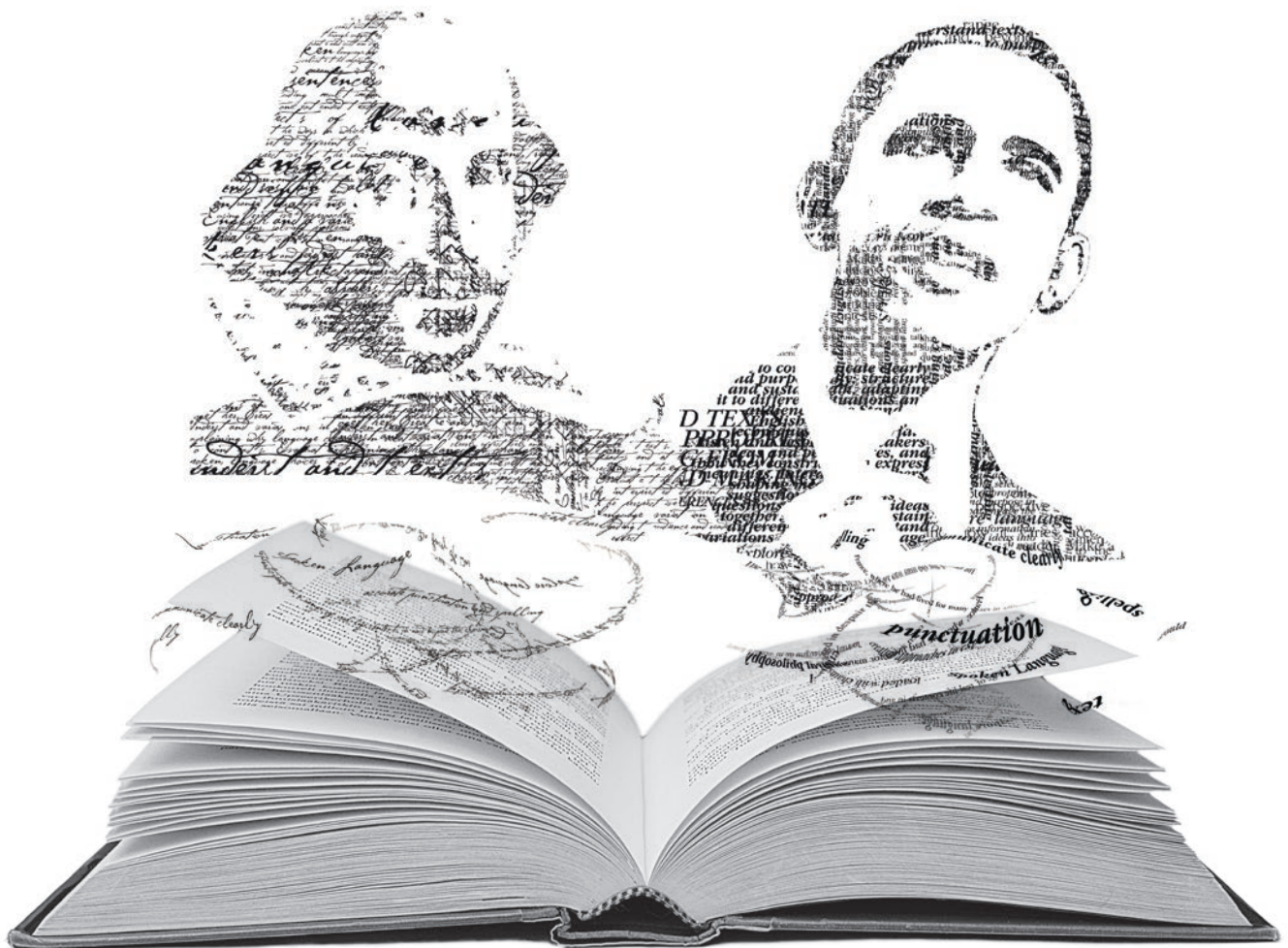


A LEVEL

ENGLISH LANGUAGE AND LITERATURE H073 H473

Exemplar Candidate Answers

Unit F671 *Speaking Voices*



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SECTION A

JEANETTE WINTERSON: ORANGES ARE NOT THE ONLY FRUIT QUESTION

1 Jeanette Winterson: *Oranges are Not the Only Fruit*

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 Winterson uses speaking voices in Passage B and elsewhere in *Oranges are Not the Only Fruit*.

[30]

Passage A

The following transcription is of part of a course at an American university on 'healthy relationships'. Dave, a psychologist and relationship counsellor, is talking to an audience of students.

Dave: now LOVE (.) probably (.) is what we're all kind of after (.) right (.) you know (1) but how do you know if it's love (1) is anybody like (.) freshly in love that that wants to share it

Lucille: maybe uh (.) ONE PERSON (.) yeah (.) where where you just wanna be together with just one person

5

Dave: okay (.) but (.) how do you KNOW it's love (.) if if we can ask you

//

Lucille: everything is PEACHY (1) you know you're in love and

//

Dave: okay (.) that's a good definition that's great that's

//

Rick: you're in love and you you can't get your hands off of each other

you know 10

Dave: but how ELSE do you know (1) is it is it just a physical feeling or

//

Lucille: it's a mental thing (.) like

//

Dave: (.) like HOW (1) HOW so (1) sometimes they say you should give yourself the

15

LONGING test (.) or (.) no i'm sorry (.) the the ABSENCE test (.) okay (.) and the absence test is is what you think about when that person is gone (.) is it (.) do you LONG for them (.) okay (.) and if you do (.) you probably got yourself love (.) okay (.) if you don't then you probably got yourself a friend

TRANSCRIPTION KEY	
(1) = pause in seconds	<u>underlined</u> = stressed sound/syllable
(.) = micro-pause	CAPITALS = raised volume
// = speech overlap	

Passage B

The following extract is from the chapter called 'Numbers' in **Oranges are Not the Only Fruit**, in which Jess's mother talks of her first experience of being 'in love'.

'It's time,' she went on, very solemn, 'that I told you about Pierre and how I nearly came to a bad end.' Then she poured us both a cup of tea and opened a packet of Royal Scot. I was enthralled.

'It's not something I'm proud of, and I'll only say it once.'

My mother had been headstrong, and had got a job teaching in Paris, which was a very daring thing to do at the time. She had lived off the Rue St Germain, eaten croissants and lived a clean life. She wasn't with the Lord then, but she had high standards. Then, one sunny day, without warning, she had been walking towards the river when she met Pierre, or rather Pierre had jumped from his bicycle, offered her his onions, and named her the most beautiful woman he had ever seen. 5
10

'Naturally, I was flattered.'

They exchanged addresses, and began to court one another. It was then that my mother experienced a feeling she had never known before: a fizzing and buzzing and a certain giddiness. Not only with Pierre, but anywhere, at any time.

'Well, I thought it must be love.' 15

But this puzzled her because Pierre wasn't very clever, and didn't have much to say, except to exclaim how beautiful she was. Perhaps he was handsome? But no, looking in the magazines, she realised he wasn't that either. But the feeling wouldn't go away. Then, on a quiet night, after a quiet supper, Pierre had seized her and begged her to stay with him that night. The fizzing began, and as he clutched her to him, she felt sure she would never love another, and yes she would stay and after that, they would marry. 20

'Lord forgive me, but I did it.'

My mother stopped, overcome with emotion. I begged her to finish the story, proffering the Royal Scots.

'The worst is still to come.' 25

I speculated on the worst, while she chewed her biscuit. Perhaps I wasn't a child of God at all, but the daughter of a Frenchman.

A couple of days afterward, my mother had gone to see the doctor in a fit of guilty anxiety. She lay on the couch while the doctor prodded her stomach and chest, asking if she ever felt giddy, or fizzy in the belly. My mother coyly explained that she was in love, and that she often felt strange, but that wasn't the reason for her visit. 30

'You may well be in love,' said the doctor, 'but you also have a stomach ulcer.'

