

# **English Language & Literature**

Advanced GCE A2 H473

Advanced Subsidiary GCE AS H073

## **Mark Scheme for the Units**

**January 2009**

**H073/H473/MS/09J**

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### MARK SCHEMES FOR THE UNITS

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# F671 Speaking Voices [Closed Text]

## PAPER-SPECIFIC INSTRUCTIONS

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

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

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

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

**Limited (Bands 1 - 2)** answers are likely to

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

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

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

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

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

The **question-specific Notes on the Task**, which follow on **pages 7 to 18**, provide an indication of what candidates are likely to cover in terms of AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives

## Awarding Marks

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

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

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

*Mark positively.* Use the lowest mark in the band only if the answer is borderline/doubtful.

*Use the full range of marks,* particularly at the top and bottom ends of the mark range.

**(iii)** When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- check the band descriptors for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

### **Rubric Infringement**

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

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

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

### **Quality of Written Communication**

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

#### **Band 1**

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

#### **Band 2**

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

**Band 3**

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

**Band 4**

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

**Band 5**

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

**Band 6**

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

**QUESTION-SPECIFIC NOTES ON THE TASK follow on pages 7-18.**

**BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 19-20.**

**SECTION A: NOTES ON THE TASK****Q. 1 Margaret Atwood: *Surfacing***

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

**In your answer you should consider:**

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

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

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

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

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

- the characterisation of Anna through features of her utterance, for example the use of contractions/ellipsis (“You on the pill? ... Me neither ...”)
- the adjacency pairs of Passage B – though the narrator undermines their suggestion of co-operation and intimacy with her comments (“but I didn’t say that.”)
- (and begin to analyse) the use and effect of lexical sets/fields, such as the categories of contraceptive pill in Passage A

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

- ways in which a first-person voice intrudes ironically into narration and description, mainly through self-questioning or comment (“... why did she want to know? That was what they used to call a personal question ,,,”)
- more complex features of spoken narrative occurring in a written text, particularly at this point in *Surfacing* other features of the narrator’s commentary which suggest abnormal perception (“She had a smear of mud across her cheek, her pink face layer was softening in the heat, like tar.”)
- specific features of register and syntax crucial to the construction of a voice, for example the qualifications and reformulations in Passage A (“saying that ... however ... we will always quote ... and so ...”) typical of an expert covering her/his back!

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

**Limited** (Bands 1 - 2) answers are likely to **make basic assertions about**

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

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

- implied assumptions about the reader/listener, for example that the listener to Passage A will require a level of clarification and repetition
- differences in genre – Passage A is semi-directed talk Passage B is narrative fiction,
- features of spontaneous speech that appear in fictionalised speech, for example utterances consisting only of minor sentences (“Not any more.”)
- 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 simplistic equation of available birth control with increased freedom for women

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

- specific instances of context-related language use and/or literary convention in the compared passages, for example the shifts in pronoun use – “they” to refer to men and doctors (roughly equivalent to “bastards”) in Passage B, “we” for the medical experts in Passage A
- complexities of attitude in the ‘voices’ which pertain to matters of genre, for example the shifts into broader reflection in *Surfacing* (“That was what they used to call a personal question.”) and the declarative utterances made for the benefit of the listener in Passage A (“we’re talking about the combined contraceptive pill”)
- more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, noting for example the ironies of the contrasting attitudes to women’s health in Passage A

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

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

**In your answer you should consider:**

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

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

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

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

- obvious/simple features of spoken language, and of linguistic features of the voices in these passages
- 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 spontaneity (e.g. hesitations, repairs, repetitions)
- basic features of lexis and/or idiolect

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

- the selection of details (of both description and explanation) in the first-person narrative of Passage B
- the frequency of compound strings with additive conjunctions in spontaneous speech and in the novel (“And I said it was also Uncle Terry but he was in Sunderland and he was Father’s brother, and it was my grandparents, too, but three of them were dead and ...”)
- (and begin to analyse) specific features of lexis and/or idiolect, such as the lexical choices “riddles ... code” in Passage A

