

English Language and Literature

Advanced GCE **F671**

Speaking Voices

Mark Scheme for June 2010

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

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

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

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

PAPER-SPECIFIC INSTRUCTIONS: F671 SPEAKING VOICES

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

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

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

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

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

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

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

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

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

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

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

Awarding Marks

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

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

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

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

Quality of Written Communication

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

Band 1

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

Band 2

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

Band 3

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

Band 4

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

Band 5

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

Band 6

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

SECTION A: NOTES ON THE TASK

Q. 1 Margaret Atwood: *Surfacing*

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

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

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

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

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

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

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

- the frequency of compound strings with additive conjunctions in spontaneous speech (“... the matron (1) demanded to see me and erm wanted to see my mother(.) and in her big (.) great big desk and in her full uniform and typical matron looking she was then in seventy-three (.) and erm so she said to my mother ... “);
- the unexpectedly (for what would normally be an emotional, exciting subject) neutral lexis in the passage from *Surfacing* (“We *had it* in a post office, a J.P. *did it*”);
- the characterisation of the narrator’s ‘husband’ in Passage B through his use of the first person plural pronoun (“We’d better get you home”);
- the use and effect of the apparent topic-shift/irrelevance (“she was a miss”) in Passage A.

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

- the nature of the utterance in Passage A, with features of spontaneity such as the colloquial “said about” coupled with signs of deliberate linguistic emphasis such as the self-repair (“big (.) great big”) and imitation of the matron’s voice;
- the details (fountain/dolphins/cherub with part of the face missing) which are offered in alternative ‘versions’ of the ‘wedding’ here and at other points in *Surfacing*;
- 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 *Surfacing* the speaker can back-track and amplify in order to clarify or explain – with an appreciation that here in Passage B the narrator is unusually (and deceptively, as it turns out) straightforward;
- specific features of register and syntax crucial to the construction of a voice, for example the vague/phatic language (“well there you are sort of thing”) used to characterise the narrator’s mother’s lack of concern at the matron’s attitude.

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

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

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

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

- implied assumptions about the reader/listener, for example that the audience for Passage A will understand what “typical matron looking” means;
- differences in genre – Passage A is relatively spontaneous talk, Passage B is narrative fiction – but appreciate that features of the former may appear in the latter, for example the signal (“Quote, unquote.”) to reader/listener that the previous utterance is to be understood ironically;
- 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 idea that taking time off from nursing to get married might attract the ‘punishment’ of three successive nights on duty.

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 in Passage B the narrator’s symbolic uses of the description of her ‘husband’ driving (“... perfect circle ... the voice of reason ...”), and other similar instances throughout *Surfacing*;
- complexities of attitude in the ‘voices’ which pertain to matters of context and audience, for example the deictic reference by the matron to “these girls”, implying to her immediate audience (the mother) that this was a common and shared problem;
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the complexities/contradictions of attitudes to marriage/divorce and pregnancy/abortion in the society where *Surfacing* is set.

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

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

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

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

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

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

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

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

- the selection of details (of both description and explanation) in the first-person narrative of Passage B;
- the frequency of compound strings with additive conjunctions, normally more common in speech than in writing but present to an extreme degree in the novel – and, interestingly, used for purposes of ridicule/parody here by both Ian in Passage A (“I used to go home from school and sit and do my homework and then go to bed about eight o’clock”) and Christopher in Passage B (“I want to have my lunch and I want to go to the toilet and I want to go home after school and I want to play with Toby and I want to have my supper and I want to play on my computer and I want to go to bed”);
- (and begin to analyse) specific features of syntax, lexis or register, such as Ian’s laconic and elliptical “yeah (.) Amy Hart (.) twelve” in Passage A and Christopher’s father’s (partly) rhetorical questions in Passage B.

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 the two passages, for example the ironic-closure utterance in Passage A (“quote unquote”) and the final sequence of result-clauses (“Father banged the table with his fist really hard so that the plates and his knife and fork jumped around and my ham jumped sideways so that it touched the broccoli so I couldn’t eat the ham or the broccoli any more”) which betray Christopher’s entirely selfish world-view in Passage B;
- variations in register typical of spoken language, appreciating for example Ian’s developing emotion in Passage A, and showing awareness that the hyper-logical utterances typical (as here) of Christopher have different effects in different parts of the novel;
- specific features of syntax and lexis crucial to the construction of a voice, for example the syntactic parallels (“I used to ... I used to ...I’ve never ...I’ve never ...”) used by Ian for emphasis in Passage A and the figurative language and semi-rhetorical questions used by Christopher’s father – a clear sign of his exasperation, since he knows only too well how likely it is that they will be taken literally.