Imagine my mother's horror. She had given away her all for an ailment. She took the tablets, followed the diet, and refused Pierre's entreaties to visit her. Needless to say, the next time they met, and again by chance, she felt nothing, nothing at all, and shortly fled the country to avoid him. 35

JEANETTE WINTERSON: ORANGES ARE NOT THE ONLY FRUIT

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
1	<p>Some candidates may be inclined to treat the context of Passage A – a course at an American university on ‘healthy relationships’ – with some scepticism. Most, though, are likely to take Dave, a psychologist and relationship counsellor, at face value as he talks to an audience of students.</p> <p>The impetus for Jeanette’s mother to talk of her first experience of being ‘in love’ in Passage B may be concern at Jeanette’s friendship with Melanie.</p> <p>The emotional context is similar for both passages: how can you know when you’re in love? Dave’s utterance has features of spontaneity and preparedness: he is interacting with the responses he gets from his audience, but he also has the agenda of the course he is running – his ‘script’. Jeanette’s mother also has an agenda, the story of her affair with Pierre, which emerges partly through reported speech – and this mixture of direct with reported speech is the source of much of the humour.</p>	30	CONTENT	LEVELS OF RESPONSE
			<p>AO2 (20) Basic answers are likely to make assertions about who holds the power/status in the conversations, and to identify simple features of interaction to support their comments, for example that Dave asks the questions in Passage A or that the narrator’s responses in passage B are almost all to the reader rather than to her mother.</p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the dys-fluency features in the speakers’ utterances in Passage A, noting that while Dave might be deliberately cultivating a casual/informal atmosphere by using hedges and qualifications (<i>probably</i> <i>(.) is what we’re all kind of after</i> <i>(.) right</i> <i>(.) you know</i> <i>(1) but how do you know if it’s love</i> <i>(1) is anybody like</i>) his students are more likely to be expressing uncertainty and thinking-aloud in their hesitations, unintentional repetitions and colloquial lexis (<i>PEACHY</i>) the characterisation of Jeanette’s mother in Passage B and elsewhere in the novel through features of her utterance and through (ironic, undercutting) description: <i>‘It’s time,’ she went on, very solemn, ‘that I told you about Pierre and how I nearly came to a bad end.’ Then she poured us both a cup of tea and opened a packet of Royal Scot.</i> ways in which the narrator of <i>Oranges are Not the Only Fruit</i> separates herself from her mother’s point of view and undercuts her mother’s earnest seriousness of purpose and tone through shifting into a melodramatic register: <i>Imagine my mother’s horror. She had given away her all for an ailment.</i> 	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

JEANETTE WINTERSON: ORANGES ARE NOT THE ONLY FRUIT

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
	<p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <ul style="list-style-type: none"> asymmetric conversation; initiation-and-response adjacency pairs; turn-taking; status/role/dominance; agenda-setting and topic management; length and type of utterance; non-fluency features; narrative stance and point-of-view; direct and reported speech; variations in register; comedy and incongruity. 		CONTENT	LEVELS OF RESPONSE
			<p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. More developed answers are likely to appreciate more complex contextual factors, analysing for example the types of utterance in Passage A and appreciating that Dave's role obliges him to ask further questions (but how ELSE do you know) in order to push his students towards more developed understanding. Candidates who are able to analyse Dave's final utterance and appreciate how he corrects his mistake in terminology (the LONGING test (.) or (.) no I'm sorry (.) the the ABSENCE test (.) okay) and then moves into a neatly antithetical close (...if you do...if you don't...) are likely to gain high marks.</p>	

JEANETTE WINTERSON: ORANGES ARE NOT THE ONLY FRUIT CANDIDATE ANSWER AND COMMENTARY

In Passage A Dave the psychologist is attempting to invite the pupils into the conversation. His prosodic emphasis on the words "LOVE" show that this is the main topic of conversation. Similarly Jeanette's mother at the beginning of the extract begins by openly describing the topic of conversation. "It's time," she went on, very solemn, "that I told you about Pierre." It is obvious to the reader because of the difficult pause before explaining the topic that it is an uneasy taboo subject for conversation. Jeanette's mother has never spoken to Jeanette of the topic of love as it is not a 'holy' subject.

- effective introduction
- immediate focus on Passage A
- good selection of apt detail (*prosodic emphasis on LOVE*) and brief explanation of its effect
- immediate comparison with Passage B in terms of topic-setting
- apt brief quotation, and an explanation of the effect on the reader of a feature of spoken language (the pause)
- careful, accurate expression (*uneasy taboo subject ... not a 'holy' subject*) and a link to the whole novel: *Jeanette's mother has never spoken to Jeanette of the topic of love...*

The stressed syllables in Passage A are evidence of the conversation being one that is relatable by all. Dave stresses "all" and "share" as an invitation to his pupils to reply and feel comfortable. "all" is a polite address to the students that the asymmetrical power of the situation has been undone. Evidence of this in the extract from "Oranges" is when Jeanette's mother "poured us both a cup of tea". She is attempting to add not only a comfort to the following conversation but is avoiding it slightly by extending the time before actually conversing.

- continued but relevant reference to feature of spoken language (stressed syllables) and a more developed explanation of their effect
- relevant reference to *asymmetrical power*: this concept could have been explained in more detail, but the reference to Jeanette's mother links the two passages and makes it clear that the candidate understands very well how Dave and Mother notionally hold higher status in these interactions
- very good explanation of how Winterson uses the paralinguistic feature of *poured us both a cup of tea* to convey meaning

The register in Passage A is informal as Dave is pursuing a mainly receiving role in the situation. This is in contrast to the beginning of the "Oranges" extract where the mother's formal register and lexis allows Jeanette to realise the conversation isn't colloquial but one of seriousness. The emotion of Lucille in Passage A is evident when she begins "maybe uh" then pauses and exclaims "ONE PERSON". The tone and stress shows she is interested in the conversation.

- a less successful paragraph
- the connection between *informal register* and *receiving role* is not made clear
- no example is given of *the mother's formal register and lexis*
- there's some confusion/conflation between register/lexis (*colloquial*) and tone/purpose (*seriousness*): these are likely to be connected and inter-dependent, but the idea isn't exemplified or explored
- a rather weak explanation (*shows she is interested in the conversation*) of what might have been a productive example of a feature of spoken language, Lucille's false start/hesitation: *maybe uh (.) ONE PERSON (.) yeah*

Jeanette's mother saying "It's not something I'm proud of" again re-iterates her emotion on the situation. Jeanette unlike the students in Passage A must take a receiving role in the conversation. Jeanette's speaking voice is evident however as she uses reported speech to portray the conversation. The use of reported speech allows for the narrator's (Jeanette's) opinion on the conversation. The spontaneous speech in Passage A is direct speech, this is because it is taken from a real conversation whereas Jeanette's conversation is a reported memory.

- there's a potentially-valid underlying contrast here between *direct* and *reported* speech, but it gets mixed up with what seems to be an attempt to contrast *real* and *fictional* speech
- there's also a useful point to be developed about how Jeanette *must take a receiving role in the conversation*, and this could have been linked to almost any other instance in the novel of Jeanette's *speaking voice* being given limited space, while her *narrative voice* provides an ironic commentary

Dave's use of tag questions - okay (.) but (.) how do you KNOW it's love (.) if if we can ask you - means he is facilitating a response from Lucille. This is a politeness strategy as he is attempting to continue the conversation. Lucille recognises this as she overlaps his question with everything is (.) well (.) everything is PEACHY ... The turn-taking is non-existent due to Lucille feeling she is on an equal level to Dave. This is contrast to the extract from Oranges where Jeanette realises she cannot interrupt her mother and express her opinion. Her

opinion is expressed through humour in the reported speech: Pierre had jumped from his bicycle, offered her his onions, and named her the most beautiful woman he had ever seen. It is an exaggeration by her mother and a simplified version of events that Jeanette is almost mocking.

- this paragraph ends with the point which the previous paragraph had been heading towards, and gets close to explaining how the humour of the narrative works both here and elsewhere
- the start of the paragraph contains some confused knowledge about spoken language: there's no *tag question* in the quoted line, but *if we can ask you* is a politeness strategy, and Lucille does indeed recognise this, probably *feeling she is on an equal level to Dave*
- the contrast with *Oranges* – the idea that Jeanette *cannot interrupt her mother and express her opinion* – is a valid one

Repetition in Passage A is evidence of spontaneous speech as Lucille repeats everything is... It shows she is attempting to explain herself and is holding her ground in the conversation. Her opinion is clear, similar to Jeanette's mother's in *Oranges*. 'Naturally, I was flattered' is typical of Jeanette's mother's input in the passage, short direct speech is enough to remind us the mother still has centre stage in the conversation.

- a basic answer would simply identify the repetition, but the candidate tries to account for it in terms of the dynamics of interaction: Lucille is *attempting to explain herself and is holding her ground (=holding the floor)*
- the comment about short direct speech is correct as far as it goes, but could usefully be linked to other examples, either in the passage or elsewhere in the novel or both

Non-standard grammar is used in Passage A by Dave: *you probably got yourself love* is understandable in the context but isn't without. This is also a dietic expression as well as a phatic expression since it is only found in speech. No non-standard grammar is found in the *Oranges* extract but is seen in other sections of the novel.