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

- ways in which a first-person voice offers or refrains from commentary in each passage, for example the simple offering of the description of the desk sergeant in Passage B (“had very hairy hands and he had bitten his nails so much that they had bled”)
- subtleties of register characteristic of spoken language, commenting for example on emphatic language in Passage A (“... they haven’t been pink now for years ... we’ve got loads of years of service ... they look clueless trying to work out what on earth you’re on about ...”)
- specific features of lexis, syntax and register crucial to the construction of a voice, for example the avoidance of any attempt at emotional impact in the narrator’s account of wanting to keep his watch in Passage B, achieved by using only the simplest connectives to suggest complete normality of consequence: “I was also wearing my **watch** and they wanted me to leave this at the desk as well **but** I said that I needed to keep my watch on **because** I needed to know exactly what time it was. **And when** they tried to take it off me I screamed, **so** they let me keep it on.”

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

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

- specific instances of language use and/or literary convention in the compared passages, noticing for example that the simple lexical choices and avoidance of emotive language (e.g. “and Grandma Burton was in a home because she had senile dementia and thought that I was someone on television”) in Passage B works in such a way as to make the narrative even more estranging
- complexities of attitude in the ‘voices’ which pertain to matters of genre e.g. the convention of the naïve narrator in the novel, allowing the reader to infer from the narrative matters which the narrator is not aware of
- language choices in Passage A, for example the shifts in pronoun use (we/you/they) to distinguish between the experienced officers and the trainees
- more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, considering for example how the absence of any variety in tone/register in Passage B communicates a lack of concern (and awareness) on the narrator’s part for niceties of ‘appropriateness’ (“...so that policemen could look in and check that prisoners hadn't escaped or committed suicide. There was also a padded bench”)

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

- implied assumptions about the reader/listener, for example that the reader will be interested in the dimensions of the cell in Passage B
- differences in genre – Passage B is narrative fiction, Passage A is relatively spontaneous talk – but appreciate that features of the latter may appear in the former, for example the preponderance of compound strings with additive conjunctions
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, although not all of these generalisations will necessarily be helpful to accurate understanding – for example, an awareness of the proliferation of paperwork in modern policing

**Limited** (Bands 1 - 2) answers are likely to **make basic assertions about**

- simple/obvious differences between the forms and purposes of the passages and their different contexts
- differences in the attitude of speaker or writer to audience or reader and to the subject addressed

general issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood

**Q. 3 Peter Ackroyd: *Hawksmoor***

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

**In your answer you should consider:**

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

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

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

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

- obvious/simple features of spoken language, and of 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 spontaneity (e.g. hesitations, repairs, overlaps)
- basic features of lexis and/or idiolect
- features of ‘literary’ lexis, grammar or syntax in Passage B

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

- variations in tone and register, and the selection of details (of both description and explanation) in the first-person narrative of Passage B
- 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
- features of lexis/register and idiolect/dialect/accent in Passage A, such as the way Denis punctuates his narrative with “ah says” and his use of “crude” (which candidates might interpret variously)
- the lengthy compound strings in Passage A contrasted with the tendency to subordination in Passage B

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

- subtleties of characterisation achieved through the interplay of narrative and dialogue, voices and verbal transactions, in Passage B, e.g. the linguistic and paralinguistic features of the reporting clauses (“says *he*, taking a Step backward ... *I answer’d* a little abashed”)
- (and begin to evaluate the relevance of an approach involving) adjacency pairs and/or politeness strategies and/or Grice’s Maxims in Passage B
- the nature of Denis’s narrative reminiscence in Passage A, and appreciate both differences and similarities (e.g. parenthetical modifications / asides – “My Master, as I said ...” / “we were oot walkin ... Muriel and I ...” – between his utterances and Nick Dyer’s in Passage B)
- linguistic features of Denis’s ‘shift’ into the voice of the Duke of Roxburgh in Passage A
- specific features of lexis, syntax and register crucial to the construction of voice and tone, e.g. the confident declaratives used by both Dyer and Sir Chris as a mark of their expert knowledge