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

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

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

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

- **implied** assumptions about the reader/listener, for example that the listeners in Passage A will understand and sympathise;
- differences in genre – Passage A is spontaneous talk; Passage B is narrative fiction with strong didactic elements;
- features of spontaneous speech that appear in fictionalised speech, for example Christopher's topic-shift to avoid having to respond to his father's criticism ("I told you to keep your nose out of other people's business");
- 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 notions of media constructions of the "tweenager".

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 step-by-step sequence of declaratives ("This is called a white lie. A white lie is not a lie at all. It is where you tell the truth but you do not tell all of the truth ...") in Passage B to 'explain' to the reader;
- greater subtleties of 'voices' which pertain to matters of genre, for example the increasing utterance length and rhetorical-ironical flourish ("I've never done anything") in Passage A as Ian 'performs' to an appreciative audience;
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example Christopher's reference to his "Prime Suspect", deriving perhaps from his interest in Sherlock Holmes but in common currency in media reporting of **crime and in fictional crime drama.**

Q. 3 Peter Ackroyd: *Hawksmoor*

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

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

In your answer you should consider:

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

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

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

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

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

- variations in tone and register in the first-person narrative of Passage B;
- 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;
- features of lexis/register and dialect/idiolect in Passage A, for example language which suggests more than an average level of technical and economic expertise in the speaker(s): “minimal maintenance ... operational standpoint ... significant expenditure ... cost effective ...”;
- the focused and collaborative nature of exchanges in Passage A contrasted with the barely-suppressed antagonism in Passage B;
- features of lexis and register typical of Dyer’s tone and sense of humour in Passage B and elsewhere in the novel, for example his disparaging references to Mr Hayes (“the man Hayes ... the clown Hayes ... the Serpent ...”).

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

- subtleties and changes of mood and tone constructed by choices of language, for example in Passage A the shades of meaning created by modal auxiliaries (“it *should* be very minimal maintenance ... we *will probably* have to ...”);
- the relevance of applying knowledge of adjacency pairs and/or politeness strategies and/or Grice’s Maxims in Passage B – noting, for example, Mr Hayes’s determination not to respond to Dyer’s “jest” in any more than para-linguistic terms (“and he smiled ... before continuing ...”);
- the shifts in pronoun use according to speaker in Passage A – the personal and impersonal/general usages of both “we” and “you”;
- specific features of lexis, syntax and register crucial to the construction of voice and tone in Passage B and elsewhere in the novel, for example the dis-junction between Dyer’s spoken and his un-spoken utterances (“*Let alone, puppy, let alone* was my thought as I measur’d him up for his Shroud. Yes, *I said*, yes, it is the third”).

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

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

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

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

- implied assumptions about the reader/listener, for example that the reader of Passage B will sympathise with Dyer's contempt towards Mr Hayes;
- differences in genre – Passage B is narrative fiction, Passage A is largely spontaneous talk, though in a semi-formal situation;
- features of natural speech that appear in fictionalised speech, for example Dyer's tendency to parenthetical comment ("civilly enough ... spoke as it seemed into the air");
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, though not all of these generalisations will necessarily be helpful to accurate understanding – for example assertions about the relative status of the participants in Passage A.

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

- specific instances of context-related language use and/or literary convention in the compared passages, for example the layers of (usually comic) irony created through Dyer's sharing of his intentions (and fears) with the reader;
- complexities of attitude in the 'voices' which pertain to matters of genre, for example PB's tendencies to declarative utterance ("the only economics that works is ... there are significant issues here ...") and to repetition and deliberate pause ("you are asking for a decision tonight on something that has a lot of (.) considerations (2) I (.) I personally would not be prepared to make that decision tonight") as linguistic aspects of his authority as chair;
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example that Nick Dyer's tendency to allude to scriptural texts ("Did you look upon the Dust, as the Preacher tells us?") is partly culturally-determined and partly another aspect of his strangeness – with the best candidates showing an awareness that such knowledge of the scriptures is no guarantee of holiness!

Section A Total 30

SECTION B: NOTES ON THE TASK

Q.4 F Scott Fitzgerald: *The Great Gatsby*

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

When Nick Carraway enters Tom and Daisy Buchanan's house in Chapter I of *The Great Gatsby*, he describes the appearance of Daisy and Jordan Baker: "The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon."

Read Passages A and B, which are also concerned with American women in the 1920s, then complete the following task:

Examine ways in which Fitzgerald's presents women 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 women are presented in the novel and the passages;
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical / thematic) in *The Great Gatsby*, journalistic in Passage A, rhetorical in Passage B;
- some details of plot/narrative and character in *The Great Gatsby* which relate to the presentation of women;
- (and tend to list and accumulate rather than analyse) examples of lexis pertaining to the presentation of women.

