

**Advanced (Subsidiary) GCE
GCE English Language and Literature**

Unit F671: Speaking Voices

Specimen Paper

F671 QP

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (...pages)



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part of question.
- The total number of marks for this paper is **60**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **10** printed pages and **2** blank pages.

Section A

Answer **one** question.

EITHER

Margaret Atwood: *Surfacing*

1 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 Passage A and Passage B
- ways in which Atwood uses speaking voices in Passage B and elsewhere in *Surfacing*

Passage A - The following passage is a transcription of part of an American radio show about home improvement. Here the presenters, Tom Kraeutler and Leslie Segrete, are suggesting to listeners a novel way to prevent their homes being broken into.

TOM: the number is (.) one (.) eight eight eight (.) money pit (.) eight eight eight (.) six six six (.) three nine seven four (1) look around your house (.) if you're the kind of person likes to fix stuff [laughs] that's not broken (.) well (.) you're one of us (1) so call us right now (1) we'll help you get into some trouble (.) or we'll help you get some out of trouble [laughs] (.) if you've got some home improvement projects (.) that you started (.) that maybe aren't going quite the way you planned (.) call us right now (.) eight eight eight (.) six six six (.) three nine seven four (.) we're here to help you solve your do it yourself dilemmas

LESLIE: and we're even here (.) to help you make sure (.) that your house isn't broken into (.) after you do all of that fantastic work to your home and make it exactly the house of your dreams (.) in fact (.) money pit listeners (1) are you aware that every eight seconds in America a home is burglarised (2) and the only thing that's keeping the thief from breaking into your house (.) is if your neighbour's house is more appealing than yours (1) so (2) you want to know how to make it harder for a thief to break into your home (.) well (.) why not let someone else break into your home (.) to find out exactly where the security breaches are

TOM: yeah (2) you think we're crazy [laughs] well (.) there is an entire television show that does just that (.) It's a hit show (.) it's on TLC and it's called It Takes a Thief (.) and every week (.) It Takes a Thief lets two professional burglars break in

LESLIE: they're reformed [laughs] // they're reformed (.)

TOM: reformed (.) reformed but professional (.) as honest a burglar as you could find [laughs] break into your house (.) and then (.) they basically show the homeowners how they broke in (.) and what they took (.) and all of the security lapses in the house (.) and then they turn around and do a complete renovation (.) restoration (.) security restoration (.) to fix that house up (1) and guess what (2) they're looking for new victims (1) would you like to invite the It Takes a Thief burglar to break into your house (.) and maybe be a part of their TV show

TRANSCRIPTION KEY

(.) = micro-pause
(1) = pause in seconds
// = speech overlap
underlined = stressed sound/syllable(s)
[italics] = paralinguistic features

Passage B - In the following extract from the final section of *Surfacing*, the narrator describes breaking into her father's cabin.

The handbarrow is underneath the cabin, beside the stacked wood where it was always kept, two poles with boards nailed across like rungs. I haul it out and prop it against the wall under the window, the one with no screen. The window is hooked on the inside at the corners, I'll have to break four of the little squares of glass. I do it with a rock, my head turned away, eyes closed because of the splinters. I reach carefully in through the jagged holes and undo the hooks and lift the window inwards onto the couch. If I could open the toolshed I could use the screwdriver to take the padlock hasp off the door, but the toolshed has no windows. Axe and machete inside it, metal utensils.

I step on the couch and then on the floor, I'm in. I sweep up the broken glass; after that I hook the window back in place. It will be a nuisance, climbing in and out, removing the window each time, but the other windows have screens and I've nothing to cut them with. I could try the knife: if I had to leave in a hurry it would be better to use one of the back windows, they're nearer the ground.

I've succeeded; I don't know what to do now. I pause in the middle of the room, listening: no wind, stillness, held breath of the lake, the trees.

To be busy I unpack my clothes again and hang them on the nails in my room. My mother's jacket is back, I last saw it in Anna's room, it's been shifted. My footsteps are the only sounds, reverberation of shoes on wood.

There must be something that comes next but the power has drained away, my fingers are as empty as gloves, eyes ordinary, nothing guides me.

OR

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

2 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 Passage A and Passage B
- ways in which Haddon uses speaking voices in Passage B and elsewhere in *The Curious Incident of the Dog in the Night-Time*

Passage A - The following passage is a transcription of part of an interview with an inmate of a prison. Here Mark talks about his strategy for surviving prison life and how he often has to keep his opinions to himself.

Interviewer: how do you how do you stay sane (.) how do you keep yourself

Mark: me music (.) get banged up with somebody who i make sure i know (.) dont talk to very few people keep mesen to mesen (.) and thats about it really (2) try and get through it as fast as possible

Interviewer: yeah

Mark: shortest routes A to B (.) keep in contact with me family out there (.) girlfriend kids and that (1) and thats it.