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

**Limited** (Bands 1 - 2) answers are likely to **make basic assertions about**

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

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

- implied assumptions about the reader/listener, for example that the listener to Passage A will require a level of clarification and repetition
- differences in genre – Passage B is narrative fiction, Passage A is semi-spontaneous talk
- features of natural speech that appear in fictionalised speech, for example Dyer's deictic use of "look"
- 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 simplistic assertions about the landed gentry and those who work for them

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

- specific instances of context-related language use and/or literary convention in the compared passages, for example Denis's 'closing signal' use of reminiscent repetition in Passage A ("the old duke (.) aye (.) it wis the old duke aye")
- complexities of attitude in the 'voices' which pertain to matters of genre, for example Dyer's disarming openness about his youthful naivety in Passage B ("thinking him a simple Citizen ... a little abashed")
- more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, noting for example Denis's readiness to stand up to the Duke ("ah jist stood ma grund") and to make a joke against him in Passage A, and both his and Muriel's insistence that they "wernay daein nothin else"

**Section A Total 30**

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

Read Passages A and B, which are concerned with finding a purpose in life, and then complete the following task:

**In Chapter VII of *The Great Gatsby*, Daisy asks: “What’ll we do with ourselves this afternoon? ... and the day after that and the next thirty years?”**

**Examine Fitzgerald’s presentation of aimless existence in *The Great Gatsby*.**

In your answer you should:

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

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

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

- obvious/simple ways in which aimless existence is presented in the novel and the passages
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical/thematic) in *The Great Gatsby*, lyric/poetic/frivolous in Passage A, serious in Passage B
- some details of plot/narrative and character in *The Great Gatsby* which relate to finding (or not finding) a purpose in life
- the sense that purposelessness / purposefulness are presented in figurative as well as literal ways in the novel, and serious / un-serious ways in the other texts, but not go on to explore those ways in detail
- (and tend to list and accumulate rather than analyse) examples of lexis and tone pertaining to goals and purposes

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

- textual details which emphasise the level of aimlessness in *The Great Gatsby*, such as the explanation Myrtle Wilson gives for wanting a dog (“I want to get one for the apartment. They’re nice to have – a dog.”)
- the need to occupy their time as a source of motivation for the characters in *The Great Gatsby*
- (but not necessarily analyse) the language of witty understatement in Passage A
- different aspects of aimlessness in Passage B

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

- how the presentation of aimless existence depends on specific features of vocabulary, tone and imagery used to construct distinctive voices in the extracts and the novel
- how in *The Great Gatsby* different characters express their lack of purpose in different ways, e.g. beginning with the example in the question-wording of Daisy’s desperation to find something to do in the heat
- Nick Carraway’s tendency to ironic observation (“I slunk off in the direction of the cocktail table – the only place in the garden where a single man could linger without looking purposeless and alone”) about the need to maintain a façade of purposefulness
- ways in which language choices depict indifference to life as a form of aimlessness in Passage A, for example in the idiomatic use of the modal auxiliary “might” (“You might as well live”) – i.e. you might equally easily die.

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

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

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

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to having a purpose in the different texts
- differences in levels of register and formality, such as the very simple grammatical constructions of Passage A and the more patterned/rhetorical syntax of Passage B
- general issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, though understanding of these may be only approximately relevant/accurate

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

- differences in purpose and intended audience, identifying for example the intention in Passage A to make light of a serious subject
- (and begin to analyse) more complex differences in levels of register and formality, such as the (largely) cool and ironic detachment of the narrator in *The Great Gatsby* contrasted with the seriousness of concern voiced in Passage B
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in *The Great Gatsby* of the idle rich and the hard-working poor.

