

GCE

English Language and Literature

Unit **F671**: Speaking Voices

Advanced Subsidiary GCE

Mark Scheme for June 2015

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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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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

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 5 to 10 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 12-13.

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 should be able quickly to deal with the common theme of the not-entirely-festive season. Jeanette’s father draws the short straw in having to take Mrs White to the bus stop – or perhaps he’s glad of the respite from Jeanette’s mother. Both Bea and Karen are indulgent and amused at the <i>problem</i> their fathers cause in present-buying terms.</p> <p>Careful reading of the passages will lead to the conclusion that the conversation in Passage A is relaxed, light-hearted and informal, while the interaction in Passage B too has some less fraught moments, despite Jeanette’s mother’s bombastic manner.</p> <p>The axiom <i>Never trust a sinner</i> comes easily to Jeanette’s mother as a comment on playing Beetle, but is obviously significant in the whole novel; and <i>next door</i> make regular appearances.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <p>symmetric/co-operative conversation; accommodation/convergence/divergence; turn-taking and adjacency pairs; topic shifts and loops; overlaps and interruptions; length and type of utterance; non-fluency features; direct speech and reporting verbs; narrative stance and point-of-view; variations in register; 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 Bea and Karen in Passage A and the dys-functional nature of conversation and relationship in Passage B. They may identify simple features of interaction to support their comments, for example the frequency of co-operative overlaps in Passage A or the preponderance of short emphatic utterances – often exclamatives, imperatives or interrogatives – made by Jeanette’s mother 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 supportive overlaps in Passage A, which show Bea echoing Karen’s thoughts with utterances which are lexically and syntactically similar: Karen: <i>a REAL TREAT [laughs]</i> Bea: <i>a BONUS [laughs]</i> how Bea can risk making a joke with an utterance which in other circumstances might be shockingly serious: <i>i think we’ve got the same father [laughs]</i> how Jeanette and her mother still have a good deal of shared understanding, despite the gap caused by years apart and Jeanette’s estrangement from her home and family, so that Auntie Maud can easily be referred to: <i>‘Oh it’ll probably be a sword stick, you know what she’s like.’ My mother tapped her head ...</i> the contrasting details in the narrator’s description of her mother: the sense of the ridiculous created by lexical choices (<i>an elephant’s foot Promise Box; two layers of little scrolls, all rolled up, each with a promise from the Word</i>) is moderated by the genuine pathos of the next sentence: <i>My mother had tears in her eyes, as she put it carefully on top of the sideboard.</i> the variety of reporting verbs used by Winterson to convey mood and tone, especially Jeanette’s mother’s: <i>ordered ... grumbled ... explained</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 how the ‘festive’ elements are employed to different ironic effect in the two passages: in Passage B the <i>mince pies</i> only make Mrs White choke, and the <i>smattering of port</i> reveals Jeanette’s mother’s frugality, while in Passage A the <i>turkey</i> is an opportunity for shared joking: <i>how very (.) seasonal [laughs]</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 failure to condemn Hitler, though the contexts are clearly different. In Passage A, the Lawyer and Judge collaborate to emphasise the <i>deliberate</i> nature of Professor X's <i>blindness to the evidence</i> about Hitler. In Passage B, while Stevens and Mr Cardinal agree that Lord Darlington is <i>sincere and honourable</i>, Stevens refuses to acknowledge that <i>No one with good judgement could persist in believing anything Herr Hitler says</i>.</p> <p>In Passage A, the usual role/status differentials between counsel and Bench are blurred, as the Judge supports and clarifies the Lawyer's utterances: <i>so it's like it's like putting a telescope to the wrong eye</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; syntactic repetition and patterning; 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 Mr Cardinal, and to make assertions about how Stevens's speech style here is replicated elsewhere in the novel. They may comment on ways in which the Lawyer is hammering the final nails into Professor X's coffin: <i>what he doesn't like</i> (.) <i>he ignores</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 contrast in Passage A between the usual courtroom need for concrete evidence (e.g. <i>report number fifty-one</i>) and the tendency of both Lawyer and Judge to explain things in figurative terms (<i>Professor X has shut that window</i> (.) <i>as it were ...