- signs that candidate is getting near the end of a 'check-list' of features and is trying to find something worth saying about *non-standard grammar*: the example is valid, but the explanation is weak – the *non-standard grammar* features here are the ellipsis of the auxiliary verb *have* and the (American-English) use of the reflexive pronoun *yourself*
- *dietic* [sic] and *phatic* are not really understood

An example of how Winterson uses speaking voices elsewhere in *Oranges* would be where Pastor Finch exclaims at Jeanette at the dinner table *How blessed ... but how cursed ... SEVENFOLD*. This is an example of phatic expressions as the emphasis is on the proclaimed warning about demons returning to Jeanette which later becomes true as her sexuality becomes irreversible.

- a final paragraph which tries to respond to the third bullet-prompt from the question
- *phatic* has perhaps become confused with *prosodic* – the examiner is having to do the work for the candidate here

Overall, there's at least a competent critical understanding in this answer (band 4), and some points are well-developed and clarified, which pushes this response into band 5. Other points are left less than clear, or half-explained, or suffer from some confusion of concepts/terminology.

KAZUO ISHIGURO: THE REMAINS OF THE DAY

QUESTION

2 Kazuo Ishiguro: *The Remains of the Day*

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 Ishiguro uses speaking voices in Passage B and elsewhere in *The Remains of the Day*.

[30]

Passage A

The following passage is a transcription of part of a conversation in which two women discuss the difficulties parents have in getting time off from looking after a new baby.

Valerie: twenty first century living means

//

Wendy: no more popping around the corner to talk to your mum (.)
twenty first century living

//

Valerie: i think it is (.) really (.) i think (.) i think that families are much
more (.) divergent (.) than they used to be

5

Wendy: and we have a rising divorce rate

Valerie: of course (1) we have people moving around the country and there isn't the same
sort of family network

//

Wendy: that maybe the past generation had

Valerie: yes (1) that family network is (.) is the one thing that's really important in giving
support and preventing those feelings of

10

Wendy: isolation

Valerie: yes

Wendy: my husband and I often say (.) we've (.) obviously we've (.) both moved to London
now (.) my parents are out in Staffordshire (.) his mum is out in Essex (.) my sister
is out in Surrey (.) we often say there is no one for us who is just around the corner

15

Valerie: exactly

Wendy: and who you can (.) sort of (.) say to (1) I just need half an evening off (1) can you
have the kids or or something

Valerie: there's no one like that

20

Wendy: and so it becomes (.) I have to get babysitters

Valerie: that's expensive

Wendy: expensive (.) and it all becomes like a military operation to get yourself five minutes peace

TRANSCRIPTION KEY

(1) = pause in seconds

underlined = stressed sound/syllables

(.) = micro-pause

// = speech overlap

Passage B

*In the following extract from **The Remains of the Day** (Day Four – Afternoon), Mr Stevens has reached the Rose Garden Hotel, Little Compton, Cornwall. While he waits for Mrs Benn (Miss Kenton), he remembers an occasion twenty years earlier, when she had asked for an evening off.*

It was not long after this, I recall, that I went down to Miss Kenton's parlour. She was sitting at her table, though there was nothing before her and her hands were empty; indeed, something in her demeanour suggested she had been sitting there like that for some time prior to my knocking.

"Mr Cardinal is here, Miss Kenton," I said. "He'll be requiring his usual room tonight."

5

"Very good, Mr Stevens. I shall see to it before I leave."

"Ah. You are going out this evening. Miss Kenton?"

"I am indeed, Mr Stevens."

Perhaps I looked a little surprised, for she went on: "You will recall, Mr Stevens, we discussed this a fortnight ago."

10

"Yes, of course, Miss Kenton. I beg your pardon, it had just slipped my mind for the moment."

"Is something the matter, Mr Stevens?"

"Not at all, Miss Kenton. Some visitors are expected this evening, but there is no reason why your presence will be required."

15

"We did agree to my taking this evening off a fortnight ago, Mr Stevens."

"Of course, Miss Kenton. I do beg your pardon."

I turned to leave, but then I was halted at the door by Miss Kenton saying:

"Mr Stevens, I have something to tell you."

"Yes, Miss Kenton?"

20

"It concerns my acquaintance. Who I am going to meet tonight."

"Yes, Miss Kenton."

"He has asked me to marry him. I thought you had a right to know that."

"Indeed, Miss Kenton. That is very interesting."

"I am still giving the matter thought."

25

"Indeed."

She glanced down a second at her hands, but then almost immediately her gaze returned to me. "My acquaintance is to start a job in the West Country as of next month."

"Indeed."

"As I say, Mr Stevens, I am still giving the matter some thought. However, I thought you should be informed of the situation."

30

"I'm very grateful, Miss Kenton. I do hope you have a pleasant evening. Now if you will excuse me."

KAZUO ISHIGURO: THE REMAINS OF THE DAY

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
2	<p>The speakers in Passage A begin and end in generalising, but some more personal ideas emerge in the middle of the interaction.</p> <p><i>Mr Stevens is on Day Four – Afternoon of his adventure, and has reached the Rose Garden Hotel, Little Compton, Cornwall.</i> While he waits for Mrs Benn (Miss Kenton), he remembers an occasion from twenty years earlier.</p> <p>The basic link between the passages is the difficulty of getting an evening off. For Valerie and Wendy, this is a matter on which they show substantial agreement and empathy with each other. Mr Stevens entirely fails to suggest sincerity or empathy in his responses to Miss Kenton, though he does maintain superficial politeness.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting; adjacency pairs; turn-taking; fluency and non-fluency features; politeness strategies; interruptions and overlaps; length and types of utterance; conversational implicature; register and levels of formality.</p>	30	CONTENT	LEVELS OF RESPONSE
			<p>AO2 (20) Basic answers are likely to comment on the formality of the exchanges in Passage B between Mr Stevens and Miss Kenton, and to make assertions about how this is replicated elsewhere in the novel. They may identify the co-operative nature of interaction in Passage A, perhaps noticing how Valerie in particular reinforces Wendy's utterances: <i>of course ... yes ... yes ... exactly ...</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the apparently-perfectly-fulfilled adjacency pairs typical of interaction between Mr Stevens and Miss Kenton, undermined by the former's refusal to respond honestly – as Miss Kenton says later "Why, Mr. Stevens, why, why, why do you always have to <i>pretend</i>?" the formality of register, syntax and lexis in Passage B and elsewhere in the novel – candidates might legitimately suggest less formal alternatives to <i>no reason why your presence will be required ... it concerns my acquaintance ... a right to know ... informed of the situation ...</i> specific linguistic and discursal details of the co-operative overlaps and latches between Valerie and Wendy, such as the way Valerie's utterance <i>there's no one like that</i> summarises Wendy's last two utterances 	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

KAZUO ISHIGURO: THE REMAINS OF THE DAY

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
			<p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. Candidates may see the exchanges between Wendy and Valerie as more fluent than the average conversation, and may attribute this to Valerie’s (supposed) social class or her educational background. Answers which speculate in such ways about the speakers’ social class or level of education are unlikely to gain high marks; but discussion which identifies low-frequency lexical items (<i>divergent ... family network ... military operation ...</i>) and makes reasonable inferences from them can legitimately be rewarded.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the control Stevens exerts by setting the topic and giving a very clear closing signal, and the fact (as it was at the time) that marriage is incompatible with Miss Kenton’s current position – the implicature is that she is giving Mr Stevens an ultimatum.</p>	

KAZUO ISHIGURO: THE REMAINS OF THE DAY

CANDIDATE ANSWER

Passage B is an extract from Kazuo Ishiguro's novel: *The Remains of the Day*. The speaking voices in the extract are Mr Stevens and Miss Kenton; Ishiguro uses standard grammar in this in direct text.

One feature used in the text is the key idea of status and profession, "He'll be requiring his usual room tonight" this shows Stevens is still using his professional mannerisms around Miss Kenton by using words like 'requiring'. This is similar to a previous event in the novel where Miss Kenton brings Stevens flowers to which he rejects them due to the idea being too personal and asks her "I heard you call William" to become more formal. Also passage uses a topic loop, the conversation develops into Stevens' welfare then Miss Kenton brings it back to "we did agree to my taking this evening off". Towards the end of the extract Miss Kenton breaks the formal, professional language and becomes colloquial and personal, "he has asked me to marry him", again similar to the incident with 'William' previously in the novel. Stevens uses fatic language to respond 'indeed' implicating his lack of interest in the subject, much the same as when Lord Darlington asks how Mr Stevens Senior is and responds to the answer with "jolly good to hear, jolly good".