Interviewer: yeah

//

Mark: cos i mean i find ninety percent (2) of people in prison are (.) i don't (.) phew (*sighs*) (.) just by watching them (.) i mean i have very strong opinions (.) most of them are muppets like

Interviewer: mmm

//

Mark: yer know what its like (.) especially on education (2) theres a lot of idiots about

Interviewer: (*laughs*)

Mark: i have very strong feelings (.) yer know what i mean

Interviewer: (*laughs*)

Mark: theyre not grown up at all a lot on em (.) yer know what i mean

Interviewer: mmm

//

Mark: and if i lost it (.) i mean id end up getting years and years on top

Interviewer: yeah

Mark: so i bite (.) i try and bite me tongue me tongue (.) thats why i come out stronger sometimes cos i just cant hold it in yer know what i mean

Prisoner extract, © BBC, <http://www.bbc.co.uk/voices/recordings/individual/lincolnshire-prison-fottles-mark.shtml>

TRANSCRIPTION KEY

(.) micropause

(1) pause in seconds

// overlapping speech

Passage B - In the following extract from *The Curious Incident of the Dog in the Night-Time*, the narrator describes being questioned by the police.

Then the police arrived. I like the police. They have uniforms and numbers and you know what they are meant to be doing. There was a policewoman and a policeman. The policewoman had a little hole in her tights on her left ankle and a red scratch in the middle of the hole. The policeman had a big orange leaf stuck to the bottom of his shoe which was poking out from one side.

The policewoman put her arms round Mrs Shears and led her back towards the house.

I lifted my head off the grass.

The policeman squatted down beside me and said, 'Would you like to tell me what's going on here, young man?'

I sat up and said 'The dog is dead.'

'I'd got that far,' he said.

I said, 'I think someone killed the dog.'

'How old are you?' he asked.

I replied, 'I am 15 years and 3 months and 2 days.'

'And what, precisely, were you doing in the garden?' he asked.

'I was holding the dog,' I replied.

'And why were you holding the dog?' he asked.

This was a difficult question. It was something I wanted to do. I like dogs. It made me sad to see that the dog was dead.

I like policemen, too, and I wanted to answer the question properly, but the policeman did not give me enough time to work out the correct answer.

'Why were you holding the dog?' he asked again.

'I like dogs,' I said.

'Did you kill the dog?' he asked.

I said, 'I did not kill the dog.'

'Is this your fork?' he asked.

I said, 'No.'

'You seem very upset about this,' he said.

He was asking too many questions and he was asking them too quickly. They were stacking up in my head like loaves in the factory where Uncle Terry works. The factory is a bakery and he operates the slicing machines. And sometimes the slicer is not working fast enough but the bread keeps coming and there is a blockage. I sometimes think of my mind as a machine, but not always as a bread-slicing machine. It makes it easier to explain to other people what is going on inside it.

From *The Curious Incident of the Dog in the Night*, © Mark Haddon

OR

Peter Ackroyd: *Hawksmoor*

3 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 Passage A and Passage B
- ways in which Ackroyd uses speaking voices in Passage B and elsewhere in *Hawksmoor*

Passage A - The following passage is a transcription of part of an interview with Terri Irwin, the widow of the naturalist Steve Irwin. Here she describes how she was travelling with her two children (Bindi and Bob) in a distant part of Australia when she heard the news that her husband had been killed in an accident.

TERRI IRWIN: I couldn't get phone reception (.) so (.) no one could reach me (.) and (.) when I got to the (.) destination for the night (.) they said (1) you have an urgent message (2) and it was my brother-in-law on the phone (.) and he (.) he told me (.) what happened (1) and I I remember thinking (.) don't say it don't say it don't say it (2) I I I looked out the window (.) and Bindi was skipping (.) skipping along outside the window (.) and I thought (.) oh oh my children (.) he wouldn't have wanted to leave the children (.) and I knew it was an accident (.) it was an accident so stupid (.) it was like running with a pencil (.) it was not risk he was taking (.) it was not a super-human feat or any thing (.) it was just an accident (.) and I couldn't fall to pieces because the children were there."

TRANSCRIPTION KEY

- (1) = pause in seconds
(.) = micro-pause
underlined = stressed sound/syllable(s)

Passage B - In the following extract from *Hawksmoor*, the narrator, Nicholas Dyer is describing what happened when the murder of Mr Hayes was discovered.

It was after Noon when the Corse was discovered beneath the pipes new laid by St Mary Woolnoth, which fact was made known to me in the following manner: Mr Vannbrugghe, a great cryer up of News, blew into my closet like a dry Leaf in a Hurricanoe. He pulls off his hat to me and cries, he is my Humble Servant (when the Rogue is thinking all the while, Kiss my Ballocks). I hate, says *he*, to be a Messenger of Ill News. Then he settled himself upon the Arm of a Chair, and assumed as solemn an Air as any Parson on a Holyday: Mr Hayes, Sir, is dead, murdered most Foully.

Dead?

Quite dead. Where is Walter?

I kept my Countenance: Mr Hayes dead? If this is so, I have heard nothing about it. And I rose from my Chair in feigned Disbelief.

Well, that is strange, *he replied*, since it was Walter who discovered the Body. Where is Walter? I must speak with him.

I sat down at once and answered him trembling: I have not seen him, sir, but I have no doubt I will.

I am so much taken by the Rogue's adventure, do give me leave to question him myself.

How did Hayes die?

