

English Language and Literature

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

Mark Scheme for January 2012

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where marks have been earned, or why they have not been awarded. Annotation can, therefore, help examiners, checkers, and those re-marking scripts to understand how the script has been marked.

Examiners should bear in mind that scripts may be returned to Centres, who will not have the advantage of having seen a range of responses to the questions. For this reason, evaluative comments by examiners should be kept brief and should always be specifically related to the award of marks.

Reference to specific AOs may be helpful in this respect, but will not be sufficient on their own. Marginal annotations and (especially) summative comments (at the end of an answer or on the front of a script) should as far as possible be couched in the language of statements in the mark scheme.

Subject 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. (AO4 coursework only)

AO2 is dominant [20 marks] in Section A, AO3 [20 marks] 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 9 to 20**, provide an indication of what candidates are likely to cover in terms of AO1, 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

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.

Section A – Margaret Atwood: *Surfacing*

| Question | | Answer | Marks | Guidance | |
|----------|--|--|-------|---|--|
| | | | | Content | Levels of response |
| 1 | | <p>The physical/geographical context is similar for both passages – living in a remote location – but there the resemblance ends. The interaction between Vanessa and Tom is essentially co-operative, with the speakers maintaining each other's Face needs: Vanessa offers questions and prompts; Tom provides (sometimes quite lengthy) answers and clarifications. In contrast, the passage from <i>Surfacing</i> shows some of the characters failing to accommodate each other's needs. Anna's attempt to empathise – <i>it must have been weird ... cut off from everything like that</i> – meets with a dis-preferred response; the narrator is detached from her 'friends'; David's request for a beer is hardly polite.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: asymmetric conversation; initiation-and-response adjacency pairs; turn-taking; the Co-operative and Politeness principles; status/role/dominance; agenda-setting and topic management; length and type of utterance; non-fluency features; narrative viewpoint and narrative fragmentation; chronology; symbolism.</p> | 30 | <p>AO2 (20) Basic answers are likely to make assertions about length and types of sentences or utterances, and to comment on simple features of lexis and/or register, though there may be some tendency to identify 'incorrect' punctuation or to argue that there is 'no grammar' in either or both passage(s). They may comment on the mainly present-tense narration in Passage B and elsewhere in <i>Surfacing</i>, and the occasional shifts into the past tense – <i>For a while I went twice a day to the post office box</i> – to explain (or not) the narrator's background.</p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the dys-fluency features in Tom's utterance, which together with the vague language (<i>good ... nicely ... good ... nice ...</i>) suggest someone having to make considerable effort of memory while showing his interlocutor the location the characterisation of David through features of his utterance and through description: <i>David has dropped his packsack on the floor and unfolded himself along the sofa. "Christ, am I wiped," he says. "Somebody break me out a beer."</i> | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--------|-------|--|--------------------|
| | | | | | Content | Levels of response |
| | | | | | <ul style="list-style-type: none"> ways in which the narrator of <i>Surfacing</i> separates herself from the others, evident in pronoun use: only in the drinking of the beer are they together in the first person plural – <i>She takes out cans for herself and <u>us</u> and <u>we</u> sit on the benches and drink it. Now that <u>we're</u> no longer moving the cabin is chilly ... It will be up to <u>me</u> to organize dinner, since in a way this is <u>my</u> place, <u>they</u> are my guests.</i> <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. More developed answers are likely to appreciate more complex contextual factors, analysing for example the anaphoric and deictic references in Passage A, and exploring features of male-female interaction between David and Anna, and Joe and the narrator, both in Passage B and elsewhere in the novel.</p> | |

