

English Language and Literature

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

Mark Scheme for January 2011

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SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE AND LITERATURE**Assessment Objectives Grid for F671 (includes QWC)**

Question	AO1	AO2	AO3	AO4	Total
1	5	20	5	0	30
2	5	20	5	0	30
3	5	20	5	0	30
4	5	5	20	0	30
5	5	5	20	0	30
6	5	5	20	0	30
Totals	10	25	25	0	60

These are the Assessment Objectives for the English Language and Literature specification as a whole.

AO1	Knowledge, Application and Communication Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2	Understanding and Meaning Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.
AO3	Contexts, Analysis and Evaluation Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
AO4	Expertise and Creativity Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

PAPER-SPECIFIC INSTRUCTIONS: F671 SPEAKING VOICES

Candidates answer one question from Section A and one question from Section B.

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections.
AO2 is dominant in Section A, AO3 in Section B.

AO1 is equally weighted [5 marks] in all questions, and should be assessed as follows:

It is a basic requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

Limited (Bands 1 – 2) answers are likely to:

- **show some evidence of ability to apply a linguistic/literary approach to task and texts**
- **attempt to address the overall question and to cover some of the demands of the bullet-prompts**
- **use a limited amount of technical terminology and express basic ideas clearly**

Competent (Bands 3 – 4) answers are likely to:

- **integrate concepts from linguistic/literary study more fully into their approach**
- **show a greater appreciation of the implications of question and prompts**
- **be expressed more fluently, using technical terminology with greater assurance**

Developed (Bands 5 – 6) **answers are likely to:**

- **make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and text(s)**
- **be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique**

The **question-specific Notes on the Task**, which follow on **pages 4 to 15**, provide an indication of what candidates are likely to cover in terms of AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

Awarding Marks

(i) Each question is worth **30 marks**.

(ii) For each answer, award a **single overall mark out of 30**, following this procedure:

- refer to the **question-specific Notes on the Task** for descriptions of levels of discussion and likely content;
- using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

Mark positively. 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 the complete script has been marked:

- 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;
- check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

Rubric Infringement

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

- only answering one question;
- answering two questions from Section A or two 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.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

- writing inadequate for purpose, and for expressing ideas and arguments;
- little or no ability to organise material;
- poor management of register and little or no use of critical terminology;
- technical errors in spelling, punctuation and grammar inhibit communication.

Band 2

- writing insecure in relation to purpose and expression of ideas and arguments;
- limited ability to organise material;
- insecure management of register and limited use of critical terminology;
- regular technical errors in spelling, punctuation and grammar.

Band 3

- writing that is usually appropriate to purpose and generally capable of expressing basic ideas and arguments;
- basic ability to organise relevant material;
- basically appropriate register and use of critical terminology;
- basically clear writing, reasonable level of accuracy in spelling, punctuation and grammar.

Band 4

- writing that is generally appropriate to purpose and capable of expressing straightforward ideas and arguments;
- ability to organise relevant material competently;
- usually appropriate register and use of critical terminology;
- accurate and generally clear writing, demonstrating a competent level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear.

Band 5

- writing appropriate to purpose and capable of expressing complex ideas and arguments;
- ability to organise relevant material clearly;
- appropriate register and use of critical terminology;
- accurate writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is clear and convincing.

Band 6

- sustained use of writing entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material clearly and coherently;
- consistently appropriate register and confident, accurate use of critical terminology;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

SECTION A: NOTES ON THE TASK

Q. 1 Margaret Atwood: *Surfacing*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages. In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Atwood uses speaking voices in Passage B and elsewhere in *Surfacing*.

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B. This is the dominant AO in this section.*

Limited (**Bands 1 – 2**) answers are likely to identify but not necessarily comment on:

- obvious/simple features of spoken language, and of linguistic features of the voices in these passages
- features of spoken narrative occurring in a written text
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either or both passage(s)
- features of spontaneity (eg hesitations, repairs, overlaps).