He died as a servant to your Church, for some Ruffian must have set upon him as he inspected the Foundations of St Mary Woolnoth.

In Lombard Street?

I believe it is there, Mr Dyer. He looked at me oddly at this, and indeed I scarce knew what I was saying as in my thoughts I contemplated the sight of Walter gazing down at the Corse of Mr Hayes.

Did you tell me how he died?

He was choaked to death.

Choaked?

Strangled, like a Bear on a Leash. What Age is this, *he goes on*, when the Churches are not hallowed?

He looked at me then with half a smile, and it came into my Mind to jest with edge tools (as they say), knowing that from Death springs Laughter: if you have forgot your age, *I replied*, consult your glass.

From *Hawksmoor*, © Peter Ackroyd, Penguin (1993) ISBN 0-14-017113-4

Section A Total [30]

Section B

Answer **one** question.

EITHER

F. Scott Fitzgerald: *The Great Gatsby*

- 4 Read Passage A, which is concerned with wealth, and then complete the following task:

At the start of the novel, Nick Carraway describes where he lives: “I had a view of the water, a partial view of my neighbor’s lawn, and the consoling proximity of millionaires – all for eighty dollars a month.”

Examine Fitzgerald’s presentation of wealth and the wealthy 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.

Passage A - is part of an article published in 1927, describing the number of very wealthy people living on Park Avenue in New York.

FIFTEEN THOUSAND MILLIONAIRES in one country, our own; nearly four thousand of these in Greater New York, and three of those four thousand living on a single street or near it!

Park Avenue has become the top of the American ladder of success. Once upon a time the acme of worldly ambition was a stone palace on Fifth Avenue, but now it is a sumptuous apartment in a steel-and-stone sky-scraper on Park Avenue. Here comes to anchor, at last, fortune after fortune, until now the street lays claim to the most stupendous aggregation of multi-millionaires the world has ever seen.

The spoil of a continent, ay, of the seven seas, is massed along this harsh stone canyon – the winnings from oil, steel, railroads, mining, lumber, motor-cars, banking, real estate, moving-pictures, foreign trade, speculating, the manufacturing of widgets, the marketing of tooth-paste, the distribution of the assets of button kings. The art treasures of Europe and the East – paintings, frescoes, paneling, tapestries, jewels, period furniture – have been imported by the shipload to make these dollars manifest.

The Avenue spends \$280,000,000 a year, according to a recent and conservative estimate, and the income of its average family probably exceeds \$100,000. The ratios are swollen, furthermore, by the number of Chicago, Pittsburgh, Cleveland and Detroit princes of finance who maintain apartments on the Avenue, even though they may use them only a few weeks in the year. The connection is a desirable one. Indeed, from every point of view, this street with its park, its flora and fauna, merits our respectful and thoughtful attention. There are no more worlds to conquer. If America has a heaven, this is it.

OR

Jean Rhys: *Wide Sargasso Sea*

- 5 Read Passage A, which is concerned with states of mental disturbance, and then complete the following task:

In the final section of the novel, Antoinette says of herself: "When night comes, and she has had several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world. It is, as I always knew, made of cardboard ... They tell me I am in England but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it."

Examine Rhys's presentation of states of mental disturbance 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.

Passage A is an extract from *The Divided Self: An Existential Study in Sanity and Madness* (1960), by the psychiatrist R D Laing.

When I certify someone insane, I am not equivocating when I write that he is of unsound mind, may be dangerous to himself and others, and require care and attention in a mental hospital. However, at the same time, I am also aware that, in my opinion, there are other people who are regarded as sane, whose minds are as radically unsound, who may be equally or more dangerous to themselves and others and whom society does not regard as psychotic and fit persons to be in a madhouse. I am aware that the man who is said to be deluded may be in his delusion telling me the truth, and this in no equivocal or metaphorical sense, but quite literally, and that the cracked mind of the schizophrenic may let in light which does not enter the intact minds of many sane people whose minds are closed

OR

E M Forster: *A Room with a View*

- 6 Read Passage A, which is concerned with a place and the people who live there, and then complete the following task:

At the start of Chapter II, Forster comments: "The traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it."

Examine Forster's presentation of places and the people who live in them 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.

Passage A is taken from a web-guide to travel in Italy.

Situated among the beautiful hills and set against a landscape spotted with gorgeous villas, is the medieval walled city of Lucca. It is comfortably located between the better-known and more frequently travelled cities of Florence and Pisa.

Lovely Lucca is a relatively unknown Tuscan gem with a wealthy past and proud rich present. Not yet overrun by tourists, Lucca has retained a mellow atmosphere, free of the hassle of long lines and hordes of travellers. On the contrary, Lucca makes for easy travelling. A city kind to weary tourists, one of the nicest things about Lucca is its people, the *Lucchesi*. They seem to appreciate just how special their little city is, and treat it well.

