

Mark Schemes for the Components

June 2007

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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 2007

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 5*)

2 After the Standardisation Meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen. (*Section 8a – d, page 7*)

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

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:

- 1 Specification aims
- 2 Assessment Objective
- 3 Rubric
- 4 Awarding marks
- 5 Annotation
- 6 Generic band descriptions
- 7 Question specific band descriptions
- 8 Schematic mark scale
- 9 Notes on the sections of the paper
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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 in Section A** and **one question from Section B**.

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.

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

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

7 Question specific band descriptions

Section A, Question 1

- 1 Passages A to Q present contrasting perspectives on the experience of work. By comparative analysis of any two or more of these passages (A to Q), 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
<p style="text-align: center;">1</p> <p style="text-align: center;">24-30</p>	<p>Candidates:</p> <ul style="list-style-type: none"> • 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; • establish complex connections and comparisons between passages, exploring relations between language, ideas, viewpoints and contexts; • discuss the formal features of their selected passages, and the issues they raise, with confidence and precision, synthesising their findings into a convincing argument; • write with an individuality of approach and maturity of style, making fluent, effective use of the language of the subject.
<p style="text-align: center;">2</p> <p style="text-align: center;">17-23</p>	<p>Candidates:</p> <ul style="list-style-type: none"> • 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; • make thoughtful connections and comparisons between passages, considering relations between language, ideas, viewpoints and contexts; • 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; • write in a cogent and convincing style, drawing appropriately on the language of the subject.
<p style="text-align: center;">3</p> <p style="text-align: center;">10-16</p>	<p>Candidates:</p> <ul style="list-style-type: none"> • 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; • make relevant connections and comparisons between passages, exploring the arguments/positions they embody and the means by which they are presented; • discuss the formal features of their selected passages, and the issues they raise, effectively, with an attempt to synthesise their findings into an argument; • write coherently and accurately, showing some awareness of the language of the subject.

Band	Description
4 0-9	Candidates: <ul style="list-style-type: none">• 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;• 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.

Section B, Questions 2 – 7

Generic criteria

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

Section B, Question 8

- (i) re-write one of the passages A-Q in another form and style (eg passage H as a magazine interview, or passage K as a poem); and
- (ii) discuss the linguistic and/or literary transformations that your re-writing has entailed.

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

8 Schematic mark scale

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

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: *Marketing Week: Advertisement*

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, with fruitful possibilities to pursue in this example. Various features of language to comment on: anticipated audience; register; lexis; syntax; voice. Discussion is likely to consider: use of (pseudo-)specialised/professional language, making the posts sound important/attractive/daunting; eg "Minimising attrition rates and maximising on retention of customers ... Leveraging of market insights ... implementation and optimisation of A&P programmes"; mixture of formality and colloquial familiarity ("We're ... you'll ..."); function to advertise the company as well as attract applications.

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, judge on merit/language sensitivity. 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 idiomatic lexical choice, ways of representing actual spoken material, conversation management etc. They might wish to compare/contrast the attitudes to work here with those expressed in almost any other passage, or ways of representing speech (eg Passages D, E and F). Fruitful comparison with Passage A in recourse to business jargon in context of extreme informality.

Passage C: Almut Koester: *The Language of Work*

Obvious connections with Passage A, with similar language issues in different context: anticipated audience; register; lexis; syntax; voice particularly significant here.

Passage D: Monica Ali: *Brick Lane*

Representation of non-native use of English, in informal letter-writing mode. Fruitful issues for discussion eg: status in work-place inscribed in language (machine woman/just girl); gender roles and expectations ("Men go there ... 'Why should you work?' ... "); cultural echoes ("if trees have spirit why not machine?"); tensions ("she disagree to dowry"); and idiomatic usage ("dropping wishes into the rice").

Passage E: Caryl Churchill: *Serious Money*

Connections with Passage A in terms of attitudes; great contrast in context and language structure, here with satirical effect. Headnote might invite discussion of effects of rhyme/rhythm patterns, and dramatic effects, characterisation, humour.

Passage F: Studs Terkel: *Working*

Representation of speech offers comparison with many other passages. Gender issues clearly foregrounded here. Work as mechanical process; effects on personal behaviour ("It carries over...") and consciousness.

Passage G: Carla Greene: *I Want to be a Policeman*

Ideological representation of work; implications of visual, iconic and verbal aspects of the passage.

Passage H: Sybil Marshall: *Fenland Chronicle*

Attempted representation of dialect; class, gender and generational issues.

Passage I: Alan Sillitoe: *Saturday Night and Sunday Morning*

Headnote might invite discussion of "realism" as literary convention/sociological investigation. Work as mechanical, hierarchic, exploitative; experience humanised by Arthur's mischievous manipulation and management of personal relations. Detailed account of lathe-work/discussion of class relations – made intelligible for a middle-class reader? Shifts in narrative point-of-view/ varying relationships between text and reader.

Passage J: Merle Travis: 'Sixteen Tons'

Work as mechanical, de-humanising, all-consuming (fine example of Marxist model). Effects of ballad form/chorus/macho violence of language. Headnote might invite discussion of popular cultural attitudes to work/gender/class relations.