</i>) ways in which the Lawyer emphasises his points by elaboration: <i>knew all about it and authorised it ... which is an obviously completely hopeless position for any kind of self-respecting historian</i> (.) <i>or indeed anybody else for that matter</i> the lexical choices (and thus the metaphors) given to Mr Cardinal to express the risks to Lord Darlington: <i>'Are you content ... to watch his lordship go over the precipice just like that?' ... 'His lordship is out of his depth.'</i> ways in which Ishiguro constructs Mr Cardinal's distress and desperation, partly through lexical and syntactic repetition: <i>'And as if their wretched Rally and their wretched Olympic Games weren't enough, do you know what they've got his lordship working on now? Do you have any idea what is being discussed now?'</i> how Stevens takes refuge – here and elsewhere in the novel – in platitudes: <i>His lordship has always striven to aid better understanding between nations.</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 assert the likelihood of formality and dominance in courtroom situations like the one in Passage A, but they need to pay close attention to the interactional dynamics in order to see that the exchange here is not combative but co-operative.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example appreciating the irony at work when Mr Cardinal asks <i>'Are you not, at least, curious about what I am saying?'</i> The informed reader is aware, here and elsewhere, that Stevens does not permit himself to be <i>curious</i>, since to do so would be contrary to the <i>dignity</i> of a great butler.</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>The part-prepared nature of Passage A – Grant is following a more-or-less-structured agenda – does not preclude features of ‘normal’ spoken language, though candidates should notice how few overlaps and/or interruptions there are. Passage B is typical of a number of such episodes and exchanges in the novel where Doyle constructs Paddy either as believing himself responsible for a row between his ma and da or as thinking he has the power to stop a confrontation.</p> <p>Less assured candidates are likely to overstate the dominance / potential for violence of Paddy’s da. Better answers will focus on what is <u>said</u> here.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <p>agenda-setting and topic management; politeness strategies and Face needs; role / status / dominance; adjacency pairs and turn-taking; fluency and non-fluency features; lexical choices; length and types of utterance; narrative viewpoint.</p>	<p>AO2 (20) Basic answers are likely to make assertions about the dynamics of the exchanges in the two passages, such as the way Grant keeps asking questions and putting forward scenarios for Ross and Nik to respond to. They may identify simple features of interaction (or its absence) to support their comments, for example Da’s refusal to respond to Ma’s initial prompting: <i>He made her say it. – What do you think?</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"> • in Passage A, the frequent conditionals in Grant’s utterances: <i>say (.) if a man’s staring at you and you don’t stand your ground and you look away (1) how would you feel</i> • how Ross and Nik support and reinforce each other’s responses: <i>Ross: that’s what it would feel like</i> <i>Nik: yeah yeah (.) it does feel like a confrontation</i> • the accumulating threat to Ma’s ‘Face’ from the sequence of Da’s utterances: <i>–Do what you want ... –Whatever you want ... –You always do.</i> • the reminder of Ma’s preference for ‘proper’ speech: <i>–It’s a television, she’d say, not really giving out. –It’s a wellington. It’s a toilet.</i> • Paddy’s realisation that he mustn’t over-play the <i>programme about politics</i> card, constructed by Doyle through modality: <i>–There might be, I said. –Not for definite.</i> • characterisation through specific details of the narrative commentary given by Doyle to Paddy here and elsewhere in the novel, for example Paddy’s use here of scientific knowledge: <i>He was the only one I could hear breathing. He was pushing the air out, of his nose. Oxygen in, carbon dioxide out. Plants did it the other way round. I heard hers now, her breathing.</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 Ross amplifies the final exchange – concerning how he’d feel about avoiding a confrontation – by making a joke of it: <i>you’d feel like you were running away from them (1) I’M SCARED OF THESE GUYS (.) and i’m running away ...</i></p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the attitudes implied by Paddy’s declaration that <i>There was nothing wrong. She’d never have said that if there had been. Ma hated halfwords and bits of words and words that weren’t real ones. Only full, proper words.