Section B Total [30]

Paper Total [60]

Copyright Acknowledgements:

- Q.1 Passage A ???
- Q.1 Passage B From *Surfacing*, © Margaret Atwood, Virago Press (1979) ISBN 0-86068-064-9
- Q.2 Passage A Prisoner extract, © BBC, <http://www.bbc.co.uk/voices/recordings/individual/lincolnshire-prison-fottles-mark.shtml>
- Q.2 Passage B From *The Curious Incident of the Dog in the Night*, © Mark Haddon
- Q.3 Passage A ???
- Q.3 Passage B From *Hawksmoor*, © Peter Ackroyd, Penguin (1993) ISBN 0-14-017113-4
- Q.4 Passage A ???? article published in 1927
- Q.5 Passage A extract from *The Divided Self: An Existential Study in Sanity and Madness (1960)*, by the psychiatrist R D Laing
- Q.6 Passage A Dolce Vita, <http://www.dolcevita.com/travel/guide/guidelu.htm>

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Advanced Subsidiary GCE

**GCE ENGLISH LANGUAGE
AND LITERATURE**

F671 MS

Unit F671: Speaking Voices

Specimen Mark Scheme

The maximum mark for this paper is 60.

SPECIMEN

Section A		
Question Number	Answer	Max Mark
1	<p>Margaret Atwood: <i>Surfacing</i></p> <p>Compare the construction and effects of the speaking voices in the following two passages.</p> <p>In your answer you should consider</p> <ul style="list-style-type: none"> • 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 <i>Surfacing</i> <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 <p>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).</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to identify but not necessarily explore</p> <ul style="list-style-type: none"> • obvious/simple features of spoken language, and linguistic features of the voices in these passages 	

Section A		
Question Number	Answer	Max Mark
1 cont'd	<ul style="list-style-type: none"> • 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 / non-fluency (e.g. hesitations, repairs, overlaps) <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • the frequency of compound strings with additive conjunctions in spontaneous speech as well as in <i>Surfacing</i> (“...and what they <u>took</u> (.) and all of the <u>security</u> lapses in the house (.) and then they turn around and do a <u>complete</u> renovation ...”) • the (continuing) characterisation of the narrator of <i>Surfacing</i> through linguistic features of her ‘voice’, in the passage and elsewhere in the novel, for example the relative scarcity of co-ordinating connectives or (explanatory) subordination • the characterisation of the ‘voices’ in Passage A through features such as pronoun use – <i>we/us</i> speaking to <i>you</i> (the listener) • the combination of features of spontaneity (e.g. hesitations, repairs, overlaps) and features of evident crafting (e.g. repetitions or syntactic parallelism), the latter being (unusually) more evident in the spoken text • (and begin to analyse the use and effect of) lexical sets/fields, such as the tools and implements in Passage B (“handbarrow ...padlock hasp ... axe and machete ...”) <p>Developed (Bands 5 – 6) answers are likely to explore and/or analyse</p> <ul style="list-style-type: none"> • the co-operative ‘duologue’ nature of the utterances in Passage A – the presenters support one another but only overlap once ways in which a first-person voice intrudes into (or steps back from) narration and description • more complex features of spoken narrative occurring in a written text, for example the use of the ‘historic present’ tense at this point and elsewhere in <i>Surfacing</i>, and its effect in allowing/inviting the reader to experience each action and thought at the same time as the narrator • the levels of contextualisation apparent in the construction of the voice, for example the (usual) tendency in a written narrative to present information sequentially whereas in an oral narrative as well as in <i>Surfacing</i> the speaker can back-track and amplify in order to clarify or explain, e.g. in Passage B: “I haul it out and prop it against the wall under the window, <i>the one with no screen.</i>” • specific features of syntax/lexis/register and syntax crucial to the construction of a voice, for example in Passage B the loose punctuation (including the dreaded ‘comma-splicing’) which conveys the narrator’s state of mind by omitting the precise logic of standard grammar 	

Section A		
Question Number	Answer	Max Mark
1 cont'd	<p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>Limited (Bands 1 - 2) answers are likely to make assertions about</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • implied assumptions about the reader/listener, for example that a listener to <i>The Money Pit</i> will automatically be proud of their home and interested in DIY • differences in genre – Passage A is semi-spontaneous, semi-directed talk, modified by the fact that its audience is spatially absent; Passage B is narrative fiction, modified by having a narrator whose hold on reality is tenuous • relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of the comments will necessarily be helpful to accurate understanding – for example, a simplistic tendency to regard Margaret Atwood as an ‘eco-feminist’ writer, or assumptions about ‘reality’ TV shows and/or levels of criminality in America <p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> • instances of context-related language use and/or literary convention in the compared passages, for example the relentlessly hearty/joking tone and frequent heavy emphases of intonation typical of radio presenters • complexities of attitude in the ‘voices’ which pertain to matters of genre: for example in <i>Surfacing</i>, which is clearly not a run-of-the-mill ‘realistic’ text, the implication in “There <i>must</i> be something that comes next but ... nothing guides me” that the narrator believes she is being guided by something/someone (her parents?) external to herself • the radio presenters’ uses of direct interrogatives (“are you aware ...and guess what ...would you like ...”) and polite imperatives (“so call us right now ...”) to create an appearance of interaction with an absent audience • more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the lack of tight control of punctuation and standard grammar in the narrative voice of <i>Surfacing</i> and going on to explore connections between this looseness and attitudes to mental states in the rest of the novel, in literature and in fashionable thought (e.g. R.D. Laing and ‘pop-psychology’: schizophrenia/madness as a sane reaction to an insane world) contemporary to the novel 	[30]

