

GCE

English Language and Literature

Unit **F671**: Speaking Voices

Advanced Subsidiary GCE

Mark Scheme for June 2014

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

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

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

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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

© OCR 2014

These are the annotations used in SCORIS:

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.
	Profoundly understood
	Only partly understood
	Unclear or undeveloped point
	Explanation OR textual support/quotation omitted
	Not understood/Factually incorrect
	Significant amount of material that does not answer the question
	Wider knowledge and understanding
	Clearly/succinctly expressed
	Repetition of points/examples already covered
	Relevant point
	Developed point
	Logical point but based on mis-reading
	Questionable/illogical line of argument
	Vague/imprecise/generalised

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

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

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.

PAPER-SPECIFIC INSTRUCTIONS: F671 SPEAKING VOICES

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

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. (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.

THE QUESTION-SPECIFIC NOTES ON THE TASK on pages 7 to 12 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 13-14.

MARK SCHEME: Section A
Q. 1 Notes on Task

Jeanette Winterson: *Oranges are Not the Only Fruit*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>Candidates will see the 'making new friends' connection between the passages, and may want to comment on how Jeanette's mother makes any kind of relationship with others difficult for her daughter elsewhere in the novel. They may notice how much encouragement and 'speaker support' Harry gives to Lou, and contrast that with how little active encouragement Jeanette gets from Melanie.</p> <p>Winterson here constructs the significance (and fragility) of a chance encounter by using the past tense conditional in the negative: <i>I wouldn't have noticed Melanie if I hadn't gone round the other side of the stall to look at the aquarium.</i> She repeats the trick when underlining Jeanette's tragic-comic eccentricities: <i>If she had taught me to read like other children had been taught to read, I wouldn't have these obsessions. I'd be happy with a pet rabbit and the odd stick insect.</i></p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: symmetric/co-operative conversation; turn-taking and adjacency pairs; overlaps and interruptions; non-fluency features; direct speech and reporting verbs; narrative stance and point-of-view; comedy and incongruity.</p>	<p>AO2 (20) Basic answers are likely to make assertions about differences between the conversations, such as the co-operative nature of exchange between Harry and Lou in Passage A and the relatively less 'successful' exchanges in Passage B. They may identify simple features of interaction to support their comments, for example the frequency of back-channelling and agreement in Passage A or Melanie's two successive failures to respond (<i>She smiled and carried on ... Still she said nothing</i>) in Passage B.</p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct meaning, mood and/or character, for example:</p> <ul style="list-style-type: none"> • the non-fluency features in Lou's first two utterances in Passage A, noting that he communicates uncertainty and invites support/agreement from Harry through hedges, repetitions, fillers and qualifications: <i>you know it's it's a kind of difficult thing to try to figure out (.) I think we'll ...</i> • how Harry expresses more developed empathy by choosing his words carefully and re-formulating his utterance: he changes from <i>well that's what that's what i would have expected (.) to well (.) I would have assumed</i> • how Lou constructs the difficulties of moving abroad as a general problem as well as a personal one by using the second-person pronoun in its 'indefinite' sense: <i>you go over there and you don't know anybody apart from your own immediate family</i> • the variety of reporting verbs used by Winterson to convey mood and tone: <i>pointed out ... suggested ... hastened ...</i> • the ways in which comedy is constructed in Passage B and elsewhere in the novel by incongruous juxtapositions: <i>I slid, as discreetly as a person in a pink plastic mac can, to the other side of the tank</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, evaluating for example the effect of the final line (<i>I looked behind me. But Melanie had gone.</i>) in Passage B, and linking the technique here – leaving the narrator alone/neglected/disappointed – to other such instances in the novel. Harry and Lou do more or less the opposite, deliberately constructing the problem of having to make new friends as a joke about the <i>terminology</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>