Competent (**Bands 3 – 4**) answers are likely to comment on:

- the construction of first-person narrative in Passage B and elsewhere in *Surfacing*, noting how the exterior action and dialogue are distanced from the interior monologue of the narrator (“everything had been glancing off me, it was like being in a vase ...”)
- the extremely hesitant utterance of Karen in Passage A, constructed by the many filled pauses and self-repairs, suggesting uncertainty either about the forthcoming marriage or about discussing such things with an old acquaintance
- the characterisation of Anna through what she says and (more ironically) through the narrator’s comments (“her voice shifting into concern ... eyebrows lifted like antennae”) and of Susan through her combination of sympathetic back-channelling and (disarmingly?) direct questioning (and begin to analyse) specific features of lexis and/or register, such as the lexical choices and repetitions characteristic of Karen’s utterance in Passage A (“commitment ... relationship ... wedlock ... commitment ...”).

Developed (**Bands 5 – 6**) answers are likely to analyse:

- the structure of interaction between Susan and Karen in Passage A, noting particularly how Susan allows Karen to ‘hold the floor’
- more complex features of spoken narrative occurring in a written text, for example the use and effect of the simple past rather than the ‘historic present’ tense at this point and elsewhere in *Surfacing*
- specific features of register and syntax crucial to the construction of a voice, for example Karen’s strong tendency in Passage A to qualifiers and hedges which weaken whatever certainty may be implied by lexical choices: “it’s to sh (.) sort of show (.) the commitment (.) to (.) each other ... it’s basically (.) got to the point in the (.) relationship which is s (.) sort of (.) showing each other (.) that (.) sort of (.) we want to spend the rest (.) of our lives together”.

Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)

Limited (**Bands 1 – 2**) answers are likely to make assertions about:

- simple/obvious differences between the forms and purposes of the passages and their different contexts
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (**Bands 3 – 4**) answers are likely to comment on:

- implied assumptions about the reader/interlocutor, for example that the reader of Passage B will share and appreciate the contrast between the narrator's description of Anna's sunburned state ("She was pink now, parboiled, white showing around the orange edges of her suit, neck dividing body colour from applied face colour.") and her voiced response ("A little") to Anna's question "do I look burnt?"
- differences in genre – Passage A is relatively spontaneous talk, while Passage B is narrative fiction – but appreciate that features of either may appear in the other, for example the (colloquial) elliptical constructions characteristic of the narrator of *Surfacing*: "... pond freezing or a wound ..."
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these will necessarily be helpful to accurate understanding – for example, assertions about female solidarity and how such notions might affect Anna's behaviour towards the narrator of *Surfacing*.

Developed (**Bands 5 – 6**) answers are likely to explore:

- specific instances of context-related language use and/or literary convention in the compared passages, for example the movement from the deeply personal to the more objective or even philosophical (and then back again) in first-person narrative: "Bottles distort for the observer too: frogs in the jam jar stretched wide, to them watching I must have appeared grotesque."
- complexities of attitude in the 'voices' which pertain to matters of context and audience, for example the tone of quasi-embarrassment in Karen's explanations: it's as if she feels she has to justify her forthcoming marriage without saying the obvious – that they love each other!
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example details of lexis and register in Passage A which reflect contemporary values – that personal relationships are like any other 'project', in that they can (should?) be thought of and discussed in abstract terms ("commitment ... worked at ... easy option ...").

Q. 2 Mark Haddon: *The Curious Incident of the Dog in the Night-Time*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Haddon uses speaking voices in Passage B and elsewhere in *The Curious Incident of the Dog in the Night-Time*.

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B. This is the dominant AO in this section.*

Limited (**Bands 1 – 2**) answers are likely to identify but not necessarily comment on:

- obvious/simple features of spoken language, and of linguistic features of the voices in these passages
- features of spoken narrative occurring in a written text
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either or both passage(s)
- features of spontaneity (eg hesitations, repairs, overlaps).

