

English Language & Literature

Advanced GCE A2 H473

Advanced Subsidiary GCE AS H073

Mark Scheme for the Units

June 2009

HX73/MS/R/09

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, GCSEs, OCR Nationals, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2009

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE English Language and Literature – H473

Advanced Subsidiary GCE English Language and Literature – H073

MARK SCHEMES FOR THE UNITS

Unit/Content	Page
F671 Speaking Voices [Closed Text]	1
Grade Thresholds	18

F671 Speaking Voices [Closed Text]

PAPER-SPECIFIC INSTRUCTIONS: F671 SPEAKING VOICES

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

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

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

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

Limited (Bands 1 - 2) answers are likely to

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

Competent (Bands 3 - 4) answers are likely to

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

Developed (Bands 5 – 6) answers are likely to

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

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

Awarding Marks

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

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

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

- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

Quality of Written Communication

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

Band 1

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

Band 2

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

Band 3

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

Band 4

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

Band 5

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

Band 6

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

QUESTION-SPECIFIC NOTES ON THE TASK FOLLOW

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW

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*.

N.B. 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.

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 (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 as well as in *Surfacing* (“Claude comes back with the beer and I say ‘Thank you’ and glance up at him and his face dissolves and re-forms”)
- the characterisation of Joe through the reporting clause (“Joe asks, in a neutral mumble ...”) and David through his exaggeratedly colloquial utterances (“I’m gonna get me ...”) compared with Jatinder’s characteristic repetition of “actually” and his exaggeration (“about a thousand doughnuts”)
- the use and effect of lexical sets/fields, such as the near-cliché “peddle worms in rusted tin cans to the fishermen down by the government dock” in Passage B

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

- the co-operative nature of utterances in Passage A, which sounds almost ‘rehearsed’ in the absence of interruptions/overlaps – perhaps they’ve told this story before?
- more complex features of spoken narrative occurring in a written text, for example the use of the ‘historic present’ tense at this point 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 [eg Passage B: “it was in a store, I was buying some new brushes and a spray can of fixative.” Passage A: “the people that actually informed us (.) the society actually (.) i think they came to our house”]
- specific features of register and syntax crucial to the construction of a voice, for example the loose punctuation in Passage B which conveys the narrator’s state of mind by omitting the precise logic of standard grammar (especially the false start and self-correction of “I can’t reconstruct our first meeting, now I can”)

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 share the speakers' evident enjoyment of the story
- 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 elliptical nature of the opening exchange ("Any news? ... Nothing different")
- 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 tendency to regard Margaret Atwood simplistically as a 'feminist' writer who is bound to depict men unfavourably

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 narrator's overt reference to her politeness strategy in addressing David ("I say, to David because it's his car")
- complexities of attitude in the 'voices' which pertain to matters of context and audience, for example the comfort with which Jatinder and Sarbjit shift personal pronouns when referring to each other in front of a third person:
- JATINDER: and you thought (.) she thought
- SARBJIT: i thought he said wet dreams
- JATINDER: she thought i said wet dreams
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the undermining of the concept of "cool" (in the sense of "as if I were feeling no emotion") by the narrator of *Surfacing* ("But I really wasn't.")

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*.

N.B. 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.

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
- narration, description and explanation 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 (eg 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, normally more common in speech than in writing but present to an extreme degree in Passage B and elsewhere in the novel (“And when the universe has finished exploding all the stars will slow down, like a ball that has been thrown into the air, and they will come to a halt and they will all begin to fall towards the centre of the universe again“)
- (and begin to analyse) specific features of lexis and/or idiolect, such as the lexical choices and simile “the universe’s baby picture ... it’s like peeling an onion” in Passage A

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

- ways in which a first-person voice offers or refrains from commentary in the two passages, for example the ‘closing-signal’ utterance in Passage A (“it’s all we can do”) and the expression of personal opinion (“I like this fact”) to leaven the recital of scientific information in Passage B
- variations in register typical of spoken language, appreciating for example, that the hyper-logical utterances typical (as here) of Christopher have different effects in different parts of the novel
- specific features of register and syntax crucial to the construction of a voice, for example the higher incidence of non-fluency features near the end of Passage A (“it gives us ... since we’re looking in ... back in time ... this fossil picture ...”) where the hesitations, interrupted constructions and self-repairs are typical of an expert trying to reconcile simplicity with accuracy

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 viewer/listener to Passage A will have a certain knowledge of the subject
- differences in genre – Passage A is semi-spontaneous talk, intended to elucidate information presented in verbal or visual form; Passage B is narrative fiction with strong didactic elements
- features of spontaneous speech that appear in fictionalised speech, for example utterances that rely on deixis or on the presence of a visual aid (“when you look in direction A ... “
- 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, how notions of ‘popular’ science such as those related to Big Bang theory are thought to make good television.