Q. 2 Notes on Task

Kazuo Ishiguro: *The Remains of the Day*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>The obvious basic link between the passages is the idea of retirement, though the contexts are clearly different: Laurie was well aware of <i>his limitations of strength and vision</i>, whereas Mr Stevens Senior insists that <i>I only fell that time because of those steps</i>.</p> <p>In Passage A, Jim begins by challenging Laurie's version of his reasons for retiring, but moves to offering a more-or-less supportive <i>uh huh (.) i know</i>. In Passage B, Stevens's attempts at something like phatic talk fall on stony ground, and he gives up the gesture towards politeness strategies in the face of his father's rejection of his overtures: <i>'I have come here to relate something to you, Father.'</i> <i>'Then relate it briefly and concisely. I haven't all morning to listen to you chatter.'</i></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; turn-taking and adjacency pairs; status/power/role/dominance; fluency and non-fluency features; politeness strategies; interruptions and overlaps; length and types of utterance; conversational implicature; register and levels of formality; lexical choices; passive and active verb constructions; narrative point-of-view and irony.</p>	<p>AO2 (20) Basic answers are likely to comment on the formality of the exchanges in Passage B between Mr Stevens and his father, and to make assertions about how this is replicated elsewhere in the novel with others, especially Miss Kenton. They may comment on how Laurie seems to be looking for agreement in Passage A: <i>but don't you agree it was a good thing to do (.) for (.) for everyone</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct meaning, mood and/or character, for example:</p> <ul style="list-style-type: none"> • the lexical cohesion in Passage A, and the way Laurie seems to be moving towards the key lexical choice <i>diminishing</i> • the pragmatic meanings conveyed by variations in pronoun use in Passage A: Laurie's initial we is an appeal for agreement, met initially by a distinct separation by Jim between you (your views of why you did it) and I (I'm not gonna say) before he implies solidarity with we all know ourselves (.) the best • the series of dis-preferred responses by Mr Stevens Senior – here as elsewhere in the novel, especially in exchanges between Mr Stevens and Miss Kenton, what looks like neat turn-taking with perfectly-fulfilled adjacency pairs is entirely undermined by the insistence of each speaker on pursuing his own agenda: <i>'In any case, may I be assured Father will study that sheet?'</i> <i>'Seamus should be told to put those steps right. Certainly before these gentlemen start arriving from Europe.'</i> • the range of ways – some of them very formal – in which Stevens addresses his father, calling him by his name/title (the vocative use of <i>Father</i>) but then referring to him in the third person: <i>Father has become increasingly infirm. So much so that even the duties of an under-butler are now beyond his capabilities.</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. Candidates may identify a certain formality in the exchanges between Laurie and Jim, and try to account for this in terms of the speakers' background. Such speculation will only be helpful if supported by reasoned discussion of textual/contextual evidence.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the ways in which Ishiguro constructs Stevens avoiding personal responsibility for the decision by using abstract nouns and passive verbs: <i>while Father is allowed to continue with his present round of duties, he represents an ever-present threat to the smooth running of this household ... it has been felt that Father should no longer be asked to wait at table ...</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>

Q. 3 Notes on Task

Roddy Doyle: *Paddy Clarke Ha Ha Ha*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>There is a certain level of artificiality in both Passage A and Passage B. Although Damien has evidently established a friendly relationship with Jane, he still has his researcher-agenda, which includes getting all the facts clear. Paddy takes positive pleasure in his untruthfulness here: <i>I loved making up stuff; I loved the way the next bit came into my head.</i></p> <p>Marital breakdown, and the effect on children involved, is clearly important in the whole novel as well as in both of these passages. However, candidates who try to interpret the whole novel purely in terms of Paddy's-growing-awareness-of-marital-strife are in danger of missing a great deal of what is going on here and elsewhere.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting / topic management; adjacency pairs and turn-taking; politeness strategies and 'Face'; types of utterance and (non-) fluency; narrative viewpoint.</p>	<p>AO2 (20) Basic answers are likely to make assertions about the dynamics of the exchanges in the two passages, noticing for example the co-operative nature of interaction between Damien and Jane in contrast with the lack of shared understanding between Paddy and Kevin. They may identify simple features of interaction to support their comments, such as Kevin's combative interrogative in Passage B: <i>What did you ask for then? They must.</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct meaning, mood and/or character, for example:</p> <ul style="list-style-type: none"> • Damien's tendency to ask pairs of closed-option questions: <i>do you always want to go and spend time with your dad (1) or do you sometimes think that you'd like to spend a weekend at your mum's</i> • Jane's very lengthy opening utterance, un-interrupted by Damien – it's compound-complex, and candidates might detect in the longer pauses towards the end signs of Jane taking more "thinking-time" as she comes to reflect on what she's just said • how, in Passage B, Kevin soon assumes the 'interrogator' role – <i>What did you ask me for then?</i> – forcing Paddy to construct an increasingly elaborate lie • how Doyle presents Paddy beginning this lie in a grammatically non-standard/non-fluent way – <i>My uncle and auntie, I said.</i> – by 'fronting' the subjects in a minor sentence and then moving on to longer compound strings: – <i>My ma was talking about it to my da. My uncle hit my auntie and she hit him back and she called the guards.</i> • grammatical and syntactical features of utterance when Paddy adds multiple details: <i>And if he ever does it again he has to go to jail for ten years and my boy cousins get sent to Artane and my auntie keeps my girl cousins cos she wouldn't be able to afford to keep them all.</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 may comment on how upset or otherwise Jane appears in Passage A, and link this to the time-lapse (12-7=5 years) since her parents' divorce.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the distinct possibility that Damien is pursuing a 'check-list' agenda: <i>so do you feel like you have (.) two homes (.) or (.) or just (.) you live with your mum and you spend a bit of time with your dad</i></p> <p>They may also explore the (messy!) legal and societal background to what Kevin and Paddy say and think about the (invented!!) situation involving Paddy's uncle and auntie: –<i>Ten years, said Kevin.</i> <i>That was as old as us.</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>