Competent (**Bands 3 – 4**) answers are likely to comment on:

- the overall difference in function between the two passages: interaction in Passage A is on one level purposeless, whereas in Passage B (as in most of the novel) Christopher is highly purposeful
- the extremely repetitive nature of reporting clauses, un-modified by any adverbials, in Passage B and elsewhere in the novel, balanced by details of factual observation in the rest of the narrative (“she had long fingernails which were painted pink”)
- the frequency of compound strings with additive conjunctions, normally more common in speech than in writing but present to an extreme degree in Passage B and elsewhere in the novel (“And then someone sat behind the window and she was a lady and she was black ...”)
- (and begin to analyse) specific features of syntax/lexis/register, such as the speakers’ simple colloquial lexical choices (“kills me ... gunk ... the (.) whatshername one ... whizzing past ...”) in Passage A.

Developed (**Bands 5 – 6**) answers are likely to explore and/or analyse:

- the structure of interaction in Passage A, noting particularly how the participants at times pursue their own agenda (eg the “smoking two cigarettes” topic) but also collaborate to create humour
- ways in which Christopher’s first-person narrative voice also demonstrates the pursuit of a clear agenda, often (here and elsewhere in the novel) at the expense of politeness – candidates might apply Leech’s Politeness Principle, or Grice’s Maxims in their analysis
- specific features of lexis/idiolect crucial to the construction of a voice, for example the extreme simplicity of Christopher’s lexical choices in avoiding items like *escalator* (= “big staircase going down into the ground”) or *station concourse* (= “big room”).

Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)

Limited (**Bands 1 – 2**) answers are likely to make assertions about:

- more basic, simple/obvious differences between the forms and purposes of the passages and their different contexts
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (**Bands 3 – 4**) answers are likely to comment on:

- implied assumptions about the reader/listener, for example that there is a ‘niche’ audience for Passage A, consisting of listeners disposed to be entertained by conversation which is clearly amusing the participants
- differences in genre – Passage A is fairly spontaneous and un-directed talk, though with the aim of satisfying the listeners’ desire to be entertained; Passage B is narrative fiction, which is likely to have engaged the reader in Christopher’s (for him, epic) journey to find his mother
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these will necessarily be helpful to accurate understanding – for example, awareness of the comic potential of griping about the Underground and joking about pollution.

Developed (**Bands 5 – 6**) answers are likely to explore:

- specific instances of context-related language use and/or literary convention in the compared passages, for example Richard’s (apparent) role as Group Cynic in Passage A (“yeah ... is it ... really ... yeah ... oh here we go ... oh yeah ...”) and the reminders in Passage B (“And I thought I can do this because I was doing really well and I was in London and I would find my mother”) that this is really quite an achievement for Christopher
- greater subtleties of ‘voices’ which pertain to matters of genre, for example Simon’s shift (for humorous effect) into formality (“you mean don’t question the science of that”) and Christopher’s limited attempts at the kind of descriptive language he thinks might be suitable for writing a novel (“and I could hear a noise like the sea in my ears”)
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, for example appreciating that anyone dealing with the public at an Information desk is likely to have to field a range of questions!

Q.3 Peter Ackroyd: *Hawksmoor*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

Compare the construction and effects of the speaking voices in the following two passages. In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Ackroyd uses speaking voices in Passage B and elsewhere in *Hawksmoor*.

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2). *N.B. This is the dominant AO in this section.*

Limited (**Bands 1 – 2**) answers are likely to identify but not necessarily comment on:

- more obvious/simple features of spoken language, and of linguistic features of the voices in these passages
- features of spoken narrative occurring in a written text
- non-standard syntax and/or incomplete utterances – though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either (or both) passage(s)
- features of spontaneity (eg hesitations, repairs, overlaps)

Competent (**Bands 3 – 4**) answers are likely to comment on:

- the construction of first-person narrative in Passage B and elsewhere in *Hawksmoor*, noting the combination of the grim and the humorous in Dyer’s register
- the dynamics of conversational exchange between Dyer and Walter – and perhaps compare/contrast these dynamics with those which characterise dialogue between DCS Hawksmoor and DS Payne
- the structures of utterances and exchanges in Passage A, noting for example that AG’s mean utterance length is considerably greater: he needs little prompting from JT, though he does exhibit signs of non-fluency
- the co-operative dynamic in Passage A: interruptions and overlaps are signs of support and understanding, not attempts to seize the floor.

