

English Language and Literature

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

Mark Scheme for June 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 7 to 18**, 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.

NOTES ON THE TASK: SECTION A

Q.1 Margaret Atwood: *Surfacing*

NB 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)**. *NB 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 everything is mediated through the perception of the narrator (“I steer us ... My arms are tired. Behind me I can hear ... ”)
- the relentlessly upbeat/positive tone of the voices in Passage A, constructed through lexical choice, declarative utterance and emphatic stress: “fantastic ... that’s brilliant ... it’s magic ...”
- the characterisation of David through the typical (for him) feature of *double entendre* (“Lie down ... I’m gonna use my own rod”) and of Matt through hints of expertise in his lexical choices (“that’s called a blob ... typical stockfish ...”)
- (and begin to analyse) specific features of lexis and/or register, such as the shift from relatively poetic and lyrical description at the start of Passage B into more prosaic concerns – “But now I have to pay more attention to David.”

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

- the variations in the structure of exchanges between Matt and Mick in Passage A, particularly the shifts in person which signal movements from interaction to commentary and back again
- more complex features of spoken narrative occurring in a written text, for example the use and effect of 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 the syntax and punctuation of the narrator’s narrative utterance in Passage B which conveys, partly through paratactic constructions, the lack of temporal boundaries in her thought-processes – “It notes us with a rasping pterodactyl croak and rises higher, heading southeast, there was a colony of them, it must still be there.”

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/viewer, for example that the immediate and more remote audiences for Passage A will share the speakers' evident enthusiasm for fishing and be engaged by the interaction between Matt and Mick
- differences in genre – Passage A is relatively spontaneous talk, though with a clear purpose and audience, while Passage B is narrative fiction – but appreciate that features of either may appear in the other, for example 'conversational' tag-on clauses in Atwood ("it must still be there ... but perhaps they've learned ...") and narration in Passage A ("we've been fishing away now for a few hours...")
- 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 David's tendency to sexual innuendo being 'typically male' behaviour in a time of increasing feminist awareness.

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 Matt's mock-deferent reference to Mick as "sir Michael", mimicking the bloke-ish banter expected in this kind of sports programme
- complexities of attitude in the 'voices' which pertain to matters of context and audience, for example the narrator's final comment at the end of Passage B, which takes the reader away from the simple-present-tense narrative and into the confusions and complexities of her psychological state
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example details which reinforce the pervasive sense in *Surfacing* that there is something primitive (and numinous – and 'fashionable' in a 60s/70s way) which the narrator is aware of but which entirely escapes her companions – for example, the references to "winged snake ... pterodactyl" and the "crude African-idol eyes".

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

NB 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)**. *NB 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 the novel, noting how meaning is constructed as much through what Christopher omits or fails to comment on as through what he explains
- the larger patterns of interaction in Passage A, noting how overlaps and co-operative interruptions facilitate explanation of the demonstration/performance
- features of spoken language occurring in the narrative of a written text, for example the speech-like word order of this sentence: “David from school, he went into hospital to have an operation on his leg to make his calf muscle longer so that he could walk better”
- (and begin to analyse) specific features of syntax/lexis/register, such as the way in which Christopher provides additional/irrelevant/unnecessary information, often in the form of relative clauses (“a man called Rhodri who is his employee ... the tower of the church on Manstead Street which looks like a castle because it is Norman”) in Passage B and elsewhere in the novel.

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

- the structure of interaction in Passage A, noting particularly how Mark uses short declarative utterances which comment on his actions while Andrew mostly uses longer explanatory utterances
- the structure of interaction in Passage B, noting that here (and elsewhere in the novel) there is the appearance of adjacency pairs, but that communication is limited by Christopher’s inability to pick up verbal and paralinguistic cues: “Father ... didn’t look at me when he said this. He kept on looking through the window ...”
- specific features of syntax/lexis/idiolect crucial to the construction of a voice, for example the very simple subordinate clauses in which Christopher offers explanations for his utterances and behaviour, betraying a lack of ‘normal’ human feeling: “‘Can we visit her?’ I asked, because I like hospitals. I like the uniforms and the machines.”