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

- textual details which foreground the presentation of women in *The Great Gatsby*, such as the references to Myrtle: "Tom's got *some woman* in New York.>";
- the presentation of women as somehow problematic in *The Great Gatsby* ("She's a nice girl," said Tom after a moment. "They oughtn't to let her run around the country this way.") and in Passage A;
- (but not necessarily analyse) the lexical choices in Passage B ("desperadoes ... kids ... the girls as well as the boys ...").

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

- more complex features of vocabulary, tone and imagery used in the presentation of women in the novel and the extracts, for example in the episode from the cue-quotation the shifts from "woman" to "girl" and the implications of those shifts here and elsewhere in the novel;
- variations in how the different women in *The Great Gatsby* are presented – for example, descriptions of Daisy involving the lexis of light: *bright / glowing / radiantly*;
- ways in which language choices construct an opposition between the passive women of the cue-quotation ("completely stationary ... buoyed up as though upon an anchored balloon") and the hints of something active and dangerous ("desperadoes ... all of them with any life in their veins") in Passage B.

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

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

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

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

- differences in purpose and intended audience, identifying for example the assumed familiarity with the reader of Passage A and its colloquial, conversational tone (“Oooh!”);
- (and begin to explore) significant features of register and levels of formality, noticing how, in *The Great Gatsby*, women are hardly ever presented without irony, for example the initial description of Daisy and Jordan in the cue-quotation, and the selection of young women at Gatsby’s parties;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example the emphasis on being young as well as being female in Passage A (“The younger generation, she will tell you, is aged 15 to 17; and she professes to be decidedly shocked at the things they do and say”) and in Passage B and in *The Great Gatsby*.

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 construction of the reader as a privileged observer: “let us take a look at the young person as she strolls across the lawn of her parents’ suburban home ...”;
- subtle connections between the texts, for example how the ironic description of Jane’s make-up in Passage A mirrors Nick’s description of Myrtle’s sister Catherine: “Her eye-brows had been plucked and then drawn on again at a more rakish angle, but the efforts of nature toward the restoration of the old alignment gave a blurred air to her face.”;
- 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 Passage A that there are higher things than the pursuit of material prosperity even though the 1920s are “an age of science and of abounding accumulation”.

Q.5 Jean Rhys: *Wide Sargasso Sea*

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

At the end of the novel, Antoinette sees her own reflection: “It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her.”

Read Passages and B, which are also concerned with ideas of self and identity, and then complete the following task:

Examine Rhys’s presentation of self and identity 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(s) 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 ideas of self and identity are presented and constructed in the novel and the passage;
- simple differences in genre, and thus mode/style/approach: narrative / thematic in *Wide Sargasso Sea*, psychological in Passage A, lyric / personal in Passage B;
- how ideas of self and identity 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 notions of ‘self’.

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

- details of form, structure and language which draw attention to ideas of self and identity in *Wide Sargasso Sea*, for example the way in which both Antoinette’s and Rochester’s first-person narratives plunge the reader immediately into introspection;
- the significance of names (or their absence) in *Wide Sargasso Sea*;
- the use of present-tense declaratives to define in Passage A;
- the singer’s separation from reality, symbolised by the lexis of the built environment (“The buildings ... the busy street ... the pavement ... all this worldly strife”) in Passage B.

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

- specific features of vocabulary, tone and imagery used in the presentation of identity in crisis in the novel and the passages, for example the dissociation made evident in the cue-quotation by Antoinette’s third-person references to her ‘self’;
- more complex aspects of the authorial method in *Wide Sargasso Sea*, such as the way in which fragmentation of the narrative style reflects fragmentation of the self;
- ways in which specific details of grammar/syntax construct meaning, eg the subordinate clauses which function like conversational ‘hedges’ (“It is possible ... in a very real sense ... in part ... though painful at first ... even the child ...”) to modify meaning – sometimes to emphasise, sometimes to weaken – in Passage A).

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

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

- the varying (presumed and evident) attitudes of speaker or writer to audience or reader and to the presentation of identity 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 complexity of language in Passage A;
- the shifts of voice in *Wide Sargasso Sea*, especially in the final section;
- simple issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood, for example growing interest in the notion of ‘self’ in the 1960s.