Both passages relate with similar lexis, passage A speaks about getting time off to look after a baby, where passage B is about Miss Kenton having time off to work to out for the evening. Passage A states "I just need half an evening off" and passage B says "we did agree to my taking this evening off a fortnight ago" both imply the need of having the evening off for personal reasons. Both texts use their distinctive voices to show a power struggle: the speakers in passage A are speaking on an equal level however Valerie is putting emphasis certain words and syllables which imply upward convergence. She is acting a higher status by emphasising words to try and gain sympathy for having time off. In passage B Mr Stevens remains using formal language while Miss Kenton is talking of an informal topic, to remain in control of the situation and re-establishing his dominance.

Passage A is a transcript of two women discussing time off due to babies; the text shows repetition "I think(.) I think that" which shows Valerie isn't sure completely what to say and repetition acts as a time filler. The use of speech overlap between the two speakers shows their relationship is quite strong since they can cut each other off

and that they feel strongly for the topic. Towards the end of the transcript there is a topic shift which moves onto "I have to get babysitters... that's expensive".

Also the language used in Passage A is colloquial "have the kids or or something" which implies the conversation is out of work place and the language is verging on slang meaning they are comfortable with each other.

In conclusion, both texts are formed around a text of time off work and partake in fatigued language such as

Valerie in Passage A saying 'exactly'. However, the formatives differ between the two passages as do their

situations but they do share a majority of linguistic features such as topic shift and dominance/power.

KAZUO ISHIGURO: THE REMAINS OF THE DAY

COMMENTARY

Question context/content/style

Candidates are invited to *compare* the *construction* and *effects* of the *speaking voices* in two passages printed on the QP, the first a transcription of more-or-less spontaneous speech, the second an extract from their chosen novel.

They are prompted to consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in the two passages
- ways in which Ishiguro uses speaking voices in Passage B and elsewhere in *The Remains of the Day*

Reason for selection

This answer shows touches of competence in the ability to identify relevant features, but is uneven in textual understanding and fails to develop points. The method seems to be the following of a check-list approach: the candidate seems to have a prepared agenda of features which she/he has been taught to expect – topic shifts, topic loops, formal/informal register, lexis, colloquial and/or phatic language – and these seem at best only partly understood.

Marks awarded and rationale

This is a **borderline Band 3/4** answer, showing at times a *competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings*, but not capitalising on the textual details identified. For example, the candidate notes Mr Stevens's *professional* mannerisms in Passage B and links his use of words like “requiring” to the episode in which Miss Kenton brings flowers into the butler’s pantry. The rest of the paragraph lacks accuracy and development, however.

RODDY DOYLE: PADDY CLARKE HA HA HA

QUESTION

3 Roddy Doyle: *Paddy Clarke Ha Ha Ha*

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 Doyle uses speaking voices in Passage B and elsewhere in *Paddy Clarke Ha Ha Ha*.

[30]

Passage A

The following passage is a transcription of part of a court case involving drug-smuggling in the USA. A government special agent is being cross-examined by a lawyer about fingerprint evidence.

Lawyer: now (1) you started talking about (.) you talked at one point about fingerprints (1) and you stated it's hard to get fingerprints off of a gas tank

Agent: yes (.) if the

//

Lawyer: that's because of the gas

Agent: yes (.) if the packages are (.) uh (.) concealed with gas (.) the gas being a solvent 5
(.) it would be difficult to get fingerprints

//

Lawyer: because the gas is wet and also

//

Agent: it's a solvent (1) it
takes away oil (1) that's what fingerprints are (.) is (.) oil

Lawyer: would it have been fruitless to try to take fingerprints 10

//

Agent: would it have been

//

Lawyer: [speaking slowly] would it
have been a waste of time (.) to try to take fingerprints

Agent: i don't know whether those was (.) in this case

//

Lawyer: you can take fingerprints off plastic (.) right 15

Agent: yes but (.) the type of plastic (.) it's a cellophane and (.) and it's all wrinkled (1) i'm no fingerprint expert (.) however (.) it is difficult (.) we have done some submissions
Lawyer: // you can take fingerprints off of
Judge: // let him finish 20

Agent: off of the wrapping (.) that's so wrinkled that you (.) you don't get a whole print
Lawyer: some cellophane you can take fingerprints off
Agent: i don't know (.) i've never met a person (.) i don't know of anybody that's ever done that (.) taken fingerprints off cellophane

TRANSCRIPTION KEY	
(1) = pause in seconds	<u>underlined</u> = stressed sound/syllable
(.) = micro-pause	<i>italics</i> = paralinguistic feature
// = speech overlap	

Passage B

In the following extract from the beginning of **Paddy Clarke Ha Ha Ha**, the narrator and his father are investigating fingerprints.

I was looking at crumbs. My da put his hand on the magnifying glass and I let him take it. He looked at the hairs on his hand.

– Who gave you this? he said.

– You.

– Oh that's right; I did. He handed it back. 5

– Good man

He pressed his thumb down hard on the kitchen table.

– See if you can see the print, he said.

I wasn't sure.

– The fingerprint, he said. – The thumb. 10

I shifted my chair over closer to him and held the glass over where his thumb had been. We both looked through the glass. All I could see was the yellow and red dots of the table-top, bigger.

– See anything? he said.

– No.

15

– Come on, he said.

I followed him into the living room.

– Where are you two going when your dinner's just ready? said my ma.

– Back in a sec, said my da.

He put his hand on my shoulder. We went to the window.

20

– Get up there till we see.

He dragged the armchair over for me to stand on.

– Now.

He hauled up the venetian blinds. He spoke to them.

– Out of the way and let the duck see the rabbit.

25

He locked the cord and held it for a while to make sure that both sides of the blinds stayed up.

He pressed his thumb on the glass.

– Now, look.

The smudge became lines, curved tracks.

30

RODDY DOYLE: PADDY CLARKE HA HA HA

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
3	<p>The obvious common factor is fingerprints, and there ends any resemblance between the two passages. Candidates should be aware of the generally adversarial context of the courtroom, and should easily be able to contrast this with the generally co-operative nature of Paddy's conversation with his Da.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: role / status / dominance; agenda-setting and topic management; adjacency pairs and turn-taking; conversational (a)symmetry; overlaps / interruptions; politeness strategies and Face needs; dys-fluency features: false starts, repairs, hesitations, fillers, clarifications; length and types of utterance; conversational implicature; narrative viewpoint; proleptic irony.</p>	30	<p>AO2 (20) Basic answers are likely to make assertions about the structure and dynamics of interaction. Length and types of sentences or utterances may be identified, and there may be comment on simple features of lexis and/or register. There may also be some tendency to identify 'incorrect' punctuation or to argue that there is 'no grammar' in either or both passage(s).</p> <p>Candidates are likely to comment on the highly-structured question-and-answer / adjacency pair form of both passages, and may begin to account for this in terms of dominant speakers pursuing an agenda. They may refer to aspects of interaction between Paddy and his Da in Passage B and link these to instances from elsewhere in the novel. Generalised assertions about Da's character and his 'voice', or about Paddy's (notional) 'development' through the course of the novel, are unlikely to gain high marks.</p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the purposeful nature of the Lawyer's utterances in Passage A, especially the first two utterances which summarise/paraphrase the witness's previous statements and draw inferences from them: you stated it's hard to get fingerprints off of a gas tank ... that's because of the gas ... because the gas is wet and also ... absence of politeness features and lack of concern for Face needs in the Lawyer's questions and interruptions, for example the hint of lawyer-ly sarcasm in the re-formulation of would it have been fruitless to try to take fingerprints to [speaking slowly] would it have been a waste of time (.) to try to take fingerprints 	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

RODDY DOYLE: PADDY CLARKE HA HA HA

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
			<ul style="list-style-type: none"> • Paddy's Da's unconvincing attempt to appear as the caring father – Who gave you this? he said. / - You. / - Oh, that's right; I did. He handed it back. / - Good man – which candidates may link to the later George-Best's-autograph episode • the way Paddy narrates fine detail – He locked the cord and held it for a while to make sure that both sides of the blinds stayed up – which not only shows his observational skill but also suggests his admiration for his Da <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. They are likely to notice that the Agent is frequently interrupted / talked over in Passage A, and may attribute this to the Lawyer's having higher power/status in this situation. More developed answers are likely to evaluate more complex contextual factors, for example the features of lexis, register and syntax in Passage A which suggest uncertainty on the part of the Agent, or at least a concern not to make any categorical statement which might be challenged. They may also pick up the boys-together / father-and-son partnership in Passage B and elsewhere in the novel which allies Paddy and Da against Ma's more prudential attitude – Where are you two going when your dinner's just ready?</p>	

RODDY DOYLE: PADDY CLARKE HA HA HA**CANDIDATE ANSWER**

In the transcript we see a face to face, transaction interactional court hearing regarding evidence in drug-smuggling. In Paddy Clarke we see an interactional and transactional interaction taking place between the character Paddy Clarke and his father. In the transcript we see a court case taking place so we can assume that it is taking place in the formal place of a courtroom where as in the more casual interaction we see in the extract, it is taking place at home.