Developed (**Bands 5 – 6**) answers are likely to explore and/or analyse and/or evaluate:

- specific linguistic detail in the exchanges between JT and AG in Passage A, noting the typical-interviewer technique of using a declarative followed by an interrogative to encourage the interviewee to agree/disagree/expand/explain: “your first work (.) your first lead sculpture (.) was 1981 (1) can you remember at all ...”
- the effect of specialist/field-specific lexis (in both passages and elsewhere in *Hawksmoor*) in connoting expertise and in creating a bond (if not an equality) between the two speakers
- specific features of lexis, syntax and register crucial to the construction of voice and tone, eg Dyer’s tendency here and elsewhere in the novel to make extravagant or comic comparisons (“gazing into the Fire as if he saw Strange Visions in the Coles and looking as melancholly as a Female Wretch does upon a Smith-Feild Pile”).

Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)

Limited (**Bands 1 – 2**) answers are likely to make assertions about:

- more basic, simple/obvious differences between the forms and purposes of the passages and their different contexts
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood.

Competent (**Bands 3 – 4**) answers are likely to comment on:

- implied assumptions about the reader/listener, for example that the audience for the interview in Passage A will be sufficiently interested in the artistic process to be able to cope with details of the nitty-gritty (“I had to be shaved everywhere (.) and there was masses of Vaseline ...”)
- differences in genre – Passage B is narrative fiction, Passage A is semi-spontaneous talk
- features of natural speech that appear in fictional narration, for example Dyer’s use of “*I do not give a Fart for Sir Chris.*” as a kind of conversational ‘aside’
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these will necessarily be helpful to accurate understanding – for example assertions about the pretentiousness of modern art and its fixation with bodily processes.

Developed (**Bands 5 – 6**) answers are likely to explore:

- specific instances of context-related language use and/or literary convention in the compared passages, for example the layers of irony created through Dyer’s sharing of his thoughts with the reader
- complexities of attitude in the ‘voices’ which pertain to matters of genre, for example JT’s provocative characterisation of lead as “nasty poisonous (.) earthy material” to voice in simplistic terms a question which the imagined listener might want to pose
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example how the basic opposition in *Hawksmoor* is here represented lexically through opposition of abstract nouns: “Light and Easinesse ... Mortality or Darknesse ... Geometricall Beauty ... Sollemn and Awefulle”.

Section A Total: 30

SECTION B: NOTES ON THE TASK**Q.4 F. Scott Fitzgerald: *The Great Gatsby***

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

At the end of Chapter III of *The Great Gatsby*, after describing Jordan Baker's dishonesty, Nick Carraway comments: "Everyone suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known."

Read Passages A and B, which are also concerned with honesty and dishonesty, and then complete the following task:

Examine Fitzgerald's presentation of honesty and dishonesty in *The Great Gatsby*.

In your answer you should:

- consider ways in which Fitzgerald's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passages A and/or B for points of comparison and contrast.

Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).

Limited (**Bands 1 – 2**) answers are likely to identify:

- obvious/simple ways in which honesty and dishonesty are presented in the novel and the passages
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical/thematic) in *The Great Gatsby*, reportage in Passage A, lyrical/whimsical in Passage B
- some details of plot/narrative and character in *The Great Gatsby* which relate to honesty and dishonesty
- (and tend to list and accumulate rather than analyse) examples of lexis pertaining to honesty and dishonesty.

Competent (Bands 3 – 4) answers are likely to **comment on**:

- textual details which emphasise honesty and dishonesty in *The Great Gatsby*, such as Nick's account of Jordan's cheating at golf: "She was incurably dishonest ... It made no difference to me. Dishonesty in a woman is a thing you never blame deeply."
- dishonesty as a way of life for some of the characters in *The Great Gatsby*
- how honesty and dishonesty are presented in broad terms as well as specific detail in the novel, in a conventional way in Passage A, and as part of the 'game' of romantic love in Passage B
- (but not necessarily analyse) the simple lexis ("honesty, fair ability, hard work") and imagery ("little white lies") used to present ideas of honesty or dishonesty in Passages A and B.

