

GCE

English Language and Literature

Unit **F671**: Speaking Voices

Advanced Subsidiary GCE

Mark Scheme for June 2016

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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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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 underlying ‘starting school’ connection between the passages, seeing that the conversation between Caitlin and Elizabeth is both transactional and interactional and that each speaker spends most of her utterance time in clarifying her understanding of the other’s experience. In contrast, Winterson constructs an interaction in Passage B in which Jeanette and her mother fail to communicate – as so often elsewhere in the novel.</p> <p>The better answers will be those which explore the construction of the comedy in the novel’s narrative rather than making sweeping assertions about character and (supposed) character development.</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; preferred/dis-preferred responses; 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 Caitlin and Elizabeth 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 back-channelling and agreement in Passage A or the multiple reasons given by Jeanette’s mother in response to her daughter’s question in Passage B as to <i>Why can’t we have chips?</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 repetitions and ‘echo utterances’ in Passage A, which show each speaker carefully checking out her understanding of the other’s experience: <i>Elizabeth: was that because you started a year earlier or is that how old (.) how old</i> <i>Caitlin: that’s how old you are when you start school in luxembourg</i> • how both Elizabeth (<i>kind of thing ... like ... like ... kind of thing ... like ... like ... kind of quite</i>) and Caitlin (<i>like ... like</i>) use what candidates may call voiced fillers or (more accurately) hedges, an aspect of idioloect/genderlect which suggests convergence • how Jeanette and her mother are much more inclined to be divergent, both in Passage B and elsewhere in the novel: the mother attempts a topic shift to <i>How many slices?</i>, but Jeanette makes a topic loop back to <i>if you go to prison you’ll get out again</i> • Jeanette’s mother’s attempts at closing utterances: <i>Potted beef, and be thankful ... Eat this and be quiet.</i> • Winterson’s construction, in Passage B and elsewhere in the novel, of a ‘flight of fancy’ in Jeanette’s narrative – in this case, a comic one about the Family Snail <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 effects in Passage B of Jeanette’s ready reference to scripture (<i>St Paul was always going to prison.</i>) and her mother’s horrified response (<i>My mother shrieked ... ‘The family life of snails, it’s an Abomination, it’s like saying we come from monkeys.’</i>) to the prospect of a <i>programme about the family life of snails.</i></p> <p>The best answers will understand the jokes!</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 basic (eventual) link between the passages is the importance of the <i>FANTASTIC VIEW</i>, though the contexts are clearly different.</p> <p>In Passage A, it's a selling point for the house: are the patio doors designed to take advantage of the view, or was the view arranged to make the most of the patio doors? In Passage B, Stevens takes the recommendation of the view as a cue for a comic-serious (almost philosophical) point: <i>I hope to see many splendid views. To see the best before I have properly begun would be somewhat premature.</i></p> <p>Ishiguro's construction of Stevens, here and elsewhere in the novel, works partly through contrast between the butler's inability to unbend and the more 'natural' behaviour of those around him. Here he is sufficiently provoked by the old countryman's insinuation to set off up the path. Tim too – in Passage A – seems to have been manoeuvred into having to respond positively, in spite of himself.</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; fluency and non-fluency features; politeness strategies; interruptions and overlaps; conversational implicature; lexis, register and levels of formality; idiolect and dialect; narrative point-of-view and irony.</p>	<p>AO2 (20) Basic answers are likely to comment on the formality of Stevens's narrative and speaking voice in Passage B and elsewhere in the novel. They may notice in Passage A how Tim is diverted from his insistence on <i>how much is it</i> by the revelation of the pool and the view</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"> • how Stevens's shifting lexical choices for referring to the old countryman – <i>a vagrant ... some local fellow .. the fellow ... the fellow ... the man</i> – reveal the shifts in his attitude • Ishiguro's characterisation of the old countryman through his non-standard syntax: <i>Me, I haven't got neither</i> • the hints of competition in the overlaps/interruptions between Matt and Tim, for example Tim's implied rejection of how Matt has characterised his requirements (<i>the seclusion that tim's looking for</i>) • how Tim uses the adjective <i>good</i> to convey at-first-grudging-then-increasing enthusiasm – <i>it is a good size (.) i'll say that</i> – while Karen is more effusive: <i>WOW (.) WHAT A FANTASTIC VIEW ... that'll be gorgeous</i> • specific linguistic features of Matt's utterance, such as the estate-agent jargon (<i>seclusion ... lined up ...