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 pronoun use: first person plural (“... our universe ... we’re looking ... we’ve learned ...”) in Passage A to suggest a scientific community and/or shared experience with the audience; easy shifts between first and second persons in Passage B (“I like this fact. It is something you can work out in your own mind ...”) to create familiarity with the reader
- greater subtleties of ‘voices’ which pertain to matters of genre, for example the shifts from more complex abstractions (“that a theory called inflation (.) the idea that the universe underwent an incredibly rapid expansion during its first moments”) into simpler, colloquial images (“the universe’s baby picture”) in Passage A
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the contrast between popular conceptions of the universe (“Some people think the Milky Way is a long line of stars ... “) and the continuing search by “scientists” for explanation in Passage B

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*.

N.B. 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

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 explore**

- 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 and selection of details (of both description and explanation) 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 idiolect in Passage A, for example the way Julian punctuates his utterance with hedges such as “you know” and “I mean”
- the rambling nature of Passage A contrasted with the balanced and highly-wrought exchanges in Passage B

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

- subtleties of characterisation achieved through the interplay of narrative and dialogue, voices and verbal transactions, in Passage B, eg the linguistic and paralinguistic features of the reporting clauses (“*says Sir Chris. coming after me and taking out his Pocket-Book ... / answered standing straight*”)
- the relevance of applying knowledge of adjacency pairs and/or politeness strategies and/or Grice’s Maxims in Passage B
- the nature of Julian’s utterance in Passage A in terms of vague language (“watching something disappear completely and you always think that it’s just a ... sort of ... that things are ... sort of ... perhaps a little bit less of them than there were before”)
- specific features of lexis, syntax and register crucial to the construction of voice and tone, eg the contrast between Dyer and Sir Chris in their uses of declarative and interrogative utterances – Dyer asserting the supernatural and Sir Chris the practical

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 follow and sympathise with Julian's train of thought
- differences in genre – Passage B is narrative fiction, Passage A is spontaneous (monologic) talk
- features of natural speech that appear in fictionalised speech, for example Dyer's and Sir Chris's use of "Do you see?"
- 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 mechanisation and de-population of rural Wales

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 Dyer's sharing of the joke with the reader when Sir Chris "sat upon the Stone in the inner Circle" and then "jumped up quickly like one bitten"
- complexities of attitude in the 'voices' which pertain to matters of genre, for example Julian's careful avoidance of any absolute language and his tendency to qualification and reformulation in Passage B - with the single telling exception of his one lapse into colloquialism or figurative language: "Wales is on its last legs"
- more complex issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood, noting for example the extended contrast between the 'old' superstitious attitudes and pronouncements of Nick Dyer and the 'new' rationalist attitudes of Sir Chris – with the best candidates showing an awareness that such a contrast is not limited to the period in which the novel is set

Section A Total 30

SECTION B: NOTES ON THE TASK

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

Read Passage A, which is concerned with behaving irresponsibly, and then complete the following task:

“They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness ... ”

Examine Fitzgerald’s presentation of irresponsible behaviour 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.

N.B. 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.

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 irresponsible behaviour is presented in the novel and the passage
- simple differences in genre, and thus mode/style/approach: narrative (and philosophical/thematic) in *The Great Gatsby*, documentary in Passage A
- some details of plot/narrative and character in *The Great Gatsby* which relate to irresponsible behaviour
- the sense that responsible/irresponsible behaviour is presented in figurative as well as literal ways in the novel, and serious/un-serious ways in Passage A, 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 responsible/irresponsible behaviour

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

- textual details which emphasise the level of irresponsibility in *The Great Gatsby*, such as Nick’s discovery that Jordan Baker is “incurably dishonest” and his reaction to that discovery: “It made no difference to me. Dishonesty in a woman is a thing you never blame deeply – I was casually sorry, and then I forgot.”
- (moral) irresponsibility as a way of life for some of the characters in *The Great Gatsby*
- (but not necessarily analyse) the language of witty exaggeration (“Bottles ... decked the tables ...capacious hip pockets ...”) in Passage A

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

- specific features of vocabulary, tone and imagery used in the presentation of irresponsible behaviour in the novel and the extract
- how in *The Great Gatsby* different characters express their lack of a sense of responsibility in different ways, culminating in the example in the question-wording
- less obvious instances of Nick Carraway’s tendencies to ironic observation and laconic, matter-of-fact narration, for example in his description of Tom hitting Myrtle: “Making a short deft movement, Tom Buchanan broke her nose with his open hand.”
- ways in which language choices depict irresponsible behaviour in Passage A, for example in the ambiguous connotations of “substantial” (“substantial married men amused themselves by tripping up waiters”)

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 take a light-hearted approach to a potentially serious problem
- (and begin to analyse) more complex differences in levels of register and formality, such as the (largely) cool and ironic detachment of Nick's narrative voice in *The Great Gatsby* and the consequent moral impact of his occasionally more explicit judgements
- general 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* about Prohibition or the Jazz Age .