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/audience, for example that the health service professionals involved in Passage A will have a certain level of medical knowledge and some understanding of the relevant (occupational) lexis
- differences in genre, and the overall difference in function between the two passages:
Passage A is largely instructional, with Mark providing commentary on his own actions while Andrew gives further explanation to the trainees
Passage B is a section of narrative with an extended dialogue in which (as in most of the novel) Christopher signally fails to understand the conversational implicatures
- 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, the poor quality of hospital food.

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 Andrew's (apparent) uncertainty as to whether technical terminology ("now the patient's in VF (.) ventricular fibrillation ...") needs to be explained to this particular group
- greater subtleties of 'voices' which pertain to matters of genre, for example the way in which Andrew's utterances (using pauses for effect and to allow information to sink in) are actually extremely fluent and show little evidence of non-fluency features
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, for example appreciating that Mark Haddon is exploiting the high level of awareness that people now have of body language and paralinguistic cues.

Q.3 Peter Ackroyd: *Hawksmoor*

NB 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)**. *NB 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 relentless purposefulness in Dyer’s control of the dialogue and action
- the dynamics of conversational exchange between Dyer and Ned – perhaps noticing that even in extremity Ned is capable of rhetorical balance: “In Bath I was brought to the Brink of Eternity; in Salisbury I was consum'd to a meer Sceleton; in Guildford I was given up for a Dead Man ...”
- the structures of utterances and exchanges in Passage A, noting for example that Mia’s mean utterance length is considerably greater: she needs little prompting from Ellie, though she does show some awareness of the needs of her listener in expanding on some remarks, for example “so they came over with their duty free (.) their bottles of gin and vodka ...”
- 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**:

- how specific features characteristic of spoken language construct meaning in the exchanges between Mia and Ellie in Passage A, for example how the combination of ellipses and pauses in the following utterance reinforces the expression of a carefree attitude: “well (.) what the heck (1) got a summer free (1) go and learn French (.) go and see (.) see what happens...”
- specific features of lexis, syntax and register crucial to the construction of voice and tone, for example:
 - in Passage A, candidates may detect and discuss features of ‘female-speak’ in Mia’s utterance, especially hedges (“kind of ... actually ...I think so ... actually...”)
 - in Passage B, and elsewhere in *Hawksmoor*, Dyer’s tendency to grim humour (“It grows Cold, said he. You will not be here so long, *I replied*, that it will freeze you.”)

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/interlocutor, for example the author's expectation that the reader of Passage B will be as much intrigued as horrified by Dyer's words and actions
- differences in genre – Passage A is relatively spontaneous talk, though with a clear purpose, while Passage B is narrative fiction – but appreciate that features of either may appear in the other, for example in Mia's extended utterances (“so that October (.) in nineteen ninety five (.) I went to Nepal (.) with an organisation called Gap ...”)
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these generalisations will necessarily be helpful to accurate understanding – for example assertions about the kinds of people who travel to Paris and have friends with studio apartments.

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 how the exchange between Nick Dyer and Ned recalls the Catechism of (mostly Roman Catholic) liturgy, or the stichomythia of ancient drama
- subtleties of attitude in the ‘voices’ which pertain to matters of genre, for example Mia's (surely self-conscious and self-mocking) use of the cliché “the world was my oyster”
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example how Nick Dyer has to consider and allay the remnants of Ned's religious scruples about suicide.

Section A Total: 30

Q.4 F. Scott Fitzgerald: The Great Gatsby

NB 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 start of the novel, Nick reflects on Gatsby: “If personality is an unbroken series of successful gestures, then there was something gorgeous about him ... an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again.”

Read Passage A, which is also concerned with the effects of optimism, then complete the following task:

Examine Fitzgerald’s presentation of optimism 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 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 optimism is presented in the novel and the passage
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical/thematic) in *The Great Gatsby*, public/rhetorical in Passage A
- some details of plot/narrative and character in *The Great Gatsby* which relate to optimism and its effects
- (and tend to list and accumulate rather than analyse) examples of lexis pertaining to an optimistic attitude to life.

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

- textual details which emphasise optimism in *The Great Gatsby*, such as Gatsby’s insistence that you can “repeat the past”
- reckless optimism as a way of life for American society in the late 1920s and for some of the characters in *The Great Gatsby*
- how optimism and similar attitudes (“hope” and “romantic readiness”) are presented in literal as well as metaphorical ways in the novel, and as a stage on the journey from prosperity to ruin in Passage A
- (but not necessarily analyse) the lexis of vision (“vast vistas of new progress”) and the imagery of Nature (“before the storm broke ... soil poisoned ... ugly weeds ...”) used to present the effects of optimism in Passage A.