Section A – Mark Haddon: *The Curious Incident of the Dog in the Night-Time*

| Question | | Answer | Marks | Guidance | |
|----------|--|--|-------|---|--|
| | | | | Content | Levels of response |
| 2 | | <p>Talking about sex is almost certain to cause difficulties for the participants. Mrs Alexander is trying to be tactful and delicate; Christopher responds with one of his “doing-XYZ” constructions. Lisa’s hesitations may be seen as uncertainty, or embarrassment, or tact, or any combination of these (and other) feelings.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <p>adjacency pairs; turn-taking; euphemism; politeness strategies; dys-fluency features; length and types of utterance; agenda-setting and interrogative utterances; conversational implicature; naive narrator.</p> | 30 | <p>AO2 (20) Basic answers are likely to make assertions about length and types of sentences or utterances, and to comment on simple features of lexis and/or register, though there may be some tendency to identify ‘incorrect’ punctuation or to argue that there is ‘no grammar’ in either or both passage(s). They may comment on the repetitive nature of the narration in Passage B and elsewhere in <i>Curious Incident</i>, especially the invariant reporting clauses (<i>and I said</i>) and the use of very simple syntax and lexis by Mrs Alexander to accommodate Christopher’s (lack of) emotional understanding – <i>That’s why your father thinks that Mr. Shears is an evil man. And that will be why he doesn’t want you going around talking to people about Mr. Shears. Because that will bring back bad memories.</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the dys-fluency features, especially the hesitations and re-formulations, in the utterances of all three speakers in Passage A, which may signal concern not to threaten the face needs of others as well as simple discomfort in talking about sex the emotions which emerge from individual exchanges in Passage A, for | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--------|-------|--|--------------------|
| | | | | | Content | Levels of response |
| | | | | | <p>example Lisa's minor 'triumph' (<i>seventeen (1) YES (1) i got that one out in the end</i>) followed by her mother's growing rhetorical force (<i>do you want me to say you can do it at that age (1) do you think you would come to me and tell me that you'd had sex</i>)</p> <ul style="list-style-type: none"> ways in which the narrator of <i>Curious Incident</i> distances himself from emotional engagement in Passage B and elsewhere in the novel, for example by generalising about the extra-marital affair: "<i>Was that why Mr. Shears left Mrs. Shears, because he was doing sex with someone else when he was married to Mrs. Shears?</i>" <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. More developed answers are likely to evaluate more complex contextual factors, for example the features of interaction in Passage A which could be seen as typically female: hedges and appeals for support (<i>i don't know (1) maybe [turns to Grandma] with Lisa being my only girl</i>), co-operative overlaps (<i>shocked ... yeah</i>) and under-statement (<i>it was quite nice that you <u>did</u> come and tell me ...</i>) They may explore the hyper-naivety of Christopher's perception of 'Stranger-Danger'.</p> | |

Section A – Peter Ackroyd: *Hawksmoor*

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--|-------|--|--|
| | | | | | Content | Levels of response |
| 3 | | | <p>Insecurity about one's employment is topical! Even (especially?) Nick Dyer feels anxious about his position and takes steps to secure it – fortunately not steps which the experts in Passage A would recommend.</p> <p>Inspector Hawksmoor's increasing estrangement and alienation are evident in Passage B through the absence of mutual understanding in his interactions.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <p>agenda-setting and topic management; adjacency pairs and turn-taking; conversational asymmetry; overlaps/interruptions; politeness strategies; Face needs and euphemism; dys-fluency features; length and types of utterance; conversational implicature; narrative viewpoint and narrative fragmentation; symbolism</p> | 30 | <p>AO2 (20) Basic answers are likely to make assertions about the structure and dynamics of interaction. Length and types of sentences or utterances may be identified, and there may be comment on simple features of lexis and/or register There may also be some tendency to identify 'incorrect' punctuation or to argue that there is 'no grammar' in either or both passage(s).</p> <p>Candidates are likely to comment on the incongruent and intrusive nature of Hawksmoor's thoughts in Passage B (<i>this will be the shape of your damnation, Hawksmoor thought, to look out perpetually and mournfully</i>) and elsewhere in the novel, and may compare/contrast these with Nick Dyer's grimly humorous commentary.</p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the purposeful nature of the utterances of all three speakers in Passage A, especially their drive towards <i>definition</i>, evident in the field-specific lexis of <i>redundancy</i> and <i>unfair dismissal</i> the parallel tendency to euphemism in both passages: <i>a number of people were (.) were (.) displaced (.) at the same time ... // 'I'm not so much taking you off this case as putting you on another one.'</i> | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--------|-------|---|--------------------|
| | | | | | Content | Levels of response |
| | | | | | <ul style="list-style-type: none"> the emotions and attitudes which emerge from utterances and exchanges in Passage A, for example Laurie's determination to define redundancy, and his and Diana's evident interest in the problem rather than the person ways in which Ackroyd estranges his central characters from their colleagues and surroundings in Passage B and elsewhere in the novel, for example the half-comic/half-symbolic misunderstanding between Hawksmoor and the Assistant Commissioner over the <i>foundations</i> <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. They are likely to notice that Paul is frequently interrupted/talked over in Passage A, and may attribute this to the 'experts' having higher status.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the features of lexis, register and syntax in Passage A which are influenced by the worlds of business and legal rights, for example the hedges and qualifications in Diana's utterance (<i>it might be that (.) because of the way they're (.) perhaps (.) streamlining (.) there are two people doing the same job (.) which i suppose in that sense (1) one of your jobs disappears (1) so it's possible that it is redundancy</i>).</p> | |