Developed (**Bands 5 – 6**) answers are likely to analyse:

- how in *The Great Gatsby* different characters reveal or conceal their dishonesty in different ways, for example Gatsby's business dealings and Tom's *affaires*
- subtleties of language in Nick Carraway's narration, for example the implication in the cue-quotations that "virtues" are something to be ashamed of
- ways in which language choices in passage A construct an equation between the "ordinary" and the virtues of "honesty, fair ability, hard work".

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

N.B. This is the dominant AO in this section.

Limited (Bands 1 – 2) answers are likely to **notice and make basic assertions about:**

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to happiness in the novel and the passages
- differences and variations in register and levels of formality
- general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though understanding of these may be only approximately relevant/accurate.

Competent (Bands 3 – 4) answers are likely to **comment on:**

- differences in purpose and intended audience, identifying for example the superficial way in which the song-lyric (Passage B) deals with dishonesty, and yet recognises the potential for heart-break
- (and begin to explore) instances in *The Great Gatsby* where ideas of what might constitute honesty or dishonesty are fore-grounded, for example the conversation between Nick and Gatsby about the latter's war-record and time at "Oggsford"
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example in *The Great Gatsby* the gap between 'official' values and attitudes (to Prohibition, for example) and the reality of life.

Developed (Bands 5 – 6) answers are likely to **explore and/or analyse:**

- the use of conventions of discourse related to genre such as, in Passage A, the latitude granted to a successful man to coin what candidates might well argue is a neologism ("idea-resourceful") and thus implicitly add to the definition of what constitutes honesty and/or dishonesty
- more complex variations in tone/register and levels of formality, such as the (largely) cool and ironic detachment of Nick's narrative voice in *The Great Gatsby* and the consequent impact of his occasionally more explicit judgements and personal revelations – for example, his final parting from Jordan Baker: "I'm five years too old to lie to myself and call it honor."
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood, for example the implications of dishonesty in Passage A – that the really successful man might be able to (or be forced to) go beyond the "ordinary" and "take a chance ... tackle anything ...".

Q.5 Jean Rhys: *Wide Sargasso Sea*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

At the end of Part Two of the novel, when Rochester is just about to leave Granbois, he reflects:

"I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness."

Read Passage A, which is also concerned with the Caribbean setting, and then complete the following task:

Examine Rhys's presentation in *Wide Sargasso Sea* of the Caribbean island setting and its significance.

In your answer you should:

- consider ways in which Rhys's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).**

Limited (Bands 1 – 2) answers are likely to **identify**:

- obvious/simple ways in which the Caribbean island setting is presented, and its significance constructed, in the novel and the passage
- simple differences in genre, and thus mode/style/approach: narrative/thematic in *Wide Sargasso Sea*, descriptive/analytical in Passage A
- the sense that the Caribbean setting is presented in figurative as well as literal ways in the texts, but not go on to explore those ways in specific detail
- (and accumulate rather than analyse) examples of lexis descriptive of the Caribbean setting, showing some awareness that the tone of Passage A is largely positive.

Competent (Bands 3 – 4) answers are likely to **comment on and begin to explore**:

- details of form, structure and language which draw attention to the Caribbean island setting in *Wide Sargasso Sea*, for example the way in which both Rochester's first-person narrative begins with the vignette of "sheltering from the heavy rain under a large mango tree"
- instances of the Caribbean island setting having particular significance in relation to specific events in *Wide Sargasso Sea*
- features of lexis and register in Passage A which hint at acknowledgement that the depiction is all a bit too much: "They dance about in a frenzied way ... a man in flouncy sleeves and scarves appears, leaping through the air".

Developed (Bands 5 – 6) answers are likely to **analyse**:

- how in *Wide Sargasso Sea* the setting is characterised in different ways, for example at the start of the novel when Antoinette says "Our garden was large and beautiful as that garden in the Bible"
- specific details of language in Rhys's narration, for example Rochester's use of the language of excess: "Everything is too much ... too much blue, too much purple ... the flowers too red, the mountains too high, the hills too near ..."
- ways in which specific details of grammar/syntax construct meaning, for example the rather vague 'empty' pre-modifying adjectives ("beautiful ... wonderful ...") used in Passage A.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

N.B. This is the dominant AO in this section.