Section A		
Question Number	Answer	Max Mark
2	<p>Mark Haddon: <i>The Curious Incident of the Dog in the Night-Time</i>. Compare the construction and effects of the speaking voices in the following two passages.</p> <p>In your answer you should consider</p> <ul style="list-style-type: none"> • 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 <i>The Curious Incident of the Dog in the Night-Time</i> <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>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).</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to identify but not necessarily explore</p> <ul style="list-style-type: none"> • obvious/simple features of spoken language, and linguistic features of the voices in these passages • how narration, description and explanation are combined in the first-person narrative of Passage B • 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 non-fluency / spontaneity (e.g. hesitations, repairs, overlaps) • basic features of lexis and/or idiolect <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • the selection of details (of both description and explanation) in the first-person narrative of Passage B • how adjacency pairs appear to predominate in the exchanges in both passages • the extent to which Grice’s Maxims are adhered to or flouted in Passage B – though understanding of this approach may be limited • (and begin to analyse) specific features of lexis and/or idiolect, such as the use of colloquial lexis (“banged up ... muppets ... lost it ...”) which may be evidence of idiolect, dialect or sociolect in Passage A, and the very simple lexical choices (“little ... big ... poking ...”) in Passage B and elsewhere in the novel 	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>Developed (Bands 5 – 6) answers are likely to explore and/or analyse</p> <ul style="list-style-type: none"> ways in which a first-person voice offers (or refrains from) commentary in the two passages, for example when Christopher pauses in narration to explain his thought-process (“This was a difficult question ...”) features of discourse and/or structure, such as how most of Passage A is an attempt to develop and expand on the first adjacency pair subtleties of register characteristic of spoken language, for example in the policemen’s responses and questions (e.g. his use of “And what, precisely, were you doing in the garden?” as a sarcastic rejoinder to the precision of the narrator’s previous reply) specific features of lexis, syntax and register crucial to the construction of a voice, for example the contrasts between “I” and “they” in Passage A and the unnatural syntactical simplicity in Passage B (and elsewhere in the novel) which conveys the narrator’s state of mind by following to an extreme degree the precise logic of the simplest standard grammar. <p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>Limited (Bands 1 - 2) answers are likely to make assertions about</p> <ul style="list-style-type: none"> 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 <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> implied assumptions about the reader/listener/interviewer, for example in Passage A Mark’s assumption that the interviewer will understand the meaning of “banged up” and respond to “yer know what i mean” differences in genre: Passage A is semi-spontaneous, semi-directed talk; Passage B is narrative fiction 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 the gendered attitudes which dictate that the policewoman will deal with Mrs Shears while the policeman questions the narrator (and begin to account) for the near-complete absence of syntactical subordination in Passage B 	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> • specific instances of language use and/or literary convention in the compared passages, for example the convention of the naïve narrator in the novel, allowing the reader to infer from the dialogue and narrative matters which the narrator is not aware of • complexities of attitude in the ‘voices’ which pertain to matters of genre e.g. Mark’s alternations between ‘fluency’ and non-fluency – which suggest a number of matters he has thought through carefully together with some ideas he is less sure of, or at least less sure of articulating in this situation • the fact that the expected high frequency of compound strings with additive conjunctions normally found in spontaneous speech as well as everywhere in the novel is <i>not</i> a feature of either of these passages • more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, considering for example issues of ‘political correctness’ and ‘inclusion’ which influence contemporary attitudes both to offenders and to children with ‘special educational needs’ 	[30]