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 use of specific-but-fictitious examples (“Mrs So-and-so”) to support general points about irresponsible behaviour
- less obvious features of relative formality/informality used in the construction of a voice, for example the suggestion of authority in the tone of Passage A created by syntactic inversions (“drove men and women ... came flasks of gin”)
- instances in *The Great Gatsby* where notions of care and responsibility are fore-grounded, for example the final conversation between Nick and Jordan about bad drivers
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example in *The Great Gatsby* the carelessness of the wealthy over issues which define the lives of the poor (“the rich get richer and the poor get – children”)

Q.5 Jean Rhys: *Wide Sargasso Sea*

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

"I feel very much a stranger here," I said. "I feel that this place is my enemy and on your side."

Examine Rhys's presentation of the experience of being a stranger 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.

N.B. 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.

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 stranger is presented in the novel and the passage
- simple differences in genre, and thus mode/style/approach: : narrative/thematic in *Wide Sargasso Sea*, personal/historical in Passage A
- some details of plot/narrative and character used in the presentation of characters' feelings of alienation in *Wide Sargasso Sea*
- the sense that alienation 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 descriptive of the feelings of being a stranger

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 alienation of the narrator(s) in *Wide Sargasso Sea*
- the tendency to the personal in Passage A, evident in the repetitions of the personal pronoun "my"

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

- specific features of vocabulary, tone and imagery used in the presentation of alienation in the novel and in Passage A
- specific examples of how the experience of being a stranger (or not being quite 'at home') is presented figuratively, for example in Passage A the reference to "the island next door"
- specific instances of how, in *Wide Sargasso Sea*, fragmentation of the narrative style reflects alienation

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/writer to audience/reader and to the experience of being a stranger in the different texts
- the much greater variety of voice in *Wide Sargasso Sea* compared with Passage A
- differences in levels of register and formality – though they may do little more than assert these in general terms
- 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**

- significant differences in purpose and intended audience, identifying for example the assumptions about shared knowledge of recent history and politics in Passage A
- (and begin to analyse) more complex variations in levels of register and formality, such as the slightly under-contextualised narrative voice of Antoinette with its shifts between past and present tenses
- relevant issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example, *Wide Sargasso Sea* was first published in 1966, at a time when inequalities resulting from race and gender were beginning to be more widely seen and accepted as causes of alienation

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 (almost!) use of a rhetorical triad “Britain was in the midst of its retreat from empire, India was gone, Africa was going”
- instances in *Wide Sargasso Sea* where notions of alienation are fore-grounded, for example the conversation which includes the question-prompt
- more complex issues pertaining to the social/historical/literary circumstances in which the texts have been produced and might be understood – for example the idea in *Wide Sargasso Sea* and elsewhere of Woman as “the Other”, and consequent ideas of alienation

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

Read Passage A, which is concerned with telling or not telling the truth, and then complete the following task:

The headings for chapters XVI to XIX of *A Room with a View* all begin with the words “Lying to ...”

Examine Forster’s presentation of the difficulties of telling the truth 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.

N.B. 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.

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 difficulties of telling the truth are 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 in Passage A
- some details of plot/narrative and character in *A Room with a View* which relate to the difficulties of telling the truth
- a sense that the difficulties of telling the truth are 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 and tone pertaining to truth and lies

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

- aspects of the authorial method which emphasise the difficulties of telling the truth in *A Room with a View*, both in the narrative voice and in dialogue
- 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 A

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

- specific features of vocabulary, tone and imagery used in presenting the difficulties of telling the truth in the novel and in Passage A
- subtleties of the conflict between telling and avoiding the truth in *A Room with a View*, appreciating that this conflict may be comic as well as serious, eg when Charlotte has to be prevented from realising the true situation with the taxi fare
- ways in which choices of lexis and syntax create meaning in Passage A, for example in the emphatic language and superlative forms of the adjective (“The *best* liars ... The *most cultured* ...”) and the sequence of increasingly assertive declarative sentences

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/writer to audience/reader and to the difficulties of telling the truth in the different texts
- issues of register and formality, such as the (self-)conscious oratorical 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 politeness 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 sense in Passage A that Mark Twain is aware of his obligation to be witty
- (and begin to analyse) variations in levels of register and formality, including the range of voices Forster employs to explore ideas of telling and/or concealing the truth
- relevant issues pertaining to the social/historical/literary circumstances in which the texts might have been produced and understood – for example, expectations relating to concealment of feelings and correct social behaviour 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 variety of grammatical/syntactical constructions, ending with a pithy (and slightly colloquial) epigram
- 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 might have been produced and understood – for example, the attitudes espoused by Mr Emerson in *A Room with a View*, and the various 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	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

16-20 marks	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

Grade Thresholds

Advanced GCE English Language and Literature (H073 H473)
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F671	Raw	60	43	37	32	27	22	0
	UMS	120	96	84	72	60	48	0
F672	Raw	40	33	28	23	19	15	0
	UMS	80	64	56	48	40	32	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

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H073	12.1	29.7	54.8	82.9	95.5	100.0	637

637 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2009