MARK SCHEME: Section B

Q. 4 Notes on Task

Evelyn Waugh: *A Handful of Dust*

Passage(s) and AO1	Assessment Objectives 2 and 3	Bands
<p>Candidates might consider that the whole novel dramatises <i>conflict between the old-fashioned and the modern</i> – and they may have read critical works (or PassNotes!) arguing such a view. The scene in the cue-quotations in a sense reduces this opposition to its essential emotional components, beginning when <i>Brenda explained, not looking at Tony</i>, and ending <i>Tony left them to their discussion</i>.</p> <p>Passage A dramatises and satirises this same conflict in a (differently) humorous, lyrical way.</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 and the mock-epic; realism <i>versus</i> fantasy.</p>	<p>AO2 (5) Basic answers are likely to refer to aspects of the narrative involving characters and events which highlight conflict between the old-fashioned and the modern, and to show an awareness that the conflict can be presented in figurative as well as literal ways in the novel. They may identify features of form, structure or language which construct particular meanings, commenting for example on how Waugh contrasts the details of old-fashioned architecture in the cue-quotations with Mrs Beaver's (modern) <i>white chromium plating</i>. They may notice the list of opposites in Passage A which expand upon how <i>The world has gone mad today – And good's bad today, / And black's white today, / And day's night today</i> – and comment on the use of asyndeton.</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 extended contrast between the worlds of Hetton and London society, which works in structural ways as well as in terms of plot and character: chapters and/or sections begin and/or end with markers of place and time, such as <i>Another five days; then Brenda came to Hetton again. "I shan't be here next week-end," she said, "I'm going to stay with Veronica."</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 / literary circumstances in which the texts might have been produced and understood. For example, they may comment on the shifts in attitudes which have given rise to the behaviour satirised in Passage A (<i>grandmama ... getting matey / With gigolos ... mothers pack and leave poor father ...</i>) and make simple factual links with the novel (Brenda leaving <i>poor father</i> Tony; John Beaver as a <i>tennis-pro/gigolo ...</i>)</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the topical references to <i>Mae West</i> and <i>nudist parties / In studios</i>. They will be able to make and develop advanced inferences about the context from textual detail, noticing touches such as Waugh's casual intrusion into the scene in the taxi – when <i>Beaver knew at once that Brenda wished him to make love to her</i> – an item of social detail: <i>... he sat at a distance from her and commented on an old house that was being demolished to make way for a block of flats</i>.</p> <p>Answers which try to engage with the nuances of Waugh's prose style and narrative method in the cue-quotations and elsewhere are likely to gain high marks. Even when it's at its most cruel, Waugh's comic irony is hard to resist, as when Tony is showing Jenny Abdul Akbar round the house and she laments the destruction wrought upon the morning-room – <i>the mouldings of fleur-de-lis that littered the floor, fragments of tarnished gilding and dusty stencil-work</i>. She utters the 'right' sentiments, but still manages to get his name wrong: <i>"Oh, Teddy, what a shame. I do hate seeing things modernized."</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>