Limited (Bands 1 – 2) answers are likely to **notice and make basic assertions about:**

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of the Caribbean island setting in the different texts
- differences in levels of register and formality – though they may do little more than assert these in general terms
- the varieties of response to the Caribbean island setting in *Wide Sargasso Sea*
- simple issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, for example ideas of the Caribbean as an exotic holiday location where the Western tourist will be treated like royalty.

Competent (Bands 3 – 4) answers are likely to **comment on:**

- differences in purpose and intended audience, identifying for example the assumption of the writer of Passage A that the reader will not be disturbed by the oppositions set up between anonymous natives of the Caribbean and Western tourists
- (and begin to analyse) more complex issues of register and formality, such as the range of methods Rhys employs to suggest a narrator talking to him-/her-self
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, the notion in the cue-quotation and elsewhere in *Wide Sargasso Sea* that the Caribbean ultimately hides from the European “its beauty and its magic and the secret I would never know”.

Developed (Bands 5 – 6) answers are likely to **explore:**

- the use of conventions of discourse related to genre such as, in Passage A, the ‘detached-observer’ present-tense first-person plural: “we see women and men sorting and shelling nutmegs ... we see (and hear!) a steel band ...”
- more far-reaching implications of the presentation of the Caribbean island setting in *Wide Sargasso Sea*, for example Rochester’s attempts to ‘tame’ and control his surroundings by comparing aspects of the landscape to England
- the link between the action (and sub-text) of the novel and the hints in Passage A of unbridled female sexuality: “the girl falling to the ground to supposedly drink from a bowl ... Some other girls sit on the grass, swaying to the music.”
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, the details in Passage A which suggest the writer is knowingly ‘sending-up’ the whole idea of the European’s enchantment at the natural, even primitive, charm of the Caribbean: “One of the men brings in a flying fish on a line and holds its wings out for us to see – amazing!”.

Q. 6 E M Forster: *A Room with a View*

N.B. The Notes below indicate some of the possible range of responses. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.

In Chapter XII of *A Room with a View*, Mr Beebe is trying very hard to make conversation with George Emerson and Freddy Honeychurch as the three men walk to the 'Sacred Lake':

"When I was a young man, I always meant to write a 'History of Coincidence'."

No enthusiasm.

"Though, as a matter of fact, coincidences are much rarer than we suppose. For example, it isn't purely coincidental that you are here now, when one comes to reflect."

To his relief, George began to talk.

"It is. I have reflected. It is Fate. Everything is Fate. We are flung together by Fate, drawn apart by Fate – flung together, drawn apart. The twelve winds blow us – we settle nothing –"

"You have not reflected at all," rapped the clergyman. "Let me give you a useful tip, Emerson: attribute nothing to Fate. Don't say, 'I didn't do this,' for you did it, ten to one."

Read Passage A, which is also concerned with Fate and coincidence, and then complete the following task:

Examine Forster's presentation of Fate and coincidence in *A Room with a View*.

In your answer you should:

- consider ways in which Forster's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

Candidates should **demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2).**

Limited (Bands 1 – 2) answers are likely to identify:

- simple differences in genre, and thus mode/style/approach: narrative/thematic/philosophical in *A Room with a View*, philosophical/religious in Passage A
- some details of plot/narrative and character in *A Room with a View* which relate to ideas of Fate and/or coincidence
- the sense that Fate and/or coincidence are presented in figurative as well as literal ways in the novel and in the non-literary text, but not go on to explore those ways in specific detail.
- (and accumulate rather than analyse) lexical items from the fields of Fate and/or coincidence, for example more-or-less synonymous terms: "Destiny ... Power ... God ... Providence ..." in Passage A.