In the transcript we see an interaction taking place in the form of questioning. The lawyer begins the adjacency pair with a connotative utterance, "you stated its hard to get fingerprints". Rather than a directive utterance in a form of a question the lawyers utterance evokes the response of the agent and also by my reading shows that the lawyer has already heard the agents statement and he is questioning him on it for evidence. We can see in these utterances between the lawyer and agent that it is a formal setting and possibly the lawyer has a higher authority to the agent being questioned. We see this because the agent interrupts "// that's because of the gas" repeatedly. Where he interrupts it forces the agent to re-instate what we can assume he has already said is a statement and what the lawyer has already hear. The tone of the lawyer is rather aggressive in a situation where he is investigating a serious matter.

In contrast, in the extract we see a much more informal interaction. Here we see Paddy's father teaching him about fingerprints in a transactional manner. In a similar way to how there's a power relationship in the court case between lawyer and agent; we can slightly see a power relationship between parent and child where Paddy's father is inferring information to him. Paddy is shown as a child in the relationship but where in his thoughts it says "I let him take it" shows how Paddy Doyle has presented the characters. Throughout the novel Paddy has been presented as having authority over his friends and younger brother, in his childlike mind in this extract it appears as though he believes he has authority over his father.

Although Doyle presents the voice of Paddy as a child, in this extract we see how Paddy has matured, through Doyle's language technigues in Paddy's stream of consciousness. In the opening of the extract Paddy's thoughts

are "I was looking at the crumbs. My da put his hand on the magnifying glass and I let him take it. This is a combination of simple and compound sentences. The effect this has is it shows how Paddy has matured where previously Paddy's stream of consciousness was frequent short - simple sentences. Another way that Paddy's maturity is shown in the extract is in the orderly discourse structure. There is cohesion in the extract. Doyle uses pronouns and prepositions that show a better use of anaphoric reference in Paddy's thoughts. "I shifted my chair closer to him and held the glass over where his thumb had been".

In the transcript we see an American court case, and use of standard English, also however Doyle uses language to present Paddy as Irish. Paddy uses Irish colloquialisms in the dialect used when referring to his parents "Ma' and 'Da'. This presenting Paddy as an Irish boy. The language we see in the extract although prepared by Doyle to authenticate the voice of Paddy is very simple. In Paddy's father's expressions "out of the way let the duck see the rabbit" this is almost a deific expression as a reader we can't see where he is moving but reading this pragmatically we know he is referring to moving the blinds in order to see the window.

Similar to Paddy Clarke being a work of prepared speech, the language and paralinguistic features we see in the utterances of the lawyer show that he too is using prepared speech in the form of a structured interview. We see this where the agents response are unprepared where he hedges "uh" in response to the lawyer as he thinks of his response. The lawyer on the other hand has already planned what he wants to ask, his speech is more conflicted "some cellophane you can take finger prints off" the emphasis on can implies his knowledge and that research has been carried out.

Similarly in both fields there are semantic fields regarding finger tips. In the transcript we see lexis specific to the case they are reviewing and to the fingertips that they are attempting to find "fingerprints" "gas", "oil", "solvent" and in the extract "magnifying glass", "finger tips" "smudged lines" "curved tracks".

The construction of voice in the transcript effectively proposed a structural interview in a court case. Doyle's use of language technique effectively portrays the character of a young boy and present him growing up through his stream of consciousness.

RODDY DOYLE: PADDY CLARKE HA HA HA

COMMENTARY

Question context/content/style

Candidates are invited to *compare the construction and effects of the speaking voices* in two passages printed on the QP, the first a transcription of more-or-less spontaneous speech, the second an extract from their chosen novel.

They are prompted to consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in the two passages
- ways in which Doyle uses speaking voices in Passage B and elsewhere in *Paddy Clarke Ha Ha Ha*

Reason for selection

The first two bullet-prompts in the question are sensibly addressed with a level of *clear critical understanding*, and the overall instruction to *compare the construction and effects of the speaking voices* is kept in mind, though some of the perceived “*similarities*” are rather contrived, such as the idea that Paddy believes he has authority over his Father – *and I let him take it* – and that this is similar to the Lawyer’s authority over the Agent.

The answer is well organised: even when a point appears to have been left as an un-supported assertion, the candidate comes back to explain in more developed terms. For example, the assertion that the lawyer’s speech is “*prepared*” and “*in the form of a structured interview*” is explained eight lines later.

Marks awarded and rationale

The AO1 dimension is strong, with *well structured application of relevant concepts and approaches from integrated linguistic and literary study and critical terminology, appropriate to the subject matter, used accurately* in a response which sprinkles concepts liberally throughout the first page. There are very few actual errors: the interactions in both passages are described accurately in broad terms, and a few specific details are selected for closer (AO2) analysis. AO3 is also at least *competent in use of integrated approaches to explore relationships between texts*.

This is thus a **borderline Band 4/5** answer, with touches of *development* which take it above *competent*.

SECTION B

EVELYN WAUGH: A HANDFUL OF DUST

QUESTION

4 Evelyn Waugh: *A Handful of Dust*

On the morning after Polly Cockpurse’s party in Chapter 2 of *A Handful of Dust*, Marjorie and Brenda are discussing John Beaver.

“But really, Brenda, he’s such a dreary young man.”
“I know it all. He’s second rate and a snob and, I should think, as cold as a fish, but I happen to have a fancy for him, that’s all ... besides I’m not sure he’s altogether awful ... he’s got that odious mother whom he adores ... and he’s always been very poor. I don’t think he’s had a fair deal. I heard all about it last night. He got engaged once but they couldn’t get married because of money and since then he’s never had a proper affair with anyone decent ... he’s got to be taught a whole lot of things. That’s part of his attraction.”

Read both Passages A and B, which are also concerned with emotions affecting judgement, then complete the following task.

Examine ways in which Waugh presents judgement being affected by emotions in *A Handful of Dust*.

In your answer you should consider:

- consider ways in which Waugh’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 B for points of comparison and contrast.

[30]

Passage A is the lyric of a song from 1932, two years before *A Handful of Dust* was published. The song is about an unnamed film star.

Mad about the boy

Mad about the boy
 I know it’s stupid to be mad about the boy
 I’m so ashamed of it but must admit the sleepless nights I’ve had
 About the boy 5

On the silver screen
 He melts my foolish heart in every single scene
 Although I’m quite aware that here and there are traces of the cad
 About the boy 10

Lord knows I'm not a fool girl
I really shouldn't care
Lord knows I'm not a school girl
In the flurry of her first affair

15

Will it every cloy
This odd diversity of misery and joy
I'm feeling quite insane and young again
And all because I'm mad about the boy

So if I could employ
A little magic that will finally destroy
This dream that pains me and enchains me
But I can't because I'm mad ...
I'm mad about the boy

20

Passage B is part of the speech made by King Edward VIII in 1936 when he announced that he had decided to give up the throne, because as King he could not marry a woman who had been divorced.

You all know the reasons which have impelled me to renounce the throne. But I want you to understand that in making up my mind I did not forget my country or the empire, which, as Prince of Wales and lately as King, I have for twenty-five years tried to serve.

But you must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as King as I would wish to do without the help and support of the woman I love. 5

And I want you to know that the decision I have made has been mine and mine alone. This was a thing I had to judge entirely for myself. The other person most nearly concerned has tried up to the last to persuade me to take a different course.