Section A		
Question Number	Answer	Max Mark
3	<p>Peter Ackroyd: <i>Hawksmoor</i></p> <p>Compare the construction and effects of the speaking voices in the following two passages.</p> <p>In your answer you should consider</p> <ul style="list-style-type: none"> • 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 <i>Hawksmoor</i> <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<p>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).</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to identify but not necessarily explore</p> <ul style="list-style-type: none"> • obvious/simple features of spoken language, and linguistic features of the voices in these passages • how narration, description and explanation are combined in the first-person narrative of Passage B, and elsewhere in the novel • 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 non-fluency / spontaneity (e.g. hesitations, repairs, overlaps) • basic features of lexis and/or idiolect • features of archaic (or ‘old-fashioned’) lexis, grammar or syntax in Passage B <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • the lengthy compound strings in Passage A contrasted with the tendency to subordination in Passage B and in the rest of the novel • the (continuing) characterisation of the narrator of <i>Hawksmoor</i> through linguistic features of his ‘voice’, in the passage and elsewhere in the novel, for example the contrasts in register between the formal (“which fact was made known to me in the following manner ..”) and the coarse in the first paragraph of Passage B • the characteristics of the ‘voice’ in Passage A, conveyed through features such as euphemism – the avoidance of stating explicitly that her husband was dead by saying <i>he told me (.) what happened</i> • the structures of conversational exchange in Passage B – candidates may mention adjacency pairs and politeness strategies, or the extent to which Grice’s Maxims are adhered to or flouted, but understanding of these approaches is likely to be limited <p>Developed (Bands 5 – 6) answers are likely to explore and/or analyse</p> <ul style="list-style-type: none"> • specific examples of non-fluency features in Passage A, such as hesitations and repetitions, as evidence of Terri Irwin’s emotional state • the syntactic repetitions (“it was an accident ... it was an accident .. it was like ... it was not ... it was not .. it was just ...”) in Passage A – which may be seen, variously, as amplification or justification, or simply for emphasis 	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<ul style="list-style-type: none"> the relevance of an approach involving adjacency pairs and/or politeness strategies and/or Grice's Maxims in Passage B, for example an examination of the superficial nature of the 'polite' question-and-answer structures, treated ironically by both speakers ("I believe it is there, Mr Dyer. He looked at me oddly at this ...") further subtleties of register in the responses and questions as well as in the narrative of Passage B, for example the grim humour or sarcastic intent of the similes specific features of lexis, syntax and register crucial to the construction of a voice, e.g. the extreme variations between self-aware humour – "and it came into my Mind to jest with edge tools (as they say), knowing that from Death springs Laughter" – and near-panic ("and indeed I scarce knew what I was saying ..") in Passage B, and similar instances elsewhere in the novel <p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>Limited (Bands 1 - 2) answers are likely to make assertions about</p> <ul style="list-style-type: none"> 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 <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> implied assumptions about the reader/listener/interviewer, for example the assumption of the narrator in Passage B that we will share his contempt for Mr Hayes differences in genre – Passage A is spontaneous speech (though the sustained nature of the speaker's utterance may have been prompted by an awareness of the need to inform the – unspecified – audience); Passage B is highly-crafted narrative fiction 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, the assertion that everyone was a Christian in the London of <i>Hawksmoor</i> 	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> instances of context-related language use and/or literary convention in the compared passages, for example the shift into and out of the 'historic present' tense and semi-reported speech ("He pulls off his hat to me and cries, he is my Humble Servant ...") in Passage B the relatively structured nature of the utterance in Passage A: Terri Irwin begins with explaining the background to her receiving the news, then goes on to elaborate on her thoughts and feelings, unprompted and uninterrupted complexities of attitude in the 'voices' which pertain to matters of genre, e.g. an awareness of the dual alternating narration in the novel and an appreciation that Nicholas Dyer is far from being in control of himself more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, considering for example the multiplying complexities in <i>Hawksmoor</i> of having a protagonist engaged in building Christian churches while secretly pursuing a much 'older' religion 	[30]

Section B		
Question Number	Answer	Max Mark
4	<p>F. Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Read Passage A, which is concerned with wealth, and then complete the following task:</p> <p>At the start of the novel, Nick Carraway describes where he lives: “I had a view of the water, a partial view of my neighbor’s lawn, and the consoling proximity of millionaires – all for eighty dollars a month.”</p> <p>Examine Fitzgerald’s presentation of wealth and the wealthy in <i>The Great Gatsby</i>.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • 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. <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 	

Section B		
Question Number	Answer	Max Mark
4 cont'd	<p>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).</p> <p>Limited (Bands 1 - 2) answers are likely to identify obvious/simple ways in which wealth and wealthy people are presented and constructed in the novel and the passage</p> <ul style="list-style-type: none"> • simple differences in genre, and thus mode/style/approach: narrative/thematic in <i>The Great Gatsby</i>, journalistic in Passage A • some details of plot/narrative and character in <i>The Great Gatsby</i> which relate to money (and the power it confers) • the sense that wealth 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 from the fields of money and wealth <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • textual details which emphasise the level of wealth in <i>The Great Gatsby</i>, such as the way Tom Buchanan “brought down a string of polo ponies from Lake Forest”, and the narrator’s comments on such wealth (“It was hard to realise that a man in my own generation was wealthy enough to do that.”) • wealth, and the pursuit of wealth, as a source of motivation for characters in <i>The Great Gatsby</i> • how the lists/enumerations in Passage A (“oil, steel, railroads, mining, lumber, motor-cars, banking, real estate, moving-pictures, foreign trade ... paintings, frescoes, paneling, tapestries, jewels, period furniture”) suggest copiousness and wealth • the metaphors of height and aspiration (“the top of the American ladder of success ... the acme of worldly ambition”) in Passage A <p>Developed (Bands 5 – 6) answers are likely to analyse</p> <ul style="list-style-type: none"> • specific features of vocabulary, tone and imagery used in the presentation of wealth in the novel and the passage • how in <i>The Great Gatsby</i> the trappings of wealth are linked in complex ways to status and class, e.g. Tom’s contemptuous description of Gatsby’s car as “this circus wagon” and his dismissal of Gatsby’s past as “an Oxford man ... Like hell he is! He wears a pink suit.” • Nick Carraway’s tendency to ironic observation, exploring (for example) the subtleties in Nick’s first impression of Gatsby as “an elegant young rough-neck ... whose elaborate formality of speech just missed being absurd” or Nick’s exchange with Gatsby about Daisy’s voice: “ ‘She’s got an indiscreet voice ... it’s full of – ‘ I hesitated. ‘Her voice is full of money,’ he said suddenly.” 	