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

- differences in purpose and intended audience, identifying for example the appeal in Passage B to a common experience of alienation;
- specific examples of register and levels of formality, such as the tendency to abstraction and nominalisation in Passage A – “the love experience” rather than a more concrete/simple expression;
- (and begin to analyse) more complex effects of narrative method, for example the tragic illustration in *Wide Sargasso Sea* of the idea in Passage A that “It is possible in the aesthetic experience or the love experience to become so absorbed and ‘poured into’ the object that the self, in a very real sense, disappears”;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, ideas of self-esteem and self-image, especially in women.

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

- the use of conventions of discourse related to genre such as, in Passage B, the way in which the speaker/singer begins in the external / physical world and shifts to the internal / psychological;
- the economy of suggestion and symbolism possible in the novel, for example in the cue-quotation where Antoinette contemplates a “reflection” which is both literal and metaphorical;
- more complex issues pertaining to the social / historical / literary circumstances in which the texts have been produced and might be understood – for example, the notion that in the world of Jane Eyre or Antoinette/Bertha the ‘self’ (especially the female self) might be seen as something to be subjugated, whereas in the 1960s “Every person is ... *his own project* ... and makes himself”.

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

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

In Chapter XV of *A Room with a View*, Charlotte Bartlett makes a formal bow to George Emerson, to which he is unable to respond. Lucy is touched by this: "Perhaps anything that he did would have pleased Lucy, but his awkwardness went straight to her heart; men were not gods after all, but as human and as clumsy as girls; even men might suffer from unexplained desires, and need help."

Read Passage A, which is also concerned with the ways women and men perceive each other, and then complete the following task:

Examine ways in which Forster's presents misunderstanding between men and women in *A Room with a View*.

In your answer you should:

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

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

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

- obvious/simple ways in which the need for mutual understanding between men and women is presented in the novel and in Passage A;
- simple differences in genre, and thus mode/style/approach: narrative / thematic in *A Room with a View*, satirical / polemical in Passage A;
- some details of plot/narrative and character in *A Room with a View* which reveal misunderstanding between the sexes;
- a sense that understanding and misunderstanding between the sexes is presented in figurative as well as literal ways, but not go on to explore those ways in detail;
- (and tend to list and accumulate rather than analyse) examples of lexis pertaining to understanding and misunderstanding between the sexes.

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

- details of form, structure and language which emphasise understanding and misunderstanding between the sexes in *A Room with a View*, such as the contrasts between Cecil and George in the ways they behave and speak to Lucy;
- the ironic authorial method in Passage A which undermines the masculine position by giving it a patronising voice;
- the importance of old Mr Emerson in *A Room with a View* in making explicit some of the ways in which the sexes misunderstand each other.

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

- more subtle details of form, structure and language used in presenting the need for mutual understanding between men and women in *A Room with a View*, for example the imagery of enlightenment sustained through Chapters XVI and XVII when Lucy realises (and so does Cecil) that what George said about Cecil was true: "It was a new light on Cecil's character ... The scales fell from Lucy's eyes ... 'It is true ... it is a revelation.'";
- complexities of the presentation of understanding and misunderstanding between the sexes in Passage A, for example the imperatives (Tell me immediately ... Back to the kitchen ...) which completely contradict and undermine the courtly terms of address ("Angel, or jewel, or princess ...").

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

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

- the varying (presumed and evident) attitudes of speaker/writer to audience/reader and to understanding and misunderstanding between the sexes in the different texts;
- the variety of voice in *A Room with a View* compared with the assumed voice of the representative of *The Gallant Sex*;
- straightforward issues of register and formality, such as the (superficial) politeness of the speakers in 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 women’s dependency on men 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 how in Passage A the author has made ironic use of pronouncements and decisions emanating from male authority;
- (and begin to analyse) how Forster manipulates variations in register and levels of formality in *A Room with a View*, for example the ease and apparent natural-ness of both the Emersons when they talk of how “men and women ... shall enter the Garden”;
- relevant issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood – for example, ideas of a woman’s “place” (the kitchen!) at a time when the First World War was creating true equalities in the work-place.

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

- the use of conventions of discourse related to genre such as, in Passage A, the one-sided ‘dialogue’ (“Have no home? Well, is that so?”) where the reader is left to imagine what the other speaker might have said;
- more subtle features of relative formality/informality used in the construction of a voice, for example the uncomfortable and brittle formality Forster gives to Lucy’s utterances to signal that she is wilfully failing to understand one or other of the Emersons (“I can scarcely discuss ... Pardon me for suggesting ... “);
- more complex issues pertaining to the social / historical / literary circumstances in which the texts might have been produced and understood – for example, the attitudes espoused by Mr Emerson in *A Room with a View*, and the varied reactions of others to his expression of those attitudes.

Section B Total	30
Paper Total	60

Band descriptors: both sections

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

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

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