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

- how in *The Great Gatsby* different characters reveal their optimism in different ways, for example the drunken driver’s determination that his car can be driven even with a wheel off (“No harm in trying”) and Wilson’s belief that he and Myrtle can start afresh somewhere else
- subtleties of language in Nick Carraway’s narration, for example the implication in the cue-quotation and elsewhere in the novel that Gatsby’s romantic optimism, however admirable, is essentially insubstantial, which is why it is introduced by a conditional and then couched in abstract nouns: “If personality is an unbroken series of successful gestures, then there

was something gorgeous about him ... an extraordinary gift for hope, a romantic readiness”

- ways in which language choices in Passage A construct an idea of a natural and inevitable process: “Our wounds from the war were rapidly healing ... Then three years ago came retribution by the inevitable worldwide slump ... the normal penalty for a reckless boom”.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). NB 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 serious and practical attitude taken by the speaker in Passage A (“We have adopted policies in the Government which were fitting to the situation”) in contrast with Nick Carraway’s much more indulgent stance (“there was something gorgeous about him”)
- (and begin to explore) instances in *The Great Gatsby* where the effects of optimism are fore-grounded (and grounds for such optimism under-mined), for example the conversation between Nick and Catherine about a future for Myrtle with Tom
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example in Passage A the acceptance that everyone was to blame for reckless optimism: “Being prosperous, we became optimistic – all of us ... we marched with the rest of the whole world.”

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 rather archaic syntax and register of political oratory: “In the soil poisoned by speculation grew those ugly weeds of waste, exploitation, and abuse of financial power.”
- 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 (usually) more indulgent treatment of Gatsby: he and his suit and his car may be “gorgeous”, but Nick is frequently touched by the romantic optimism, “even through his appalling sentimentality.”
- 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 something beyond the normal economic cycles of boom and bust in Passage A – something even beyond “retribution”.

Q.5 Jean Rhys: *Wide Sargasso Sea*

NB 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 Part Two of the novel, Antoinette, believing that her husband hates her, goes to Christophine for help and advice. Christophine says:

“When man don’t love you, more you try, more he hate you, man like that. If you love them they treat you bad, if you don’t love them they after you night and day bothering your soul case out. I hear about you and your husband.”

Read Passage A, which is also concerned with men’s and women’s attitudes to love, and then complete the following task:

Examine Rhys’s presentation of men’s and women’s attitudes to love in *Wide Sargasso Sea*.

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 men’s and women’s attitudes to love are presented and constructed in the novel and the passage
- simple differences in genre, and thus mode/style/approach: narrative/thematic in *Wide Sargasso Sea*, philosophical/psychological in Passage A
- the sense that men’s and women’s attitudes to love are 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 men’s and women’s attitudes to love, showing some awareness that the tone of Passage A is certainly positive, and almost reverential.

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 differences between men’s and women’s attitudes to love in *Wide Sargasso Sea*, for example the way in which Rochester’s first-person narrative tends to present him as lacking in feeling for anyone but himself
- instances of conversations about love in *Wide Sargasso Sea*
- features of ameliorative lexis and register in de Beauvoir’s comments on love in Passage A: “a great privilege ... enriches the lives of the men and women who experience it”.

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

- how in *Wide Sargasso Sea* different characters talk (or refrain from talking) about love in different ways, for example Christophine is accusatory towards Rochester at the end of Part Two: “Now you say you don’t love her and you break her up.”
- specific details of language in Rhys’s narration, for example the use of the generalised singular “man” in the cue-quotation (and elsewhere in the novel by Christophine) to imply that all men are the same.

- ways in which specific details of grammar/syntax construct meaning, for example the disarmingly direct declarative from Passage A in which de Beauvoir, a world-renowned feminist, voices the conventional idea that “women give more of themselves in love because most of them don’t have much else to absorb them”.

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3). NB 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 men’s and women’s attitudes to love 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 voice articulating (or not) men’s and women’s attitudes to love 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 (feminist) ideas of how women are not necessarily defined by being loved by a man.