I have made this, the most serious decision of my life, only upon the single thought of what would, in the end, be best for all. 10

EVELYN WAUGH: A HANDFUL OF DUST

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE					
4	<p>Candidates might begin with the explicit question-focus – <i>judgement being affected by emotions</i> – or with any element in the lengthy cue-quotation or the passages; and they might quite reasonably argue that feelings <u>always</u> affect judgements.</p> <p>The cue-quotation and passages clearly involve speakers who have struggled with this conflict between reason and emotion, and in at least two cases out of the three they acknowledge their own foolishness. And yet ...</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative and comic structure; dialogue; characterisation; tone – satire, irony and wit; the tragi-comic; realism versus fantasy.</p>	30	<table border="1"> <thead> <tr> <th data-bbox="1016 352 1850 411">CONTENT</th> <th data-bbox="1850 352 2145 411">LEVELS OF RESPONSE</th> </tr> </thead> <tbody> <tr> <td data-bbox="1016 411 1850 660"> <p>AO2 (5) Basic answers are likely to comment on judgement(s) referred to in the cue-quotation and elsewhere in the novel, and in Passages A and B, and to reach simple inferences about how they have been affected by the feelings expressed. They may identify features of form, structure or language which construct particular attitudes, for example the sense in Passage B that the speaker had no choice – he was <i>impelled</i>; he would have <i>found it impossible to do otherwise</i>.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Handful of Dust</i>, such as the ways in which characters are left to condemn themselves through what they say. They may analyse how the syntactical structures of the lyric in Passage A balance what the speaker/singer knows (s)he should do – <i>I know it's stupid ... but ... Although I'm quite aware ... So if I could ... But I can't ...</i> – with the reality of helplessness in the face of infatuation.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make simple assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example showing awareness that divorce was considered a more serious social disadvantage in the 1930s than it might be thought nowadays.</p> </td> <td data-bbox="1850 411 2145 660"> <p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p> </td> </tr> </tbody> </table>		CONTENT	LEVELS OF RESPONSE	<p>AO2 (5) Basic answers are likely to comment on judgement(s) referred to in the cue-quotation and elsewhere in the novel, and in Passages A and B, and to reach simple inferences about how they have been affected by the feelings expressed. They may identify features of form, structure or language which construct particular attitudes, for example the sense in Passage B that the speaker had no choice – he was <i>impelled</i>; he would have <i>found it impossible to do otherwise</i>.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Handful of Dust</i>, such as the ways in which characters are left to condemn themselves through what they say. They may analyse how the syntactical structures of the lyric in Passage A balance what the speaker/singer knows (s)he should do – <i>I know it's stupid ... but ... Although I'm quite aware ... So if I could ... But I can't ...</i> – with the reality of helplessness in the face of infatuation.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make simple assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example showing awareness that divorce was considered a more serious social disadvantage in the 1930s than it might be thought nowadays.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>
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EVELYN WAUGH: A HANDFUL OF DUST

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
			<p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage B, the construction of sincerity (!) through the rhetoric of the public man, the (servant-)king speaking directly to his individual subjects: <i>You all know ... I want you to understand ... you must believe me when I tell you ... I want you to know ...</i> They will be able to make and develop advanced inferences about the context from textual detail, such as the nature of London society in which (so Marjorie tells her) Brenda is <i>causing a great deal of trouble. You've taken London's only spare man.</i></p> <p>Answers which try to engage with the nuances of Waugh's prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks.</p> <p>Genuine application of a combined literary-linguistic approach should yield results. For example, the combination of syndetic listing (<i>He's second rate and a snob and, I should think, as cold as a fish</i>) with the qualifications and hedges (<i>I should think ... that's all ... not sure he's altogether awful ...</i>) in Brenda's utterance constructs a tone which is simultaneously reasonable and ludicrous. Candidates may think also of Tony and his <i>habit of loving and trusting Brenda.</i></p>	

EVELYN WAUGH: A HANDFUL OF DUST

CANDIDATE ANSWER

In a *Handful of Dust* Evelyn Waugh's presentation of judgments being affected by emotions, is shown the characters and the decisions they make. Frequently in the novel we have seen that judgements have led to decisions that are social and morally wrong in Waugh's perspective.

The biggest judgement that is effected by emotion is in my opinion the divorce of the Lasts. In the novel their relationship, progressively declines as Brenda moves to London until ultimately she makes the final decision to divorce Tony and replace him with John Beaver. In the novel Brenda's emotion towards her affair are virtually non-existent, although she realises what she is going is wrong. She makes it comical even when describing London to Tony "I have been carrying on with young men", this shows how she didn't believe that Tony would take her seriously. In the quotation her words aren't very affectionate in describing John Beaver he is second rate and a snob". This show of emotions is rather cold and this is shown again where she ends her divorce with a letter to Tony bluntly stating "I am in love with John Beaver", divorce is rather significant and for her to so bluntly put it in a letter is a cold show of emotions. Brenda acknowledges that she shouldn't like him calling him second rate however "he needs to be taught a whole lot of things. That's part of his attraction shows that she can not help her attraction. This is an image similar to the one shown in passage A where it says "I know it's stupid to be mad about the boy".

Other characters in the play show no emotion in their judgement of Brenda's affair. In the quotation it shows Marjory as disapproving of John Beaver rather than disapproving of her affair. This rather casual view on Brenda's affair is shown by other characters with Mrs Beaver even judging that it was "time that she began to be bored", referring to Brenda.

In Passage B we see that King Edwards could "not marry a woman who had been previously divorced", this contrasts with the novel where John Beaver only refuses to marry Brenda because she is "not properly provided for", based on John's love of money rather than love of Brenda it was he who suggest the idea to Reggie St Cloud to increase Brenda's divorce settlements. Waugh's use of divorce in the novel contextually present the

judgement of society at the time in regards to divorce. Tony was the one to be caught having an affair to prevent damaging Brenda's dignity.

The emotions of Tony show that he is almost not judging Brenda's decision up until the phone conversation he has regarding the divorce. Tony had "gotten into the habit of loving and trusting Brenda" so when he realises that he is expected to sell Helton to "buy Beaver for Brenda" he makes the judgement to leave for Brazil where previously "he didn't feel happy away from Helton". Tony feeling foolish that he trusted Brenda is an image shown again in Passage A "lord knows I'm a fool".

Another place that shows how judgement is affected by characters emotions is at John Andrews death to where characters feel shocked and "everyone agreed it is nobody's fault" this shows a morally wrong judgement. When Brenda's told the news her emotions when she hears the name John makes her judgement believe its John Beaver leading her to say "thank God" when she finds out it is her son.

I believe that Waugh effectively shows how judgement is affected by emotions through characters actions in the play.

EVELYN WAUGH: A HANDFUL OF DUST

COMMENTARY

Question context/content/style

Candidates are invited to *Examine ways in which Waugh presents judgement being affected by emotions in A Handful of Dust.*

They are provided with a 'cue-quotation' from the novel, and two 'supporting' passages, and prompted to:

- *consider ways in which Waugh'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 B for points of comparison and contrast*

In this session, Passage A was Mad about the boy, the lyric of a song from 1932, and Passage B was part of King Edward VIII's abdication speech, made in 1936.

Reason for selection

This answer sets out a clear agenda from the start, understanding the dichotomy in the question between *judgement* and *emotions*, and dealing logically with a series of examples from the novel and the supporting passages. Some of the parallels suggested by the candidate – for example, between Edward VIII's attitude to divorce and John Beaver's – are more 'logical' than insightful. However, the candidate makes a fine distinction when she/he sees "Marjorie disapproving of John Beaver rather than disapproving of (Brenda's) affair".

Marks awarded and rationale

This is an answer which shows enough in terms of AO3 – *developed use of integrated approaches to explore relationships between texts ... developed, clear analysis and evaluation of the influence of the contextual factors* – for **Band 5**. It is consistently argued and consistently relevant to the question; and even when the understanding of the novel or passage(s) is less than complete, it's possible for the examiner to reward the logical approach, which combines the literary with the linguistic. *Waugh's narrative methods* are understood mostly in terms of plot and character, but there's a range of reference which indicates sound knowledge of the whole text.

IAN MCEWAN: THE CHILD IN TIME

QUESTION

5 Ian McEwan: *The Child in Time*

In Chapter 2 of *The Child in Time*, Stephen meets Charles Darke for lunch to discuss the publication of his first book. Charles explains to Stephen

... that the distinction between adult and children's fiction was indeed a fiction itself ... the greatest of writers all possessed a child-like vision ... the greatest so-called children's books were precisely those that spoke to both children and adults, to the incipient adult within the child, to the forgotten child within the adult.

Read Passage A, which is also concerned with adult views of childhood, and the complete the following task:

Examine ways in which McEwan presents adult views of childhood in *The Child in Time*.

In your answer you should:

- consider ways in which McEwan'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.

[30]

Passage A is a pair of extracts from the lyrics of a song on the 1985 album *Misplaced Childhood* by the rock band Marillion.

There's a presence here
I feel could have been ancient, I could have been mystical

There's a presence
A childhood, my childhood
My childhood, childhood
A misplaced childhood

5

My childhood, a misplaced childhood
Give it back to me, give it back to me
A childhood, that childhood, that childhood, that childhood, that childhood
Oh please give it back to me

10

And it was morning
And I found myself mourning
For a childhood that I thought had disappeared
I looked out the window
And I saw a magpie in the rainbow, the rain had gone
I'm not alone, I turned to the mirror
I saw you, the child, that once loved ...