Competent (Bands 3 – 4) answers are likely to comment on:

- details of form, structure and language which characterise or dramatise Fate and/or coincidence – for example, in Passage A as a somewhat malevolent "Power ... which frustrates their puny efforts, and laughs, as it were, at their fruitless striving and struggle ..."
- attitudes to Fate and/or coincidence in *A Room with a View*, such as George's metaphorical reference in the cue-quotation: "We are flung together by Fate, drawn apart by Fate – flung together, drawn apart. The twelve winds blow us – we settle nothing –"
- the (structural) importance of coincidence(s) in *A Room with a View*, beginning with meeting Mr Beebe in the Bertolini.

Developed (Bands 5 – 6) answers are likely to **analyse**:

- specific features of vocabulary, tone and imagery used in the presentation of Fate and/or coincidence in the novel, for example the response of Lucy when she hears that it is not the Miss Alans who have taken Cissie Villa but the Emersons (“they can’t possibly be the same ones”), very different from Cecil’s pride in his achievement (“I, even I, have won a great victory for the Comic Muse”)
- how grammatical and syntactical features construct meaning in Passage A, for example the present-tense declaratives used to convey man’s acceptance of the power of Fate/Destiny: “Men strain every nerve for the attainment of certain ends, and gradually they become conscious of a Power which seems to be not of themselves ... As men advance in life, they learn to submit, more or less, to this overruling Power which they do not understand ...”
- the terms of the (inchoate) debate between Mr Beebe and George about the influence of Fate and coincidence.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).**

N.B. This is the dominant AO in this section.

Limited (Bands 1 – 2) answers are likely to **notice and make basic assertions about**:

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to Fate and coincidence in the different texts
- differences in levels of register and formality – though they may do little more than assert these in general terms
- the usefulness of coincidence as a plot device for the writer of fiction!
- simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood.

Competent (Bands 3 – 4) answers are likely to **comment on**:

- differences in purpose and intended audience, for example the thinking behind Forster’s inclusion of a discussion at this point of Fate/coincidence, in order to increase the distance between George and Mr Beebe and to prepare the reader for more Forsterian coincidences
- (and begin to analyse) specific variations in register and formality, such as the shifts of tone Forster employs to undermine and/or endorse characters’ beliefs in Fate/coincidence
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the expression in Passage A of a view of Fate (“a Power which ... frustrates their puny efforts, and laughs, as it were, at their fruitless striving and struggle”) which derives ultimately from classical literature.

Developed (Bands 5 – 6) answers are likely to **explore**:

- the use of conventions of discourse related to genre such as, in Passage A, the frequent parenthetical qualifications (“There is, and always has been ... laughs, as it were, at ... they learn to submit, more or less, to this overruling Power ...”) which recall spoken language
- subtler features of relative formality/informality and variations in tone in *A Room with a View*, appreciating that Forster’s narrative voice often steps back from the action to comment on the workings of Fate and/or coincidence as well as many other “eternal and inscrutable Power(s)”
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – appreciating, for example, that beliefs in Fate and/or coincidence in the years before the First World War and the Great Depression, and before Freud’s ideas of the psyche gained wide acceptance, were likely to be rather different from attitudes which might obtain today.

Section B Total: 30
Paper Total: 60

Band descriptors: both sections

Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study little or no use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> little or no attempt to use integrated approaches to explore relationships between texts little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study limited use of critical terminology appropriate to the subject matter mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> limited attempt to use integrated approaches to explore relationships between texts limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 3 11-15 marks	AO1	<ul style="list-style-type: none"> some structured application of relevant concepts and approaches from integrated linguistic and literary study some competent use of critical terminology appropriate to the subject matter some clear written expression but there are inconsistencies that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> some attempt to use integrated approaches to explore relationships between texts some attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> straightforward application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used competently generally accurate written expression, with some errors which occasionally inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> competent use of integrated approaches to explore relationships between texts some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> well structured application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, used accurately good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> developed use of integrated approaches to explore relationships between texts developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study critical terminology, appropriate to the subject matter, accurately and consistently used consistently accurate written expression, meaning is consistently clear
	AO2	<ul style="list-style-type: none"> excellent, well developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> detailed and consistently effective use of integrated approaches to explore relationships between texts excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

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