Section B		
Question Number	Answer	Max Mark
4 cont'd	<ul style="list-style-type: none"> ways in which choices of lexis and syntax create meaning in Passage A, for example in the lexis of sea-ventures and piracy and the archaic syntax (“Here comes to anchor at last ... The spoil of a continent, ay, of the seven seas, is massed ... ”) <p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to notice and make basic assertions about</p> <ul style="list-style-type: none"> the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of wealth in the different texts differences in levels of register and formality - though they may do little more than assert these in general terms, such as noting the more complex and formal aspects of the novel and Passage A, tending to miss the sometimes-colloquial lexis of both and their consequent less-than-serious tone general issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood, though understanding of these may be only approximately relevant/accurate <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> differences in purpose and intended audience, identifying for example the first person plural pronoun (“in one country, our own”) at the start of Passage A and the sense of pride and enthusiasm in such evidence of wealth (and begin to analyse) more complex issues of register and formality, such as the shifts in Nick’s lexical choices and tone in <i>The Great Gatsby</i>, and the touches of humour (“ widgets ... button kings”) in Passage A general issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood - for example, ideas in <i>The Great Gatsby</i> of the self-made man, and in Passage A the construction of the pursuit of wealth as an adventure <p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> the use of conventions of discourse related to genre such as, in Passage A, the ‘closing signals’ of the last two sentences less obvious features of relative formality/informality, for example in Passage A the non-standard construction of the opening statement of agenda (“Fifteen thousand millionaires in one country ...”) expressed in what is grammatically not a sentence 	

Section B		
Question Number	Answer	Max Mark
4 cont'd	<ul style="list-style-type: none">instances in <i>The Great Gatsby</i> where the voice of Nick Carraway is less narrating than musing, particularly at the opening (“I’m inclined to reserve all judgements ...”) and closing (“They were careless people, Tom and Daisy – they smashed up things and creatures ...”) of the novelmore complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in <i>The Great Gatsby</i> of realising in material terms the “American Dream” in between the Great War and the Wall Street Crash	[30]

Section B		
Question Number	Answer	Max Mark
5	<p>Jean Rhys: <i>Wide Sargasso Sea</i></p> <p>Read Passage A, which is concerned with states of mental disturbance, and then complete the following task:</p> <p>In the final section of the novel, Antoinette says of herself: “When night comes, and she has had several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world. It is, as I always knew, made of cardboard ... They tell me I am in England but I don’t believe them. We lost our way to England. When? Where? I don’t remember, but we lost it.”</p> <p>Examine Rhys’s presentation of states of mental disturbance in <i>Wide Sargasso Sea</i>.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • 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. <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 	

Section B		
Question Number	Answer	Max Mark
5 cont'd	<p>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).</p> <p>Limited (Bands 1 - 2) answers are likely to identify</p> <ul style="list-style-type: none"> • obvious/simple ways in which mental states are presented and constructed in the novel and the passage • simple differences in genre, and thus mode/style/approach: narrative/thematic in <i>Wide Sargasso Sea</i>, personal as well as scientific in Passage A • the sense that mental states 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 mental states, and show some awareness that these are emotionally loaded terms <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • details of form, structure and language which draw attention to the mental state of the narrator(s) in <i>Wide Sargasso Sea</i>, for example the way in which both Antoinette's and Rochester's first-person narratives plunge the reader immediately into feelings and sensations • the inter-relationship between location and state of mind in <i>Wide Sargasso Sea</i> • the lexical and metaphorical contrast established in Passage A between the <i>unsound/cracked</i> and the <i>intact</i> <p>Developed (Bands 5 – 6) answers are likely to analyse</p> <ul style="list-style-type: none"> • specific features of vocabulary, tone and imagery used in the presentation of mental states in the novel and the passage, for example the opposition (evident in the introductory quotation to the question) between <i>they</i> and <i>we</i> suggestive of dissociation and mental disturbance • more complex aspects of the authorial method in <i>Wide Sargasso Sea</i>, such as the way in which fragmentation of the narrative style reflects fragmentation of the mind • ways in which specific details of grammar/syntax construct meaning, e.g. the proliferation of embedded clauses in Passage A (“in my opinion ... and this in no equivocal or metaphorical sense ...”) in order to qualify and clarify 	

Section B		
Question Number	Answer	Max Mark
5 cont'd	<p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to notice and make basic assertions about</p> <ul style="list-style-type: none"> the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of mental states in the different texts differences in levels of register and formality – though they may do little more than assert these in general terms, such as noting the balance of the personal and the scientific/medical in Passage A the variety of voice in <i>Wide Sargasso Sea</i> simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, for example attitudes to sanity and madness in the 1960s <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> differences in purpose and intended audience, identifying for example the assumption in Passage A that the reader will understand something beyond the 'popular' notions of the psychotic and the schizophrenic (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 general issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood - for example, ideas of how suppression and/or repression might be a cause of mental disturbance in women <p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> the use of conventions of discourse related to genre such as, in Passage A, the use of collocations (“dangerous to himself and others ... care and attention ... fit persons ...”) from the official and everyday discourse of psychiatry specific features of language which indicate more complex differences in purpose and audience, for example the rhetorical repetitions (“I am also aware ... I am aware ...”) used to anticipate objection to the argument in Passage A less obvious features of relative formality/informality, for example differences between the respective speech styles of Antoinette and Rochester more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in <i>Wide Sargasso Sea</i> and in Passage A that madness may be a sane reaction to an insane world 	[30]