15

... So I see it's me, I can do anything
And I'm still the child
'Cos the only thing misplaced was direction
And I found direction
There is no childhood's end

20

IAN MCEWAN: THE CHILD IN TIME

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
5	<p>The <i>presentation of adult views of childhood</i> is an absolutely central ‘target’, but candidates will need to do more than just re-tell some parts of the narrative. They should see that both the cue-quotation and Passage B ‘problematise’ childhood in some way – and so does the rest of the novel, in many ways.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; direct speech and reported speech – and the free-indirect style of discourse; narrative structure; plot and sub-plot; imagery, metaphor and symbolism; feminist (or ‘masculinist’) readings.</p>	30	<p>CONTENT</p> <p>AO2 (5) Basic answers are likely to refer to aspects of the narrative which deal with children and childhood, and to show an awareness that childhood is presented in figurative as well as literal ways in the novel. They may identify simple features of form, structure and language used to present childhood, noticing for example the construction of childhood as a concepts as well as a time/stage in one’s life. Developed answers are likely to analyse more complex aspects of the authorial method in <i>The Child in Time</i>, making informed reference to episodes which show what Darke in the cue-quotation calls <i>the incipient adult within the child ... the forgotten child within the adult</i>. They may pick up the incantatory tone created by the lexical repetitions in Passage A, the sense that childhood can be ‘conjured up’ by a ‘spell’. And they may connect this sense to instances of Stephen’s <i>magical thinking</i>.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, picking up for example ideas fashionable in the 1980s about child-rearing and children’s rights. They may paraphrase some of the ideas from the Official Commission on Childcare or the Authorised Handbook. Some candidates may pursue ideas – present in the novel, in the passage, and pervasively in our culture – of childhood as an object or an issue, or even a lifestyle choice (as it becomes, bizarrely for Darke), something that can be ‘misplaced’ (Passage A) or re-lived.</p>	<p>LEVELS OF RESPONSE</p> <p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

IAN MCEWAN: THE CHILD IN TIME

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
			<p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the sense that simple repetition of an element (presence) gives it a certain (specious?) status, and multiple repetition with minimal grammatical shift from indefinite article to possessive pronoun invests it with tremendous significance: <i>A childhood, my childhood / My childhood, childhood / A misplaced childhood / My childhood, a misplaced childhood ...</i></p> <p>Discussion of social / historical / literary factors which may have been studied – for example, Thatcherite and post-Thatcherite ideas about the intrusion of the state into ‘private’ life and/or the withdrawal of the state from ‘public’ concerns – will need to be firmly rooted in textual detail.</p> <p>Answers which try to engage with the nuances of McEwan’s prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks.</p> <p>Genuine application of a combined literary-linguistic approach should yield results. For example, astute readers may pick up the incipient political rhetorician in the syntactic parallels and antithetical balance of Darke’s utterance in the cue-quotation.</p>	

IAN MCEWAN: THE CHILD IN TIME

CANDIDATE ANSWER

Ian McEwan presents adults views of childhood in many ways such as in the cue quotation, when Charles Darke suggests that the greatest Children's Books 'were precisely those that spoke to both children and adults'. McEwan's narrative method suggests that Charles Darke and indeed Stephen Lewis's views are that children and adults are one and the same and that every adult has a child inside them and vice versa. There are many examples throughout the novel that suggest children and adults have a strong connection, such as Charles Darke's regression later in Chapter 2. McEwan presents the idea that Charles Darke has regressed through his dialogue and infrequency of speech when he is at 'play'.

It is suggested that in the 1980's under Thatcherite government, parents are encouraged to limit the behaviours exhibited by children and to raise them as 'small business men' in the opinion of an article written about Margaret Thatcher. It is therefore suggested that Charles Darke's repressed and forgotten childhood has re-emerged in later life, in order for him to fulfil childish needs. The novel was written in 1987. There is also the idea that children and adults are in fact interchangeable roles.

In Chapter 7 when Harold Morley visits Stephen at his apartment in Whitehall, has sustained an injury to his head, implicating him in a child like state of vulnerability. It is during this visit that Stephen assumes the role of parent, and Harold Morley the role of child.

'You'd better let me take a look' Stephen takes care of Harold like he would Kate and resume his role as a parent for a short while. This suggests that even adults reach a state of vulnerability and become childlike and depend on the assistance of a perceived adult. It would seem that through the publishing of 'Lemonade' an adults novel wrongly published for children, that McEwan is presenting adult views of children to be one of mutual respect. The novel is opposed to the views of the government and in disagreement of the childcare handbook that indicates a Victorian style approach to parenthood. The novel approaches childhood as an important experience, and that children should be nurtured in order to form well adjusted adults. Stephen looks fondly on his memories of Kate, and how beautiful her naivety was.

'The little body smelled of bed warmth and milk'. This multi sensory description by McEwan suggests childhood to be precious, and that children should be encouraged and nurtured by parents and adults, rather than suppressed.

Every adult in the novel becomes a child at some point, but more specifically in relevance to Stephen. On Kate's birthday in Chapter 6, Stephen buys Kate birthday presents, but knows he will not be able to give them to her. 'He began to sing happy birthday in a croaky baritone'. Stephen begins to play with set of walkie talkies, and sings as if Kate is on the other end. This shows that McEwan presents children as equal in the novel. That adults view children as their equal if they are willing to accept their inner child and understand every point of view.

McEwan's use of interior monologues, metaphoric description and sensory description allow a reader to become involved and understand the points of view put forward by McEwan through the characters of Stephen Lewis and Charles Darke.

Passage A was written in 1985 during Thatcherite government, and like the novel look upon childhood from an adult perspective as precious and important. It also says that childhood has been misplaced, similar to Charles Darke 'a misplaced childhood'.

The lyrics in Passage A also suggest that childhood was a better time 'oh please give it back to me'. However the passage differs in audience genre and purpose. It is a song and therefore has a wider audience, unlike the novel that will be specific to educated readers and people interested in literature.

The the passage also uses general lexis, unlike the novel that uses specific lexis and makes reference to specific subjects like time and physics. The novel is also written in third person narrative, unlike the song that is in first person.

Both the novel and the passage purpose is to entertain, but the novel is also to inform of some factual evidence in documents such as the childcare epigraphs.

It would seem that both the novel and passage A are in disagreement with 1980's political views on child rearing, and suggest that childhood is precious, through the views of Stephen Lewis & the rock band Marillion.

The strategic placement of epigraphs at the beginning of the novel are placed to mock the government in the proceeding chapter, and highlight the results of repressed childhood. Although the novel is suggesting how society

would be were the conservatives led by Margaret Thatcher or elected, he is suggesting that society will suffer, and that Victorian family values create division between adults and children when in fact similarities should be embraced not ignored or adults will suffer the consequences in later life e.g. Charles Darke.

IAN MCEWAN: THE CHILD IN TIME

COMMENTARY

Question context/content/style

Candidates are invited to *Examine ways in which McEwan presents adult views of childhood in **The Child in Time**.*

They are provided with a 'cue-quotation' from the novel, and a 'supporting' passage, and prompted to:

- *consider ways in which McEwan'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*

In this session, Passage A was a pair of extracts from the lyrics of songs on the 1985 album *Misplaced Childhood* by the rock band Marillion.

Reason for selection

This answer is typical of many responses to this question. It has a certain level of internal coherence, consisting of more-or-less plausible assertions about what McEwan might be suggesting about childhood in the novel. It is expressed in what seem to be thoughtful terms – “*It is suggested that ... It would seem that ...*” – but the careful examiner discovers that the candidate's method fails to use *integrated approaches to explore relationships between texts* in a competent way, or to offer *some developed analysis and evaluation of the influence of the contextual factors*. For example, the candidate concludes by asserting that McEwan “*is suggesting that Society will suffer, and that Victorian values create division between adults and children when in fact similarities should be embraced*”. However, none of the textual or contextual examples in the previous four-and-a-half sides of the answer have really established this.

Marks awarded and rationale

This is an answer on the **Band 3/4 borderline**. It has the unevenness of AO3 outlined above, and the *level of critical understanding* (AO2) is seldom secure, with nothing beyond superficial assertions about *McEwan's narrative methods*. The candidate seems to have been engaged by the novel and by the ideas about childhood, but largely ignores the specific focus of the question, which is how McEwan presents *adult views* of childhood.

JANE AUSTEN: PERSUASION

QUESTION

6 Jane Austen: *Persuasion*

In Chapter VIII of *Persuasion*, Sophia Croft is arguing with her brother Captain Wentworth about the difficulties which he thinks result from allowing women on board ship. Sophia says:

“But I hate to hear you talking so like a fine gentleman, and as if women were all fine ladies, instead of rational creatures. We none of us expect to be in smooth water all our days.”

