

English Language and Literature

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

Mark Scheme for June 2013

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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.

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Annotations

Annotation	Meaning
	Soundly understood
	Only partly understood
	Unclear or undeveloped point
	Explanation omitted
	Not understood/Factually incorrect
	Significant amount of material that does not answer the question
	Wider knowledge and understanding
	Clearly/succinctly expressed
	Repetition
	Relevant point
	Developed point
	Logical point but based on mis-reading
	Questionable/illlogical line of argument
	Vague/imprecise

Subject-specific Marking Instructions

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

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. (AO4 coursework only) AO2 is dominant [20 marks] in Section A, AO3 [20 marks] in Section B. AO1 is equally weighted [5 marks] in all questions.

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

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.

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

Additional Objects

If extra pages are attached at the end of the Scoris answer booklet you need to indicate that you have seen these by using the following annotation at the bottom of each additional object/page.

	Relevant point
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THE QUESTION-SPECIFIC NOTES ON THE TASK on pages 6 to 17 provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 18–20.

Question		Answer	Marks	Guidance	Levels of response
				Content	
Section A – Jeanette Winterson: <i>Oranges are Not the Only Fruit</i>					
1		<p>Candidates—who will assiduously have attended all their PHSE and Citizenship lessons—may be surprised that “coming out” is enough of an issue for Marie to want to interview Edward about his experience, and/or for the question-paper-setter to have put the (prepositional verb-phrase) expression in quotation marks. However, they are likely to see the narrator’s sexuality as much more of an issue (=problem) for her in the social/cultural context of Passage B and the rest of the novel. Indeed, Miss Jewsbury is given the lexical choice “problem” to amplify her earlier euphemistic reference to “women’s feelings”.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting and topic management; status/role/dominance; turn-taking, and initiation-and-response adjacency pairs; length and type of utterance; non-fluency features; back-channelling and ‘sympathetic circularity’; narrative stance and point-of-view; direct speech and reporting clauses; variations in register;</p>	30	<p>AO2 (20) Basic answers are likely to make assertions about the basic dynamics of each of the conversations, and to identify simple features of interaction to support their comments, for example that Marie-as-interviewer obviously asks the questions in Passage A or that the narrator’s failure to respond to some of Miss Jewsbury’s questions and comments in Passage B is a measure of her being <i>wild with distress</i>. They may notice Winterson’s use of reporting clauses here and elsewhere in the novel, and comment on how the emotional dynamics are nicely shown by the adverbs: ‘<i>briskly</i>’, ‘<i>mechanically</i>’, ‘<i>very certainly</i>’, ‘<i>abruptly</i>’, ‘<i>feebly</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 non-fluency features in the speakers’ utterances in Passage A, noting that Marie seems to be choosing her words deliberately and carefully – (<i>maybe your (.) your (.) overall perspective of it (.) but also (.) um just how personally how maybe you have changed or how it has influenced you</i>) – in order to encourage a response from Edward, while Edward himself might simply be nervous/reluctant • Features of co-operation in Passage A, such as Marie’s sympathetic back-channelling (‘<i>okay ... okay ... uh huh ... uh huh ... uh huh...</i>’) and Edward’s inclination to seek support (‘<i>if that makes sense ... if that makes sense</i>’) • The lexical choices (‘<i>she banged the kettle on to the gas ring, and pushed me by the fire</i>’) used by Winterson to convey the combination of exasperation and determination evinced by Miss Jewsbury – further emphasised by her unusually dialectal formulation ‘<i>that mother of yours</i>’ instead of the more neutral (and polite) <i>your mother</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>

Question			Answer	Marks	Guidance	Levels of response
					Content	
			comedy and incongruity.		<ul style="list-style-type: none"> Ways in which the narrator of <i>Oranges are Not the Only Fruit</i> here and elsewhere communicates her feelings in symbolic as well as literal language: <i>'At that moment I thought the demon would come and carry me off'</i>. <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 opening and closing utterances in Passage A and appreciating that Marie's role obliges her to set out her agenda explicitly: <i>'basically what i (.) i've been interviewing a couple of people about (.) just (.) the gay and lesbian community here in ...'</i> Candidates who are able to locate in the textual details of Passage B the sense of a community of women looking out for each other – <i>'why haven't you been a bit more careful?'</i> – are likely to gain high marks.</p>	

