Rood' Murdoch offers quest rather than presentation; in contrast to du Maurier the setting seems to foster understanding rather than impede it.

**Passage G: May Swenson: 'The James Bond Movie'**

Cinema as dream factory and dreaming arena, subjected to critical/sceptical gaze. Possible topics: sublimated violence; sexless sexuality represented according to gender-biased conventions (14/15: crotch "below waterline" – breasts "unsubmerged"); effects of verse form; tension between on-screen and references to popcorn off-screen activity. Comparison with other passages: different kinds of dreaming, personal/manipulated; sharp contrasts of poetic voices and forms (Passages D, H, I, K, L); dreams in popular culture (Passages A, E, G).

**Passage H: J.Curly Putnam: 'The Green Green Grass Of Home'**

Potently sentimental both in subject and detail (the moving qualities of 'cheap music'); discriminator may be how clear candidate is as to what is going on ('sad old padre', etc); should note that the song belongs to the archetypal genre of 'then I awoke and it was all a dream'; effect of double refrains ('green grass' and 'Mary'); the green grass of imaginative escape becomes the green grass of morbid homecoming (the prisoner's grave).

**Passage I: Dylan Thomas: *Under Milk Wood***

Effects of the way Thomas lets the 'big seas' of dreaming flow into the biggest sea of mortality; whereas in other passages the speakers are informative, the voices that haunt Captain Cat are unreliable, sometimes even lying; effect of evocative details (especially sense of smell) of the drownded's recollections; abrupt effect of dramatic voices (cf. the cadenced narrative of Murdoch and Du Maurier); effect of what Larkin called Thomas's adjectival combination-punching ('jellyfish-slippery sucking him down salt deep'); see also Thomas's rather subtler floating of nouns ('bosoms and robins'); may register poignant sense of what the dead have lost when they return in dreams. Comparisons with eg Passages G (visual/ aural effects), J (detail of dreamed memory), K and L dead lovers remembered in dreams, any other passage in terms of rhetorical characteristics.

**Passage J: Daphne du Maurier: *Rebecca***

Evocative opening statement (especially if the novel is known); sense that the dreamer's powers ('like all dreamers') are normative and unsurprising; paradoxically strong narrative progress, though the dreamer seems perpetually impeded; 'stealthy, insidious' power of nature overcoming the human; ominous symbolic power of the trees and shrubs (may make some think of Gothic); sense of gathering suspense as passage moves from quiet opening through the struggle of the overgrown garden to the well-regulated climax when the house appears; narrative more emotive and descriptive than Murdoch, narrator more active than in 'The Dream of the Rood'. Dream as door to the (unwillingly) remembered past, kept perpetually present; "royal road to the unconscious"; garden image of order undermined/ destabilised/ threatening.

**Passage K: Christina Rossetti: 'Echo'**

Particular qualities of dream experience here – hopelessly longed for return of "love of finished years" (lots of room to explore possible meanings/ versions of what's going on in the poem). Different from other passages (but like D, E, H, I in different ways) in that the poem enacts the dream, is where the dream *is* experienced, rather than reporting on it having happened. Densely resonant language, lots of rhetorical devices to identify and comment on, and effects of poetic form to explore.

**Passage L: John Milton: 'Methought I Saw My Late Espoused Saint'**

Candidates like to write about sonnets, and might be interested in exploring Miltonic rhyme patterns. Dream experience rendered deeply ironic by word-play in eg "fancied sight" and "day brought back my night". Miltonic fusion of classical/ biblical references contrasts with powerful personal feeling in sestet. Lots of material for analysis of poetic effect. Links with Passages I and K in 'return of the dead' theme; also with C and H in waking/sleeping interplay. Reminder of sonnet form for answers to Q7.

**Passage M: 'The Dream of the Rood'**

Urgent oral style (short lines, etc.); heroic, gem-encrusted nature of the cross, very different from the humble wood of other devotional traditions/representations; the cross seeming to tower above the lowly dreamer; nature and status of dream-visions (possible comparison and contrast with Murdoch, Du Maurier, Thompson and Putman); the cross's heraldic status ('a right mail coat') making evidence of Christ's 'terrible sufferings' poignant rather than incongruous; possibly identifying some of the features of Anglo-Saxon heroic poetry, certainly alliteration, perhaps litotes ('It was not a felon's gallows').

**Passage N: David Crystal: *The Stories of English***

The candidate is invited to consider language change in the context of technological developments, some of which are illustrated in the Reading Booklet. Printing/ telephone/ telegraph/ radio/ television/ mobile phone/ newspapers: the variety of technologies cited should allow candidates to draw on work done in language and language & literature specifications: there should be no problem with examples, but these should be amplified with discussion of contexts and language issues.

**Passage O: Geoff McMaster : 'Making strange in dreams and literature'**

Here relations between the experiences of reading and dreaming are explored. The question directs candidates to consider two issues: the "de-familiarization" effect that both reading and dreaming can have in "making strange" the world of everyday experience (candidates may be familiar with this notion if they've considered Formalism as a theoretical framework; and (playing into literature AO4) the "sense that there isn't a single right answer to reading ... how could there be just one way to read?" Either/ both of these should generate some interesting discussion of passages in the Reading Booklet and material from the candidate's own wider studies. We might find some thoughtful account of the candidate's own reading experience, which should, however, be supported by critical discussion of texts/passages. It would be good to see discussion of dreams and their effects in texts introduced by the candidates themselves (eg Gothic fiction *passim*, *Pilgrim's Progress*, *Wuthering Heights*, *Jane Eyre* ... )

**Passage P: Peter Barry: *Beginning Theory***

Lot of mileage here for thoughtful candidates: Barry provides manifesto for the relation between AEA and language specifications in emphasis that any kind of text is amenable to linguistic/stylistic analysis. Usefully provocative assertion that "the language of literature is not a special case" could be tested by candidates from any A level route. Passage directs candidates towards a range of analytical strategies that may be applied to passages in the Reading Booklet and other material.

**Passage Q: Maggie Humm: *A Reader's Guide to Contemporary Feminist Literary Criticism***

Feminism has been popular approach with AEA candidates, irrespective of gender. Simple categories here offer wide scope for candidates to explore Reading Booklet passages (Do men/women dream about different things (cp Hornby) and/or in different ways on the evidence offered here? do they use different language/ structures to explore the dreaming experience [really interesting comparison of Rossetti/Milton in these respects]) and to extend into their own wider reading. We need to look for *discussion* of texts, and not mere catalogues.

**Passage R: Helen Gardner: *The Business of Criticism***

Neatly balanced discussion of values of essentialist/ contextualist modes of literary study: Reading Booklet provides useful chronological and formal range of material for discussion; candidates may also draw on wide reference to their own reading in A level study and elsewhere. Discussion of issues required, rather than catalogues.

**Advanced Extension Award  
English (9910)  
June 2006 Assessment Series**

## **Specification Results**

Overall threshold marks:

	<b>Maximum Mark</b>	<b>D</b>	<b>M</b>	<b>U</b>
<b>9910</b>	60	44	33	0

The cumulative percentage of candidates awarded each grade was as follows:

	<b>D</b>	<b>M</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>9910</b>	30.8	66.1	100.00	2336

Statistics are correct at the time of publication.



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