</i>) and the medium-modality verbs as he tries to avoid being too definite (<i>there may be some negotiation to be had there (.) so we can try</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 see the exchanges between Matt, Tim and Karen as more fluent than the average conversation, and may attribute this to the television format, with the likelihood that Matt at least is partly prepared.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the social distance between Stevens and the old countryman, signalled obviously at first by the address term <i>sir</i>. Although the <i>fellow</i> offers what might be called "personal" remarks, he remains relatively respectful. Ishiguro's construction of Stevens here shows him giving away his own very keen sense of what is proper and what is to be avoided, his hyper-cautious attitude emphasised by the two negatives: <i>I took him for a vagrant, but then I saw he was just some local fellow enjoying the fresh air and summer sunshine, and saw no reason not to comply.</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>The part-prepared nature of Passage A – Trevor is more-or-less ‘interviewing’ Connie – does not preclude features of ‘normal’ spoken language, though candidates should notice how overlaps and/or interruptions are co-operative, not competitive. Passage B is typical of a number of such episodes and exchanges in the novel where Doyle constructs Paddy’s Ma as a nurturing parent trying to balance love and authority, and Paddy as the inquisitive child.</p> <p>Candidates are likely to want to assert this latter point – Paddy’s inquisitive nature – but will need to do more than just that.</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 co-operative nature of interaction between Connie and Trevor in Passage A. They may identify simple features of interaction to support their comments, such as the way Trevor repeats the information Connie has just offered: <i>your dad went to london in 1941 (.) and you didn't hear ANYTHING from him (.) until until ...</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 degree of comfort and confidence Trevor evidently feels in couching <i>so he didn't send money back</i> as a declarative rather than as an interrogative: he uses no hedge or other politeness strategy, but clearly Connie doesn't perceive this as a face-threatening act, though she does offer an expanded explanation in return • the precise/formal (archaic?) lexical choices (<i>theatricals ... of doubtful tuning ... hammered out ...</i>) in Connie's long 'turn' at the end of Passage A – an utterance which is uninterrupted by Trevor, and is also highly complex in syntax and relatively free of non-fluency features • the (very typical) syntactical structure given by Doyle to Paddy-as-narrator when he begins an episode with a series of simple, absolute declaratives: <i>The front room was not for going into. It was the drawing room ... Ours was the drawing room because my ma said it was.</i> • the structure of interaction between Paddy and Ma, with perfectly-fulfilled adjacency pairs – though not wholly free of conflict: <i>–There's lots of stupid people, I told her. –There's a whole class of them in our school. –Stop that, she said.</i> • specific details of the narrative commentary given by Doyle to Paddy here and elsewhere in the novel, for example his admission that <i>I wasn't just saying it for the sake of saying it, like I said some things.</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 Connie develops her description of her grandparents' house in some detail, and they may comment on Paddy's 'child-like' logic: <i>That made no sense: it sounded exactly right. We were never allowed into that room so it would stay good.</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>Nobody else had a drawing room although all the houses were the same, all the houses before the Corporation ones. Our drawing room was Kevin's ma's and da's living room, and Ian McEvoy's television room,</i> and his Ma's rejection of <i>good room</i> as a label on the grounds that <i>It sounds cheap.</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 need to remember that the focus is ways in which Waugh presents marriage and divorce. They will not be disadvantaged if their knowledge of divorce law at the time of the novel is limited to what Waugh actually tells the reader, but they are offered some useful information in Passage A and the introduction to it.</p> <p>Waugh's method is relentlessly tragi-comic-ironic. Candidates can readily pick up the incongruities of the situation from the lengthy cue-quotations: <i>the gentlemen will always go on so about their wives</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; narrative and comic structure; dialogue; characterisation; tone – satire, irony and wit; variations in register; conventions of public and political discourse.</p>	<p>AO2 (5) Basic answers are likely to comment on how the arrangements for 'staged' adultery are being made in the cue-quotations, and to suggest that marriage and divorce are presented ironically/comically here and elsewhere in the novel. They may identify features of form, structure or language which construct particular attitudes to marriage and divorce, for example the insistence of the speaker in Passage A that <i>the first thing we have to get out of our minds is the idea that divorce is a crime</i>.