Question		Answer	Marks	Guidance	Levels of response
				Content	
Section A – Kazuo Ishiguro: <i>The Remains of the Day</i>					
2		<p>The very simplest level of connection between the passages is the notion (straight from combined linguistic/literary study) of <i>address terms</i>. In both cases, vocatives raise issues of politeness and status, and cause offence. (The power of language!)</p> <p>Candidates might also see a link between Stevens’s pantry and the court, both places in which an atmosphere <i>so dark and cold</i> is <i>enlivened</i> by a female newcomer who offends the custodian(s). Such an approach is fine if it then moves back to an analysis of <i>how speaking voices are constructed</i>.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: address terms; agenda-setting and topic-management; turn-taking and adjacency pairs; interruptions and overlaps; fluency and non-fluency features; politeness strategies and pragmatic meaning; conversational implicature; register and levels of formality.</p>	30	<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 notice the overlaps and interruptions in Passage A, but will be misleading themselves if they see these as signs of a ‘power-struggle’: the interaction is largely co-operative in nature, though Robin Hughes pursues his interviewing agenda harder than perhaps he need have done.</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, modulating here from mild disagreement on Stevens’s part (<i>Merely condensation, I believe ...</i>) to a more blatant refusal by Miss Kenton to understand that she is being dismissed by a closing signal (<i>‘I’m most grateful, Miss Kenton’...</i>) • The formality of register, syntax and lexis in Passage B and elsewhere in the novel – candidates might argue that the “frozen” level of formality transforms what might in other circumstances be politeness strategies (<i>‘May I ask’, ‘I should think’, ‘I take it’</i>) into the opposite; and Face-threatening speech acts abound! • Barbara Holborow’s tendency to simple syntax and colloquial lexis – (<i>and a lot of times (.) and there were solicitors who hated this (.) a lot of times i addressed (.) i spoke straight to them (.) to the kids</i>) – which may be seen as an extension of her informal attitude to the running of the court • Specific linguistic and discoursal details of the overlaps and interruptions between Hughes and Holborow, such as the way Hughes’s first two utterances – <i>‘was it just ... or did you ...’</i> – create a closed question with only two possible answers, a pattern 	<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>