Passage K: George Orwell: 'Down the Mine'

Links with Passage I as report from front line of class and work relations for (implicitly effete/ignorant) middle class readership ("majority of people ..."); admiration/envy for worker's "toughness"; aesthetic appreciation of their physique. Tendentious imagery and sensory description. Emphasis on mining as invisible infra-structural foundation of upper-world, upper-class reality. Date of essay might lead to contextual discussion.

Passage L: *The Woman's Book*

Arduous, demanding, taken for granted nature of domestic work in C19 middle-class milieu ("Young servants should always be warned ..."). Detailed, fastidious quality of the writing/address to the reader.

Passage M: Elizabeth Barrett Browning: 'The Cry of the Children'

Effects of industrialisation/urbanisation from children's perspective. Echoes of Blake in child-as-victim, imagery, nature/urban contrast. Effects of rhyme/rhythm. Links with Dickens, Gaskell on working conditions; compare factory experience presented in Passage I.

Passage N: George Crabbe: 'The Village'

Headnote indicates possible approach. Contrast here between literary/painterly representation of rural work/life ("tinsel trappings of poetic pride") with actuality of rural poverty/deprivation. Points to separation between writers/readers and the workers ("Feel you the barren flattery of a rhyme?") for whom the arts are irrelevant. Poet charged (like Orwell) with duty to reveal actual conditions of existence to ignorant readership. Some possible discussion of effects/conventions/history of heroic couplet as poetic form.

Passage O: Jonathan Swift: *Directions to Servants in General*

Links with Passage I - pleasure in observing/provoking workers undermining employment hierarchies/procedures. Comic tension between laconic, simple, instructional tone and outrageous advice offered. Reminder of humanity of lower orders, arbitrary nature of the actual structure of social and economic power.

Passage P: Matthew's Gospel Chapter 20 Verses 1-16

Parable may be read in different ways: as reminder of the power of God and the process of election/salvation ("*The basis of God's election is a mystery only known to God. We may not understand how it can be that He is able to elect some while passing by others*"); or as justification of social hierarchy and arbitrary distribution of power/possession (and the need for trade union style collective action!). Might lead to some vigorous discussion of ideological relations between religious/moral and economic/political discourse. Links with various passages where employer/worker relations are explored (perhaps re-written in the mode of Passage O?).

Passage Q: Christopher Marlowe: 'The Passionate Shepherd to His Love'

Model of pastoral conventions: contrast with Passage N particularly/also Passage H. Rural landscape/processes/relationships modelled as emotional correlatives.

Passage R: Melvyn Bragg: *The Adventure of English*

Passage introduces two main related issues: development of English as world language and instrument of change; and expansion of meaning signifying historical change as "old" words "do duty as the new". Question invites/allows discussion of either or both. Possible approach through discussion of language variation related to new technologies (texting/e-language).

Passage S: Richard Jacobs: *A Beginner's Guide to Critical Reading*

Question invites discussion of text/context relationships, emphasising multiplicity of contexts of production and consumption and function of reader in "the making of meaning". Opportunities for theoretical discussion, but also for close readings of selected texts to exemplify issues and/or the experience of the candidate as reader.

Passage T: David Crystal: *Cambridge Encyclopaedia of the English Language*

Range of issues for discussion here: relations/differences between kinds of dialect; nature of occupational language(s); occupational language as inclusive mechanism (defining/acknowledging membership of a community) and/or as exclusive (constituting a specialised code that outsiders can't read). Links with most of the passages in the booklet.

Passage U: Peet and Robinson: *Leading Questions*

Some familiar material on Reader Response. The question invites some AO4-related discussion on multiple "readings" of a text rather than the more limited implications of "interpretation". The passage also gestures overtly towards ideology as an issue, which some candidates will be eager to take up. Some vivid links with Passage W and with any number of earlier passages (G will be interesting in this respect - so will I, J, K and P).

Passage V: Terry Eagleton: *Literary Theory: an Introduction*

Useful, clearly expressed material here on "literary" language as "deformed" version of "ordinary" language; develops idea of *estrangement* of language into process by which "the world which that language contains is vividly renewed" (familiar from past papers). Also useful reference to narrative dislocation in fiction. Should be a fruitful passage.

Passage W: Marx and Engels: *The Communist Manifesto*

Fruitful expression of ideas that link back into virtually every passage in the booklet, in relation to eg: class relations; gender issues; nature of work and consequent effects on consciousness and relationships (economic/social/industrial/personal/domestic); impact of industrialised/mechanised forms of labour. Some passages (eg I and O) explore ways of subverting the system described.

**Advanced Extension Award English 9910
June 2007 Assessment Series**

Component Threshold Marks

Component	Max Mark	Distinction	Merit	Ungraded
9910	60	46	35	0

Overall

	Distinction	Merit	Ungraded
Percentage in Grade	30.81	35.98	33.21
Cumulative Percentage in Grade	30.81	66.79	100.00

The total entry for the examination was 2595

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