</i> Careful readers might detect a contrast between lexical items of low frequency used by Nik (e.g. using <i>entertain</i> to mean “consider”) and his non-Standard use of <i>i ain’t no fighter by any stretch of the imagination</i>. Ideas about “typically” male speech are often unhelpful, but might usefully be brought in here.</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 are likely to have thought about the question-focus – <i>life in London and life in the countryside</i> – as one of the ways in which the novel is structured; and the contrast is made particularly explicit in the lengthy cue-quotation. There is a good deal of useful material here: John Andrew’s questions and comments reveal much about the priorities of a country life, and Tony’s conversation with the stationmaster is not merely comedy.</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; expectations of genre.</p>	<p>AO2 (5) Basic answers are likely to comment on contrasting ideas about life in London and life in the countryside constructed in the cue-quotation and elsewhere in the novel, and in Passages A and B. They may identify features of form, structure or language which construct or express particular attitudes, for example the near-personification of the capital city: <i>the thing that impressed them most was the calm and orderly way in which London gets things done.</i></p>	<p>Band 6 26 - 30 marks</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 creates layers of significance and (comic and tragic and proleptic) irony in the story of Sam Brace through its relevance to Tony’s situation. They may analyse the construction of a different kind of irony in the first paragraph of Passage B, where country pursuits experience an upsurge in popularity when it was least expected: <i>As soon as the prophets began to say that people would forget how to walk, then hiking suddenly became the vogue and hostels to accommodate walkers were built all over the country. So when the motor-car should have killed the horse, riding became a popular pastime, and riding schools began to multiply in most parts of the country.</i></p>	<p>Band 5 21 - 25 marks</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 awareness that in 1933 the British way of doing things was epitomised by London, and might well be admired by visitors to the World Economic Conference. In terms of details from the novel, they may comment on parties, clubs, bone-setters and Brenda’s social circle. They are also likely to make simple factual connections between details in the passages and events in the novel, for example linking John Andrew to the <i>number of children (who) hunt</i> in Passage B and identifying Tony as one of the <i>country-house owners</i>.</p>	<p>Band 4 16 - 20 marks</p>
	<p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the use of the first-person collective/inclusive pronoun <i>we/us/our</i> to construct a child-reader who will not be surprised to hear visitors to London from Haiti or Albania referred to as <i>our friends</i>. They will be able to make and develop advanced inferences about the context from textual detail in the novel, such as the lack of social distance between Tony and the stationmaster implied by the simple adjective and noun in the short sentence <i>He was an old friend of Tony’s</i>.</p>	<p>Band 3 11 - 15 marks</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 remember that John Andrew’s apparently naïve obsession with Lady Cockpurse as <i>That monkey-woman</i> is Tony’s fault. He failed to discourage John Andrew’s initial response to the idea of her: <i>I should love to see her. Does she live in a cage? Has she got a tail? Ben saw a woman who looked like a fish, with scales all over instead of skin. It was in a circus in Cairo. Smelt like a fish too, Ben says.</i></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>loss</i> in a broad (thematic) way. They may also have come across critics of the novel who focus on the different coping mechanisms of men and women.</p> <p>Giving some attention to such “gendered” approaches might be fine as long as it doesn’t replace attention to the question as set: <i>Examine ways in which McEwan presents Stephen coping with loss.</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 coping with loss is foregrounded, for example the episode when the estate agent takes Stephen’s and Julie’s hands and tells them not to blame each other. They may identify simple or broad features of form, structure and language used to presents characters coping with loss, making general comments on McEwan’s non-linear chronology. They may have at their fingertips neat quotations relevant to the question, for example McEwan’s terse comment on Stephen’s and Julie’s inability to comfort each other: <i>Being together heightened their sense of loss.