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

- the use of conventions of discourse related to genre such as, in Passage A, the double rhymes for humorous effect (pain you/stain you; lawful/awful)
- less obvious features of relative formality/informality used in the construction of a voice, for example the creation of a rhetorical/moralising tone in Passage B by the use of the vocative (“All of you young people ...”) and a series of second-person plural declaratives
- instances in *The Great Gatsby* where notions of futility, waste and purposelessness are fore-grounded, for example at the funeral of Gatsby when even Nick is unable to concentrate: “I tried to think about Gatsby then for a moment, but he was already too far away.”
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the undermining in *The Great Gatsby* of ideas/ideals of the “American Dream” in between the Great War and the Wall Street Crash

**Q.5 Jean Rhys: *Wide Sargasso Sea***

Read Passage A, which is concerned with the experience of being a woman, and then complete the following task:

**Aunt Cora reassures Antoinette about the injuries she had sustained in the fire at Coulibri: “It won’t spoil you on your wedding day.”**

**Examine Rhys’s presentation of being a woman in *Wide Sargasso Sea*.**

In your answer you should:

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

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

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

- obvious/simple ways in which the experience of being a woman is presented in the novel and the passage
- simple differences in genre, and thus mode/style/approach: narrative/thematic in *Wide Sargasso Sea*, polemical in Passage A
- some details of plot/narrative and character used in the presentation of the female in *Wide Sargasso Sea*
- the sense that the experience of being a woman is presented in figurative as well as literal ways in the texts, but not go on to explore those ways in detail
- (and tend to list and accumulate rather than analyse) examples of lexis and tone pertaining to the experience of being a woman

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

- aspects of the authorial method in *Wide Sargasso Sea*, such as the alternation of (narrative) voices
- textual details which draw attention to the female-ness of the narrator in *Wide Sargasso Sea*
- (but not necessarily analyse) the language of partnership and equality in Passage A

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

- how the presentation of female-ness depends on specific features of vocabulary, tone and imagery used to construct distinctive voices in the extract and the novel
- specific examples of how a woman’s identity is constructed by expectations of her gender, for example when Antoinette is recovering from the fire in *Wide Sargasso Sea* and her Aunt Cora reassures her about the mark on her forehead in terms of female attractiveness (“It won’t spoil you on your wedding-day.”)
- ways in which choices of lexis and syntax create meaning in Passage A, for example in the lexical repetitions (“equality ... equal ... equal ...equality ...”) and the pre-modified abstract nouns (“full participation ... concerted action”)

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)** *N.B. This is the dominant AO in this section.*

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

- the use of conventions of discourse related to genre such as, in Passage A, the performative utterances (“We, men and women who hereby constitute ourselves ... we call upon ...”)
- less obvious features of relative formality/informality used in the construction of a voice, for example the incorporation of reported as well as direct speech into the narrative voice of *Wide Sargasso Sea*
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the dependence in *Wide Sargasso Sea* on a source text (*Jane Eyre*) which carries a certain amount of cultural ‘baggage’ in terms of being a central text for Feminist criticism

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

- differences in purpose and intended audience, identifying for example the intention in Passage A to make a public declaration and to include men
- (and begin to analyse) more complex issues of register and formality, such as the contrast between individual (and at times weak/helpless) voices in *Wide Sargasso Sea* and the powerful collective voice in Passage A
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas in *Wide Sargasso Sea* of dominance by race as well as gender

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

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the experience of being a woman in the different texts
- the much greater variety of voice in *Wide Sargasso Sea* compared with the (non-literary) passage
- issues of register and formality, such as the public rhetoric of Passage A  
general issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, though understanding of these may be only approximately relevant/accurate

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

Read Passages A and B, which are concerned with social convention, and then complete the following task:

**In Chapter VII of *A Room with a View*, Mrs Honeychurch says: "I was rather amused at Cecil asking my permission at all. He has always gone in for unconventionality."**

**Examine Forster's presentation of social convention 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 Passages A and/or B for points of comparison and contrast.