Read Passage A, which is also concerned with how women are viewed, and then complete the following task:

Examine Austen’s presentation of ways in which women are viewed in *Persuasion*.

In your answer you should:

- consider ways in which Austen’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.

[30]

Passage A is from Mary Wollstonecraft’s book *A Vindication of the Rights of Woman* (1792), which was published twenty-six years before *Persuasion*. The book was highly influential in arguing for equality of opportunity for women.

My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness, and that those beings who are only the objects of pity, and that kind of love which has been termed its sister, will soon become objects of contempt.

5

JANE AUSTEN: PERSUASION

MARKSCHEME

QUESTION	ANSWER	MARKS	GUIDANCE					
6	<p>Candidates are likely to be well-prepared for a question related to the <i>presentation of (ways in which) women (are viewed) in the novel</i>. Some may be tempted to recycle an earlier essay done as exam preparation ...</p> <p>There are many episodes in the novel which may be relevant. One particularly fruitful passage might be the exchange between Anne and Captain Harville about the relative constancy of men and women.</p> <p>Candidates may take the reference in Passage A to <i>true dignity and human happiness</i> as a touchstone for some of their discussion.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative structure; narrative and dialogue; authorial comments and ‘voice’; direct and reported speech; free-indirect style of discourse; irony / wit / humour.</p>	30	<table border="1"> <thead> <tr> <th data-bbox="1016 352 1850 411">CONTENT</th> <th data-bbox="1850 352 2145 411">LEVELS OF RESPONSE</th> </tr> </thead> <tbody> <tr> <td data-bbox="1016 411 1850 1294"> <p>AO2 (5) Basic answers are likely to make assertions about the presentation of women in the novel and to support these comments with simple examples, such as the contrast between Anne and her sisters. They may struggle with Passage A, and may take figurative language (sister) literally. Similarly, they may take many of Austen’s authorial observations at face value, missing the layers of irony.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>Persuasion</i>, recognising some of Austen’s many ironies but also realising that there is a serious dialogue going on in the cue-quotation. Similarly, more astute readers will pick up the seriousness of purpose in Passage A and the ironic tone of <i>fascinating graces</i>, a phrase which borrows the ‘voice’ of those who view women <i>as if they were in a state of perpetual childhood</i>.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example the social and financial constraints which determine the Elliot family’s horizons. They may over-simplify and/ or misunderstand Anne’s circumstances and the position of women in general. They may comment on the kinds of things which they think Mary Wollstonecraft might have been concerned with in writing <i>A Vindication of the Rights of Woman</i>.</p> </td> <td data-bbox="1850 411 2145 1294"> <p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p> </td> </tr> </tbody> </table>		CONTENT	LEVELS OF RESPONSE	<p>AO2 (5) Basic answers are likely to make assertions about the presentation of women in the novel and to support these comments with simple examples, such as the contrast between Anne and her sisters. They may struggle with Passage A, and may take figurative language (sister) literally. Similarly, they may take many of Austen’s authorial observations at face value, missing the layers of irony.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>Persuasion</i>, recognising some of Austen’s many ironies but also realising that there is a serious dialogue going on in the cue-quotation. Similarly, more astute readers will pick up the seriousness of purpose in Passage A and the ironic tone of <i>fascinating graces</i>, a phrase which borrows the ‘voice’ of those who view women <i>as if they were in a state of perpetual childhood</i>.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example the social and financial constraints which determine the Elliot family’s horizons. They may over-simplify and/ or misunderstand Anne’s circumstances and the position of women in general. They may comment on the kinds of things which they think Mary Wollstonecraft might have been concerned with in writing <i>A Vindication of the Rights of Woman</i>.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>
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JANE AUSTEN: PERSUASION

MARKSCHEME (continued)

QUESTION	ANSWER	MARKS	GUIDANCE	
			CONTENT	LEVELS OF RESPONSE
			<p>More developed answers are likely to go beyond simple assertions about 'patriarchal societies' and how women were viewed differently in Austen's time. They may notice that both Sophia Croft and Mary Wollstonecraft want to be viewed (and treated) as <i>rational creatures</i>, and that both reject the equation of women with what Passage A calls <i>susceptibility of heart, delicacy of sentiment, and refinement of taste</i> and Mrs Croft sees as belonging to <i>fine ladies</i>. Astute readers may comment on Mrs Croft's appropriation of the masculine-nautical lexis <i>smooth water</i>.</p> <p>Very good answers will make fine distinctions, exploring for example the shallowness of Sir Walter's views of women (and men): <i>The worst of Bath was the number of its plain women. He did not mean to say that there were no pretty women, but the number of the plain was out of all proportion ... and as for the men! they were infinitely worse. Such scarecrows as the streets were full of! It was evident how little the women were used to the sight of anything tolerable, by the effect which a man of decent appearance produced.</i></p>	

JANE AUSTEN: PERSUASION

CANDIDATE ANSWER

Jane Austen's 'Persuasion' was set in 1766 England, which was in the Georgian period, during this time women were seen as objects and people got married for the convenience - meaning money or power - not for love. This is shown in the novel where Anne looks back on her relationship with Wentworth, she is persuaded to turn down his proposal due to his lack of money nor position. If people married for, as in Passage A 'true dignity and human happiness' it was seen as foolish.

Women did not work, just looked after the children and cooked, Charles Musgrave in Persuasion plans to leave his 'frightfully ill wife' to care for his injured son which was not uncommon due to men viewing them as they were in a state of perpetual childhood and 'are only objects of pity'.

In Passage A, Wollstonecraft states 'I treat them like rational creatures, instead of...fascinating graces', this compares with the novel where Anne doesn't want to go to Bath because she knows that if her father Sir Walter Elliot, wasn't so materialistic they wouldn't have to move out of Kellynch Hall to Bath, however due to her gender and position Sir Walker does not listen to the rational view situation and focuses on Bath where he doesn't have to live to his means.

The fact Passage A is from a book arguing for equality for women it contrasts with Jane Austen's Persuasion because in the novel all of women are seen as foolish, for example Anne being persuaded to reject Wentworth seven years previously only to see him again and find him a more than eligible bachelor.

Although, in comparison Sophie Croft speaks similarly to Passage A "as in women were all fine ladies, instead of rational creatures" which implies that women are not all attractive and only persuaded via appearance and power but they should be for their minds, and treated with intelligence.

In Passage A some women are described as epitomes of weakness, and that those beings who are only the objects of pity, this links with the character of Mary Musgrave who is a hypochondriac for the attention, she uses her illnesses to gain sympathy but it is really pity, showing she is weak.

Obviously, the protagonist of the novel is a woman. Anne Elliot and she is seen to be the mind of rational thoughts and the only sensible character not controlled by vanity. Austen writes Anne to be very serious and intellectual in the novel, by understanding her duties as a daughter within the aristocracy; Anne is forced to take the fatherly role when leaving Kellynal and say goodbye to the village for the family, which implicates her gender doesn't hold Anne back and its possible for her to be strong. On the other side of the coin, Austen does make Anne to be a victim of pity, not uncommon of women in the Georgian period, by making her to reject Wentworth due to his lack of materialistic worth even after he promises he will be rich and successful; only to discover seven years later he was correct about his future. This shows Anne's character to be weak and endeavour riches much like other women even though she is written as the rational and serious woman/character in Persuasion.

JANE AUSTEN: PERSUASION

COMMENTARY

Question context/content/style

Candidates are invited to *Examine Austen's presentation of ways in which women are viewed in **Persuasion**.*

They are provided with a 'cue-quotation' from the novel, and a 'supporting' passage, and prompted to:

- *consider ways in which Austen'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*

In this session, Passage A was an extract from Mary Wollstonecraft's book *A Vindication of the Rights of Woman*.

Reason for selection

This answer follows what might turn out to be a competent method, beginning by outlining the social context of the novel in relation to the question of *ways in which women are viewed* and linking some simple examples from the novel with some textual details from Passage A – all potentially useful AO3 work. However, the examples from the novel and the details selected from Passage A are only understood at a very simple level, which means that one of Austen's main narrative methods – irony – is not grasped. There's one original and well-developed insight, but other judgements are based on an over-simple understanding of text and context.

Marks awarded and rationale

This is an answer which falls just short of the **Band 3/4 borderline**. It manages *some attempt to use integrated approaches to explore relationships between texts* and makes *some attempt to develop analysis and evaluation of the influence of contextual factors (AO3)*, but the *level of critical understanding (AO2)* is seldom secure and points are not *developed*. For example, the candidate argues that "*in the novel all of women are seen as foolish*" and interprets the comments of Mrs Croft on *fine ladies* as being simply to do with appearance, not behaviour and attitudes.