Question			Answer	Marks	Guidance	Levels of response
					Content	
					<p>which Holborow successfully short-circuits by interrupting Hughes’s third utterance.</p> <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 the interlocutors in Passage A as more fluent than the average conversation – not that it is an ‘average conversation’ – and may attribute this to their (supposed) social class or educational background. Answers which speculate in such ways are unlikely to gain high marks; but discussion which identifies how successfully the two speakers work together to clarify meaning and reach a neatly-shaped conclusion can legitimately be rewarded.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the nuances of status amongst servants in a country house in 1922, and to remember Stevens’s insistence on <i>dignity</i>. The passage – but not the conversation! – ends with Stevens’s formal-but-pejorative lexical choices: <i>the inappropriateness of someone such as yourself talking ‘down’ to one such as my father.</i></p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section A – Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i>					
3		<p>The obvious common factor is role model/influence/vocation, and candidates should understand the latter from their study of the novel. The dynamics of exchange in Passage A are much less obvious, and repay very careful reading. Candidates will be accustomed to the co-operative nature of exchanges between Paddy and his mother, and may contrast these with the change in atmosphere which comes with Paddy's 'Da' return home.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting and topic management; role/status/dominance; adjacency pairs and turn-taking; conversational (a)symmetry; overlaps/interruptions; non-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 in the two passages. They may describe the exchanges in Passage A as basically co-operative – each woman laughs initially at the idea of having a dream/fantasy of <i>going off to be a missionary</i> – while Passage B shows Paddy at odds with each of his parents individually, and then the parents at odds with each other. 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 non-fluency features, low modality and vague language which characterise Betty Inis's first two utterances: <i>'i (.) i thought i would (.) probably (.) end up in a in a church (.) vocation (.) christian education or or something like that ... i was just content ... i guess ... that sort of thing'</i> • The preponderance of dis-preferred responses in Passage B – and perhaps elsewhere in the novel – as Paddy's expectations of an imagined conversation with his parents are disappointed: <i>– 'Good boy, she said, but not the way I'd wanted. I wanted her to cry. I wanted my da to shake my hand. I told him when he got home from his work.... It was all wrong).</i> • The similarly realistic-and-less-than-ideal circumstances in which Paddy and his mother have their exchange about Paddy's supposed vocation: <i>'She was still cooking the dinner and stopping Catherine from climbing into the press under the sink with the polish and brushes in it ... – What's that, Patrick?</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>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<ul style="list-style-type: none"> – <i>I have a vocation, I said. She picked up Catherine. – Has someone been talking to you? she said. It wasn't what I'd expected'</i> Specific linguistic features of the ways in which the speakers in Passage A anticipate and complete each other's utterances, such as the echo of <i>vivacious and charming</i>. <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 Roman Catholic context of Paddy's upbringing is a source of tension (<i>'encouraging this rubbish'</i>) rather than unanimity for his parents.</p> <p>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 that the single/unmarried status of <i>independent women</i> is something that has to be defended: they were <i>'usually (.) interesting and ... examples to look up to ...'</i> Astute readers may pick up Elizabeth Payne's shift into a rather more informal register in the final lines: <i>'you had it coming from a lot of directions didn't you ... i get the picture (.) what's not to like'</i>.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Evelyn Waugh: <i>A Handful of Dust</i>					
4		<p>Candidates are likely to have thought about the question-focus – <i>self-centred behaviour</i> – and to be able readily to locate examples of characters speaking and behaving in ways which show little awareness of the needs of others. Brenda’s priorities become painfully evident here in the lengthy cue-quotation.</p> <p>The two short passages-for-comparison offer contrasting views of self-centred attitudes, the first rather practical and concrete, the second more philosophical.</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; descriptive detail; expectations of genre.</p>	30	<p>AO2 (5) Basic answers are likely to comment on episodes or patterns of self-centred behaviour in the cue-quotation and elsewhere in the novel, and how self-centred attitudes are viewed in Passages A and B. They may identify features of form, structure or language that describe or express self-centred-ness, for example Brenda’s question to Jock, ‘<i>Why do you know about it first?</i>’ Candidates might legitimately begin to answer the question by asserting that Waugh’s presentation is ironic or satirical, but they will need to explore instances of satire and/or irony in order to gain substantial credit.</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 way in which Waugh uses seemingly-incidental detail, – ‘<i>She sat down on a hard little Empire chair against the wall, perfectly still with her hands folded in her lap, like a small well-brought-up child introduced into a room full of grown-ups</i>’ – to suggest a character’s limitations. They may analyse the effect of the use of the first-person plural, (‘<i>We ride roughshod over the feelings of others, getting our own way</i>’) in Passage A to suggest human experience common to both writer and reader, and contrast this with the more detached second-person pronouns in Passage B: ‘<i>you are therefore creating suffering for another and for yourself</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 simple assertions about the social/historical/cultural/economic/literary circumstances in which the texts might have been produced and understood, for example showing some awareness of the situation regarding divorce and financial settlement that existed in the 1930s, and perhaps arguing that Tony’s obsession with Hetton is as self-centred as Brenda’s apparent preference for John Beaver over her husband and child.</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>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>More developed answers are likely to explore conventions of discourse related to genre such as the tendency to offer simple examples and categories (mostly couched as verb or noun phrases) in a ‘How to book: <i>finding fault, issuing threats, criticizing a child or an employee in front of others ... a few minutes’ thought, a considerate word or two</i> ... They will be able to make and develop advanced inferences about the context from textual detail, such as Mrs Beaver’s stunning lack of concern at the start of the novel for the housemaids (<i>‘who lost their heads and jumped through a glass roof into the paved court’</i>) and complete focus on how the incident impinges on her business (<i>‘The fire never properly reached the bedrooms I am afraid’</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. Astute readers will notice how Waugh describes Brenda’s reversion, in a moment of crisis, to the manners learned early in life – <i>perfectly still with her hands folded in her lap, like a small well-brought-up child</i>.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Ian McEwan: <i>The Child in Time</i>					
5		<p>Candidates are likely to focus mainly on the <i>intimate relationship</i> of the cue-quotation – that between Stephen and Julie – but may also want to consider the relationship between Charles and Thelma and/or that between Stephen’s parents. (They may see a kind of intimacy in Stephen’s friendship with Thelma.)</p> <p>The relationship between Stephen and/or Julie and Kate is not what is envisaged here as an <i>intimate relationship</i>, but it might figure in some answers, in any or all of its manifestations: in the narrative of her disappearance; in flashbacks; in Stephen’s ‘magical thinking’.</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; chronology and narrative structure; direct speech and reported speech – and the free- indirect style of discourse; imagery, metaphor and symbolism; lexis and register.</p>	30	<p>AO2 (5) Basic answers are likely to refer to aspects of the narrative involving close and intimate relationship(s) and to show an awareness that closeness can be presented in figurative as well as literal ways in the novel. They may identify simple features of form, structure and language used to present intimacy, commenting for example on how McEwan narrates the love-making between Stephen and Julie when he visits her cottage. Similarly, they may recognise that love is constructed in Passage A in general/theoretical rather than personal terms. Developed answers are likely to analyse more complex aspects of the authorial method in <i>The Child in Time</i>, making informed reference to (the language of) episodes which show different aspects of closeness/intimacy – for example, the ‘<i>conspiratorial spirit</i>’ which exists between Stephen and Thelma. They may comment on the use of abstract nouns – ‘<i>closeness</i>’/‘<i>connectedness</i>’/ ‘<i>bondedness</i>’ – to categorise intimacy.</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 involve assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, for example trends from the 1980s in relationship patterns. Candidates may try to draw parallels between some of the ideas and categories suggested in Passage A and characters or events in the novel, noticing for example that McEwan’s use of the term ‘<i>intimacy</i>’ at the end of the cue-quotation is defined/‘un-packed’ in Passage A.</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>