Q. 5 Notes on Task

Ian McEwan: *The Child in Time*

Passage(s) and AO1	Assessment Objectives 2 and 3	Bands
<p>Candidates will no doubt have considered <i>time</i> in a broad (thematic) way. But they need to make sure that they have the precise task in focus: <i>Examine ways in which McEwan presents ideas about time.</i></p> <p>They should find no difficulty in locating relevant material: Stephen allows his thoughts to drift while he's at the Sub-Committee sessions, taking himself out of the present moment; he has a number of conversations with Thelma specifically about the nature of time; he has the experience outside <i>The Bell</i>.</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/symbolism; text-type and genre; lexis and register.</p>	<p>AO2 (5) Basic answers are likely to refer to aspects of the narrative in which time is foregrounded, for example the episode of the near-car-crash, when <i>the rapidity of events was accommodated by the slowing of time</i>. They may identify simple or broad features of form, structure and language used to explore time, commenting for example in general terms on McEwan's chronology.</p> <p>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 the nature of time. For example, they may explore the way McEwan presents Stephen as thinking twice before taking Kate on the fateful outing to the supermarket: <i>For a moment Stephen was tempted to abandon the shopping and set Kate up with some books in front of the television. He could slip between the heavy covers beside his wife ... Later, in the sorry months and years, Stephen was to make efforts to re-enter this moment, to burrow his way back through the folds between events, crawl between the covers, and reverse his decision. But time ... monomaniacally forbids second chances. There is no absolute time, his friend Thelma had told him on occasions, no independent entity.</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 involve assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example the growing interest in the 1980s in 'pop' science. (They may comment on McEwan's likely reading and/or refer to figures such as Stephen Hawking.) Candidates may make direct connections between some of the ideas in Passage A and aspects of the novel, seeing/hearing Stephen's thoughts about Kate (<i>Lying in my bed I hear the clock tick, / And think of you</i>) or indeed Kate's imagined thoughts about Stephen (<i>Sometimes you picture me – I'm walking too far ahead</i>).</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as the repetitions and elliptical constructions typical of song lyrics in Passage A. Discussion of social / historical / literary factors which may have been studied will need to be firmly rooted in textual detail: answers which make assertions and assumptions without sufficient textual support or contextual explanation – about how McEwan has projected the setting of his novel into a kind of near-future Thatcherite dystopia, for example – will not gain much credit.</p> <p>Similarly, a reliance on biographical assertions about the author is likely to be unhelpful. However, 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 high marks. Genuine application of a combined literary-linguistic approach should yield results. For example, astute readers may pick up how the noun phrase <i>biological clock</i>, now almost invariably used to connote a woman's fear that her child-bearing years are ticking away, is used at the start of the novel by McEwan to describe Stephen's imaginings: <i>Kate's growing up had become the essence of time itself .. Without the fantasy of her continued existence he was lost, time would stop.</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>

Q. 6 Notes on Task

Jane Austen: *Persuasion*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>Candidates are likely to find <i>resisting or giving in to persuasion</i> an absolutely central ‘target’, but they need to pay attention to the verbs as well as to the abstract noun in this question.</p> <p>Answers which begin by paying close attention to the lexis and syntax of the cue-quotation – and linking to these details to notions of resistance or submission in the novel and/or Passage A – are likely to be more successful than those which attempt to re-cycle some similar essay done as exam preparation.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts:</p> <p>semantics: connotation and denotation; abstract nouns which represent societal values; 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>	<p>AO2 (5) Basic answers are likely to make assertions about the central instance of <i>giving in to persuasion</i> in the novel, and to explore the motivations of the characters involved. They may support their comments with simple reference to the cue-quotation – for example, to the pressure on Anne of <i>her father’s ill-will ... unsoftened by one kind word or look on the part of her sister</i> – or to other parts of the novel. They may miss the nuances of Austen’s authorial observations.</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 and appreciating that Anne’s thinking becomes part of the third-person narrative: <i>Lady Russell, whom she had always loved and relied on, could not, with such steadiness of opinion, and such tenderness of manner, be continually advising her in vain</i>. Similarly, astute readers will notice that Johnson’s definition of the verb <i>TO PERSUADE</i> in Passage A is value-free: though <i>PERSUASION</i> is an art, its influence may be directed <i>to bring to any particular opinion</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 simplified assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, arguing for example that young ladies (like Anne) were expected to show what Johnson defines in Passage A as <i>the quality of being flexible by persuasion</i>, and that they could not expect to marry for love.</p> <p>Developed answers are likely to go beyond such simple assertions about supposed social expectations in Austen’s time. They may notice how Johnson in Passage A makes the (common) distinction between what <i>seems rather applicable to the passions</i> as opposed to <i>the reason</i>. Well-prepared candidates will be able to make confident (even surprising) reference to the whole novel, for example to the conversation between Anne and Captain Benwick in which she recommends the power and influence of literature <i>to rouse and fortify the mind by the highest precepts, and the strongest examples of moral and religious endurances</i>. They may explore ways in which characters other than Anne are presented as responding to persuasion, referring for example to the skill and tact which Lady Russell and Mr Shepherd employ in persuading Sir Walter to accept Admiral Croft as a tenant for Kellynch Hall.</p> <p>Very good answers will make fine distinctions, and could with profit explore the precise detail of Anne’s thinking as revealed in the cue-quotation: <i>She was persuaded to believe the engagement a wrong thing: indiscreet, improper, hardly capable of success, and not deserving it</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>

APPENDIX 1

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

Also:

Well-intentioned answer but lacking in

Uneven work ...

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

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

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

© OCR 2014