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--------|-------|---|--------------------|
| | | | | | Content | Levels of response |
| | | | | | They may explore the genre cliché of the 'maverick' detective being taken off the case. | |

Section B – F Scott Fitzgerald: *The Great Gatsby*

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|--|-------|---|--|
| | | | | | Content | Levels of response |
| 4 | | | <p>Candidates might begin with the explicit question-focus – <i>pursuing a dream</i> – or with any element in the cue-quotations. Alternatively, they might start with any of the ideas in Passage A (fairy tales; the unattainable Princess), relating them to the situations of the characters in the novel. Effective discussion will begin in the <i>text(s)</i> and move towards the <i>con-text</i>.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative structure; allusion;</p> | 30 | <p>AO2 (5) Basic answers are likely to make assertions about different kinds of dreams, and may identify simple features of form, structure and language used to present their pursuit in the novel and in Passage A. For example, they may identify lexical fields of dream and fantasy.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>The Great Gatsby</i>, and may equate “dreams” with the ambitions or the illusions cherished by different characters. They may argue for a similarity in tone and content between the novel and Passage A, identifying for example how the ‘props’ of magical adventure – <i>the magic rope, the flying carpet, the winged horse, and the magic chest</i> – echo details of Gatsby’s first account to Nick of his earlier life: <i>I lived like a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago ...</i></p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make general assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, and are especially likely to unleash their ideas about the American Dream. More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the direct reader address and second-person plural future-tense verbs of predicted reader-response: <i>you’ll follow ... you’ll learn ... you’ll find ...</i></p> <p>Discussion of social/historical/literary factors which may have been studied – for example, ideas about expectations of self-improvement, whether financial or otherwise; the ‘TinselTown’ influence of Hollywood – will need to be firmly rooted in textual detail. Only when they begin in the text are explorations of the American Dream likely to be helpful.</p> <p>Answers which try to engage with the nuances of Fitzgerald’s prose style and</p> | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

| Question | | | Answer | Marks | Guidance | |
|----------|--|--|-----------------------------------|-------|--|--------------------|
| | | | | | Content | Levels of response |
| | | | metaphor and symbolism; escapism. | | narrative method – how the beauty of the dream is almost always qualified, even undermined, by the linguistic company it keeps (<i>it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men</i>) – are likely to gain very high marks. | |