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 impersonal constructions typical of academic writing: <i>'It is suggested that...'</i>, <i>'It is proposed that...'</i>. Discussion of social/historical/literary factors which may have been studied 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. Genuine application of a combined literary-linguistic approach should yield results. For example, astute readers may pick up the journalistic quality of the certain stock phrases of the cue-quotation, noticing that grieving relatives are conventionally described by such lexical choices: <i>'a devoted mother'</i>, <i>'passionately attached to her child'</i>, <i>'a loving parent'</i>. They might also comment on how linguistic choices (eg <i>'commitment'</i>) which might have seemed in 1986 to belong in formal academic discourse are now part of everyday speech and writing.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
Section B – Jane Austen: <i>Persuasion</i>					
6		<p>Candidates are likely to be prepared for a question related to Bath, and the particular slant – <i>the different ways in which characters respond to the social scene in Bath</i> – should prompt a range of relevant examples. Not everyone in the novel thinks of Bath and behaves there as Sir Walter and Elizabeth do: the cue-quotation offers an obviously ‘alternative’ view. Candidates may take the opportunity to explore the more practical, robust ‘naval’ attitude and contrast it with the more conventional ‘polite’ view.</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; sentence types/length/structure – especially the confidently declarative mode of Passage A; irony/wit/humour.</p>	30	<p>AO2 (5) Basic answers are likely to make assertions about the presentation of Bath and/or the social scene there, and to support these comments with simple examples, such as the contrast between the attitude of Anne (unenthusiastic) and that of her father and her sister Elizabeth:</p> <p><i>Sir Walter had taken a very good house in Camden Place, a lofty dignified situation, such as becomes a man of consequence; and both he and Elizabeth were settled there, much to their satisfaction. Anne entered it with a sinking heart, anticipating an imprisonment of many months, and anxiously saying to herself, "Oh! when shall I leave you again?"</i></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 purpose to the semi-comic presentation of Admiral Croft’s attitudes in the cue-quotation. Similarly, more astute readers will notice the absence of any such ironic tone in Passage A, as absolute language is combined with the un-modulated declarative: ‘<i>No place in England, in a full season, affords so brilliant a circle of polite company as Bath</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, commenting for example on the way in which the author of Passage A can assume that the readership will be familiar with the</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>

Question			Answer	Marks	Guidance
					<p align="center">Content</p> <p align="center">Levels of response</p>
					<p>names of locations in Bath: <i>'the Pump-Room', 'the Parades', 'the Theatre', 'or the Rooms'</i>.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the construction of an all-inclusive list based on contrasting pairs: <i>The young, the old, the grave, the gay, the infirm, and the healthy, all resort to this place of amusement.</i> They may notice that the enthusiasm of Sir Walter and Elizabeth to restore social relations with the Dalrymples blinds them to the personal limitations of <i>the Dowager Viscountess Dalrymple, and the Honourable Miss Carteret Anne was ashamed. Had Lady Dalrymple and her daughter even been very agreeable, she would still have been ashamed of the agitation they created, but they were nothing. There was no superiority of manner, accomplishment, or understanding.</i></p> <p>Very good answers will make fine distinctions, and will engage with the nuances of Austen's prose style and narrative method in the cue-quotation and elsewhere in the novel. They are likely to comment on ways in which Austen presents the social scene in Bath as being rather different from the impression given in Passage A, where <i>'Ceremony beyond the essential rules of politeness is totally exploded; every one mixes in the Rooms upon an equality'</i>.</p>

APPENDIX 1

Assessment Objectives Grid for F671 (includes QWC)

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

The following are the **Assessment Objectives** for the **English Language and Literature** specification as a whole.

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

Band descriptors: both sections

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.
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 4 16–20 marks	AO1	<ul style="list-style-type: none"> • straightforward application of relevant concepts and approaches from integrated linguistic and literary study • critical terminology, appropriate to the subject matter, used competently • generally accurate written expression, with some errors which occasionally inhibit communication of meaning.
	AO2	<ul style="list-style-type: none"> • competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts.
	AO3	<ul style="list-style-type: none"> • competent use of integrated approaches to explore relationships between texts • some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question.

Band 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 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 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.

Well-intentioned but ...

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