</i></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 present characters and their coping strategies. For example, McEwan employs a series of simple verbs to describe how Stephen goes out looking for Kate: <i>He <u>knocked</u> on doors and <u>spoke</u> to mothers who were first puzzled, then hostile. He <u>visited</u> child minders. He <u>walked</u> up and down the shopping streets with his photographs displayed. He <u>loitered</u> by the supermarket, and by the entrance to the chemist’s next door. He <u>went</u> further afield until his search area was three miles across.</i> Then he sums up the effect: <i>He <u>anaesthetised</u> himself with activity.</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’ psychology. Candidates may make direct connections between some of the ideas in Passage A and aspects of the novel, applying for example the idea that “<i>people hold strong assumptions about how others should respond to such losses</i>” to how Stephen and Julie fail to understand each other’s behaviour.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the use of general/impersonal nouns (<i>a person ... people ... others ... individuals</i>) rather than personal pronouns and direct reader address. 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 details 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 will always yield results, for example in analysis of a lexical field of the overwhelming natural force of water: <i>a slow <u>surge</u> of realisation mounting with a sleek, <u>tidal force</u> which did not break or explode dramatically but which bore him in the small hours to the first full <u>floor</u> of understanding of the true nature of his loss.</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 very likely to have considered <i>manners and correct behaviour</i> in the novel and as a central element of what-life-was-like-in-those-days. Passage A and the cue-quotation offer them plenty of ideas: Scott mentions <i>manners</i> in each of the three short extracts. Answers which begin by paying close attention to the lexis and syntax of the cue-quotation – and linking these details to notions of <i>manners and correct behaviour</i> 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 importance of <i>manners and correct behaviour</i> in the novel, and to offer examples of the behaviour (good or bad) of some characters. They may support their comments with simple reference to the cue-quotation, or to the circumstances outlined in the introduction to it – for example, the events and attitudes which had led to Anne’s being the person looking after <i>the little invalid Charles</i>. They are likely to refer also to other parts of the novel, though they may miss the nuances of Austen’s authorial observations.</p>	<p>Band 6 26 - 30 marks</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 abstract nouns like <i>manners</i> and <i>behaviour</i> are complex terms. Mrs Clay’s <i>assiduous pleasing manners</i> are presented as <i>infinitely ... dangerous attractions</i>, whereas Mrs Croft’s manners were <i>open, easy, and decided, like one who had no distrust of herself, and no doubts of what to do; without any approach to coarseness, however, or any want of good humour</i>. Similarly, astute readers will notice Scott’s syntactic parallelism and pejorative lexical choices in his denunciation of <i>Mr. Wedderburn Webster: by nature a fool and by art a coxcomb and pest of the first water</i>.</p>	<p>Band 5 21 - 25 marks</p>
	<p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p>	<p>Band 4 16 - 20 marks</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, arguing for example that young gentlemen like Captain Wentworth had to follow certain rules/protocol for paying calls, and that <i>finding himself almost alone with Anne Elliot</i> might be difficult on a level of social etiquette as well as personally and emotionally uncomfortable. Scott helpfully provides a good working definition of a <i>very fine young man</i> as one <i>modest, simple, and unaffected in his manners</i>.</p>	<p>Band 3 11 - 15 marks</p>
	<p>More developed answers are likely to go beyond simple assertions about supposed social expectations in Austen’s time. They may link well-chosen examples of good and bad behaviour in the novel to sound understanding of the context, commenting for example on how although Mr Elliot is initially presented as <i>a man of exceedingly good manners</i>, Anne eventually sees through these. They may explore ways in which Austen presents the questions of manners and behaviour as problematic, as shown by the choices of verbs and their modality when Wentworth has to <i>walk(ed) to the window to</i></p>	<p>Band 2 6 - 10 marks</p>
<p><i>recollect himself, and feel how he ought to behave</i>.</p> <p>Very good answers will make fine distinctions, and may manage to apply what they have learned of literary-linguistic approaches to details such as the equine metaphor in Scott’s opinion of Lady Frances: <i>a very pleasant woman in manners as well as young & pretty but who has certainly fallen into bad hands in the breaking and looks melancholy & speaks sentiment when no better discourse is to be had</i>.</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

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