Section B		
Question Number	Answer	Max Mark
6	<p>E M Forster: <i>A Room with a View</i></p> <p>Read Passage A, which is concerned with a place and the people who live there, and then complete the following task:</p> <p>At the start of Chapter II, Forster comments: “The traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it.”</p> <p>Examine Forster’s presentation of places and the people who live in them in <i>A Room with a View</i>.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • 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. <p>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)</p> <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • 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 <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • 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 <p>Developed (Bands 5 – 6) answers will</p> <ul style="list-style-type: none"> • 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 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<p>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).</p> <p>Limited (Bands 1 - 2) answers are likely to identify</p> <ul style="list-style-type: none"> • obvious/simple ways in which places and people are presented and constructed in the novel and the passage • simple differences in genre, and thus mode/style/approach: narrative/thematic in <i>A Room with a View</i>, informative/persuasive in Passage A • some details of plot/narrative and character in <i>A Room with a View</i> which relate to the combination of places and people • the sense that places and people are presented in figurative as well as literal ways (and may have symbolic significance) in the texts, but not go on to explore those ways in specific detail. • (and accumulate rather than analyse) lexical items from the fields of travel and tourism, for example synonyms for tourist/traveller <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> • details of form, structure and language which emphasise the importance of location in <i>A Room with a View</i>, such as the chapter headings • the importance of place and the relationship between location and plot / atmosphere / character in <i>A Room with a View</i> • specific examples of place presented figuratively (“Lovely Lucca is a relatively unknown Tuscan gem”) or with personal/human characteristics (“A city kind to weary tourists”) <p>Developed (Bands 5 – 6) answers are likely to analyse</p> <ul style="list-style-type: none"> • specific features of vocabulary, tone and imagery used in the presentation of places and people in the novel and the passage • how grammatical and syntactical features construct meaning in Passage A, for example the ‘fronting’ of embedded/subordinate clauses: “Not yet overrun by tourists A city kind to weary tourists ...” • complexities of inter-relationship between people and places in <i>A Room with a View</i>, appreciating Forster’s figurative/symbolic use of place, e.g. Mr Beebe’s dismissal of coincidence when he hears of how the Emersons met Cecil Vyse in the National Gallery: <i>"Looking at Italian art. There you are, and yet you talk of coincidence and Fate ... "</i> <i>"It is Fate that I am here," persisted George. "But you can call it Italy if it makes you less unhappy."</i> 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<p>Candidates should use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)</p> <p>***THIS IS THE DOMINANT AO IN THIS SECTION***</p> <p>Limited (Bands 1 - 2) answers are likely to notice and make basic assertions about</p> <ul style="list-style-type: none"> the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of places and people in the different texts differences in levels of register and formality - though they may do little more than assert these in general terms, such as noting the complimentary (positive-evaluative) lexis of Passage A simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, for example attitudes to travelling abroad in the early twentieth century in <i>A Room with a View</i> <p>Competent (Bands 3 - 4) answers are likely to comment on</p> <ul style="list-style-type: none"> differences in purpose and intended audience, identifying for example the assumption in Passage A that the reader will want to avoid the "hordes" (and begin to analyse) more complex issues of register and formality, such as the range of tone Forster employs to suggest contrasting attitudes to England and Italy, not forgetting the 'voice' of Baedeker general issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood - for example, the range of behaviour of and towards the Italians in <i>A Room with a View</i> <p>Developed (Bands 5 – 6) answers are likely to explore</p> <ul style="list-style-type: none"> the use of conventions of discourse related to genre such as, in Passage A, the near-personification of the city of Lucca specific features of language which indicate more complex differences in purpose and audience, for example the shift in the shade of meaning of "tourists" between line 5 ("overrun by tourists") and lines 6-7 ("kind to tourists") in Passage A less obvious features of relative formality/informality, for example instances of Forster's authorial comments, especially at the beginning and ends of chapters, and the intrusion of "hassle" into the otherwise traditional/formal lexical set of Passage A 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<ul style="list-style-type: none"> more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood - for example, contrasting portrayals in <i>A Room with a View</i> of the English abroad and at home, and the sense of Italy as a 'consumable' in Passage A 	
Section B Total		[30]
Paper Total		[60]

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

Band descriptors: both sections

Band 6 26-30 marks	AO 1	<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
	AO 2	<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
	AO 3	<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
Band 5 21-25 marks	AO 1	<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
	AO 2	<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
	AO 3	<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 4 16-20 marks	AO 1	<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
	AO 2	<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
	AO 3	<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 3 11-15 marks	AO 1	<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
	AO 2	<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
	AO 3	<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 2 6-10 marks	AO 1	<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
	AO 2	<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
	AO 3	<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 1 0-5 marks	AO 1	<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
	AO 2	<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
	AO 3	<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

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