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

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

- obvious/simple ways in which the conventional and unconventional are presented in the novel and the passages
- simple differences in genre, and thus mode/style/approach: narrative/thematic in *A Room with a View*, informative and advisory in Passage A, satirical in Passage B
- some details of plot/narrative and character in *A Room with a View* which relate to the conventional and the unconventional
- the sense that the conventional and the unconventional are presented in figurative as well as literal ways in the texts, but not go on to explore those ways in detail
- (and tend to list and accumulate rather than analyse) examples of lexis and tone pertaining to the conventional and the unconventional

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

- details of form, structure and language which emphasise the importance of social convention in *A Room with a View*, both in the narrative voice and in dialogue
- aspects of the clash between the conventional and the unconventional in *A Room with a View*
- how the combined declarative-and-polite-imperative mode and formal lexis of Passage A confer authority on the author's pronouncements
- (but not necessarily analyse) the satirical tone of Passage B

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

- how the presentation of social convention depends on specific features of vocabulary, tone and imagery used to construct distinctive voices in the extracts and the novel
- complexities of the conflict between the conventional and the unconventional in *A Room with a View*, appreciating that this conflict may be taking place internally as well as externally, e.g. when Lucy has to defend Cecil's rudeness to Mrs Butterworth and Freddy
- ways in which choices of lexis and syntax create meaning in Passage A, for example in the absolute language ("it is *always* cheery ... a man *never* carries ...")

Candidates should **use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3)**. *N.B. This is the dominant AO in this section.*

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

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the conventional and unconventional in the different texts
- the much greater variety of voice in *A Room with a View* compared with the (non-literary) passages
- issues of register and formality, such as the politely imperative tone of Passage A
- general issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood – for example, notions of class in the early twentieth century in *A Room with a View* – though understanding of these may be only approximately relevant/accurate

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

- differences in purpose and intended audience, identifying for example the intention in Passage B to make fun of ‘correct’ attitudes and behaviour
- (and begin to analyse) the range of voices Forster employs to explore ideas of the conventional and the unconventional
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, expectations relating to gender in *A Room with a View*

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

- the use of conventions of discourse related to genre such as, in Passage A, the range of grammatical/syntactical features used for giving advice: passive constructions (“the name of the caller is left”), collocations (“extend the hand of welcome”)
- less obvious features of relative formality/informality used in the construction of a voice, for example instances of Forster’s authorial comments, especially at the beginning and ends of chapters in *A Room with a View*
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the position and role of the chaperone, and the various attitudes to cousin Charlotte, in *A Room with a View*

**Section B Total 30**

**Paper Total 60**

**Band descriptors: both sections**

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

Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> <li>straightforward application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>critical terminology, appropriate to the subject matter, used competently</li> <li>generally accurate written expression, with some errors which occasionally inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>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</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>competent use of integrated approaches to explore relationships between texts</li> <li>some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>

Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> <li>well structured application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>critical terminology, appropriate to the subject matter, used accurately</li> <li>good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>developed use of integrated approaches to explore relationships between texts</li> <li>developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>

Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> <li>excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>critical terminology, appropriate to the subject matter, accurately and consistently used</li> <li>consistently accurate written expression, meaning is consistently clear</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>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</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>detailed and consistently effective use of integrated approaches to explore relationships between texts</li> <li>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</li> </ul>

# Grade Thresholds

Advanced GCE (English Literature) (H073/H473)  
January 2009 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F671	Raw	60	45	40	35	30	25	0
	UMS	120	96	84	72	60	48	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H073	200	160	140	120	100	80	0
H473	400	320	280	240	200	160	0

**0 candidates aggregated this series**

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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