Section B – Jean Rhys: *Wide Sargasso Sea*

| Question | | Answer | Marks | Guidance | |
|----------|--|---|-------|--|--|
| | | | | Content | Levels of response |
| 5 | | <p>Candidates might begin with the explicit question-focus – <i>hidden feelings</i> – or with any element in the cue-quotations. Alternatively, they might start with any of the ideas in Passage A, relating them to the situations of the characters in the novel. Effective discussion will begin in the <i>text(s)</i> and move towards the <i>con-text</i>.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative structure; unreliable narrator(s); rhetorical/emphatic repetition; metaphor and symbolism; psychological repression; feminist and/or (post)-colonial readings.</p> | 30 | <p>AO2 (5) Basic answers are likely to make assertions about feelings – hidden or otherwise – in the novel and in Passage A, and to identify simple features of form, structure and language used to present these feelings, for example the emphasis for both characters in the cue-quotations on <i>learning</i> to hide feelings.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>Wide Sargasso Sea</i>, such as the disparity between what the narrators tell the reader and what they tell each other, and to explore the construction of what seems to be absolute confidence in the declaratives of Passage A: <i>I have no need of friendship ...</i></p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, for example ideas from the ‘pop’ psychology of the 1960s about the (damaging) effects of repression.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the simple present-tense first-person declarative repetitions which make up the song’s chorus – <i>I am a rock, I am an island</i> – and may infer that the singer is ‘in denial’. Discussion of social/historical/literary factors which may have been studied – for example, ideas about the emotional damage an English gentleman of the nineteenth century may have sustained from his upbringing, or notions of Antoinette’s position as a “white cockroach” and as a woman – will need to be firmly rooted in textual detail. Only when they begin in the text are feminist and post-colonial perspectives likely to be helpful.</p> <p>Answers which try to engage with the paradox of the question – how something ‘hidden’ can be ‘presented’ – are likely to gain very high marks. Similarly, candidates who explore the complexities of what might be going on in the psyche of ‘Rochester’ – the signs that he is half-attracted and half-repelled by Antoinette and the Caribbean – should be rewarded.</p> | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

Section B – E M Forster: *A Room with a View*

| Question | | Answer | Marks | Guidance | |
|----------|--|---|-------|---|--|
| | | | | Content | Levels of response |
| 6 | | <p>There are frequent instances in the novel of the behaviour and attitudes of the English abroad. Candidates should require little ‘cueing’ to see Forster’s presentation as mostly ironic; but in any case the passage provides ample encouragement. There may be discussion of how ‘foreigners’ seem to perceive the English as well as comment on how the English perceive ‘abroad’.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative structure; irony/wit/humour; anecdote; metaphor and symbolism; post-colonial/post-imperial readings.</p> | 30 | <p>AO2 (5) Basic answers are likely to make assertions about the English being patronising to and about other nationalities and to support these comments with simple examples from the novel, such as the Rev Mr Eager’s attitude to the coachman. They may take Passage A at face value, missing the irony. Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Room with a View</i>, recognising some of Forster’s many ironies but also realising that the lexis of warfare used of the Miss Alans is not wholly or simply critical of them. Similarly, more astute readers will pick up the tinge of admiration for <i>English impassivity</i> in Passage A.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example the fashion for young English women to tour Europe with a chaperone. They may comment on the kinds of things which might appear in the <i>Wit and Humour</i> section of a newspaper in 1902 as opposed to now.</p> <p>More developed answers are likely to go beyond simply equating the English with naivety and the Italians with subtlety – although of course Cecil makes this distinction – <i>I shall have our children educated just like Lucy. Bring them up among honest country folks for freshness, send them to Italy for subtlety.</i> They will appreciate that the English have attitudes to ‘abroad’ as much when they are in England as when they are abroad, and that Forster makes (sometimes quite subtle) distinctions between different characters (such as Miss Lavish and Mr Emerson) in their attitudes and behaviour.</p> <p>Candidates who pick up the (ironic) nuances of the passage as well as the novel – and who take these nuances as a cue for their response – are likely to earn high marks.</p> | <p>Level 6 (26–30 marks)</p> <p>Level 5 (21–25 marks)</p> <p>Level 4 (16–20 marks)</p> <p>Level 3 (11–15 marks)</p> <p>Level 2 (6–10 marks)</p> <p>Level 1 (0–5 marks)</p> |

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