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

- differences in purpose and intended audience, identifying for example the assumption of the interviewer in Passage A that the reader will be familiar with de Beauvoir’s *The Second Sex* as well as her novels
- (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
- the opening line of the interview, and its equation of love with disease/infection: “None of your female characters are immune from love”
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, the notion (from popular psychology) in Passage A of women as “divided human beings”.

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

- the use of conventions of discourse related to genre such as, in Passage A, the way in which de Beauvoir as the Wise Woman is allowed to pronounce about “Real love, which is very rare ...”
- subtler features of relative formality/informality, for example differences of restraint and/or self-revelation in the respective speech and narrative styles of Antoinette and Rochester
- more far-reaching implications of the presentation of men’s and women’s attitudes to love in *Wide Sargasso Sea*, for example how they affect the possibility of any kind of independence for women
- the link between the action of the novel and de Beauvoir’s comment that “women give more of themselves in love ... Perhaps they’re also more capable of deep sympathy, which is the basis of love”
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, the feminist ideal from “the thesis of *The Second Sex*” of “an independent and really free female character”.

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

NB 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.

During a break at the tennis party in Chapter XV of *A Room with a View*, Lucy is irritated by Cecil and finds herself looking at George: "... she gazed at the black head again. She did not want to stroke it, but she saw herself wanting to stroke it; the sensation was curious."

Read Passage A, which is also concerned with acting on or resisting impulse, and then complete the following task:

Examine Forster's presentation of acting on or resisting impulse 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*, (ostensibly) morally improving/ironic in Passage A
- some details of plot/narrative and character in *A Room with a View* which relate to ideas of acting on or resisting impulse
- the sense that acting on and/or resisting impulse 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 acting on and/or resisting impulse, for example "sensation" in the cue-quotation and "control" in Passage A.

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

- details of form, structure and language which dramatise impulsive behaviour in *A Room with a View*, such as the depiction of Mr Emerson as an impulsive child ("he thumped with his fists like a naughty child") in the opening chapter
- the heavy irony of Passage A in opposing Anne's "kindness of heart" with her father's hypocrisy and greed
- the (structural) importance of cousin Charlotte in *A Room with a View* in relation to ways in which impulse is repressed.

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

- specific features of vocabulary, tone and imagery used in the presentation of acting on and/or resisting impulse in the novel, for example the shift into an extremely formal register behind which Lucy takes refuge when Mr Emerson calls her a "Poor girl!": "I fail to understand the point ... I think myself a very fortunate girl, I assure you. I'm thoroughly happy ..."
- how grammatical and syntactical features construct meaning in Passage A, for example the multiple parenthetical asides which interrupt and ironically undercut Mr Bayes's advice to Anne

- the presentation of impulse as natural and healthy (through its association with the natural, physical world – violets and tennis!) in *A Room with a View*, as well as decent and moral (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)**. ***NB 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 impulse in the different texts
- differences in levels of register and formality – though they may do little more than assert these in general terms
- simple issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, for example the popularity of morally improving stories for children in the early twentieth century.

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

- differences in purpose and intended audience, for example the assumption in Passage A that the reader will appreciate the ironic presentation of the paterfamilias and endorse the writer's central message
- (and begin to analyse) more subtle variations in register and formality, such as the shifts of tone Forster employs to undermine and/or endorse characters' responses to the promptings of impulse
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, what Dr Freud might have to say about Mr Bayes's declaration in Passage A that "your brain has been given you to a large extent to control your impulses".

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

- the use of conventions of discourse related to genre such as, in Passage A, the ironic repetition of extremely simple lexical items: "of course it was very unwise and very unnecessary ... that nice clean family compartment ... a dirty old pedlar woman, even if she was very infirm and unhappy and there was no room anywhere else"
- specific features of language which indicate more complex differences in purpose and audience, for example the self-conscious and intrusive moralist-narrator speaking directly to the imagined child-reader ("But did Anne profit by her father's excellent advice? We shall soon see ...") in Passage A
- subtler features of relative formality/informality, for example instances of Forster's use of the mock-epic to depict Lucy's rejection of impulse: "She gave up trying to understand herself, and joined the vast armies of the benighted, who follow neither the heart nor the brain ..."
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, the hints in the cue-quotation of levels of consciousness and layers of repression, ideas which Freud and others were beginning to explore [NB Candidates may well pick up the idea that Lucy is repressing her sexual impulses and make this the basis for the whole essay. This is fine if properly, accurately and widely supported by reference to the novel as a whole.]

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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