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Handful of Dust</i>, such as the way in which the conflicting opinions of different characters are introduced without authorial comment: <i>Marjorie had said, "Of course Brenda doesn't love Beaver. How could she? ... And if she thinks she does at the moment, I think it's your duty to prevent her making a fool of herself. You must refuse to be divorced — anyway until she has found someone more reasonable."</i></p> <p>They may analyse the balanced rhetorical style and ameliorative lexical choices of the speaker in Passage A: <i>Divorce ... is, in the enormous majority of cases, the means of entry for both parties into a happier and more fruitful life; it is the end of one frustrated life and the beginning of a new life</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 showing awareness that then, as now, marriages and divorces – especially of public figures, and even more especially of members of the Royal Family – were considered a matter of public interest and concern.</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 plural – and a progression from <i>I think ...</i> to bare declarative – to suggest (and encourage) consensus in the House: <i>But the claim that we should not make divorce easier is one which I think most of us who support the Bill would accept as desirable. We do not want to make divorce easier; we do want to make marriage more of a reality</i>.</p> <p>They will be able to make and develop advanced inferences about the context from textual detail, such as the conversation between Brenda and John Beaver when he is bringing her up to date on the London scene and giving her a catalogue of failed relationships and new ventures: <i>"That marriage isn't going too well either ... Daisy has started a new restaurant.. It's going very well ... and there's a new night club called the Warren ..."</i> <i>"Dear me," Brenda said at last. "What fun everyone seems to be having."</i></p> <p>Answers which try to engage with the nuances of Waugh's prose style and narrative method in examples such as the one above, in the cue-quotations and elsewhere are likely to gain high marks.</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>The cue-quotation is from early in the novel, and is likely to be familiar to candidates, who engage readily with the pathos of Stephen's status as <i>the father of an invisible child – phantom growth, the product of an obsessive sorrow and sinewy clock</i>. Here, with a chunk of McEwan's prose in front of them, they have the opportunity to examine the detail of observation in the narrative.</p> <p><i>Father-child relationships</i> are of course not limited to Stephen and Kate, though there is plenty of material about this. Better answers will also consider Mr Lewis Senior, and refer to extracts from the <i>Authorised Childcare Handbook</i>. Passage A offers a satirical journalistic 'take' on fatherhood in terms of the 1980s idea of the New Man.</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; text-type and genre; lexis and register.</p>	<p>AO2 (5) Basic answers are likely to refer to aspects of the narrative involving Stephen being Kate's father – in actuality (such as the trip supermarket, begun in the cue-quotation, or the sandcastle episode) or in examples of his endless watchfulness and imagining. They may identify simple/broad features of form, structure and language used to present father-child relationships, commenting on how McEwan describes Stephen's thoughts about Kate during the committee sessions.</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 father-child relationships – for example, in the novel's second paragraph, Stephen's thoughts (present-tense) about how Kate would have developed in the time she's been missing: <i>she is home from school and tired, her tooth is under the pillow, she is looking for her daddy</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 ideas about the changing roles of men/fathers in the 1980s. Candidates may make literal connections between some of the ideas in Passage A and aspects of the novel, arguing for example that Stephen <i>doesn't want to be like his father ... the old man in the armchair waiting for his dinner to be put on the table</i>. (The obvious danger is that this may produce a distorted reading of the text.)</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the ironic construction of the New Man as Domestic Superman: <i>He can iron the school shirt while minding the toast with the baby slung over one shoulder</i>. They will show a developed appreciation of how McEwan uses the extracts from the <i>Authorised Childcare Handbook</i>, such as the following: <i>There is, however, evidence to suggest that the more intimately a father is involved in the day to day care of a small child, the less effective he becomes as a figure of authority</i>. Discussion of social / historical / literary factors which may have been studied will need to be firmly rooted in textual detail: answers which make over-simplified assertions and assumptions without sufficient textual support about Stephen's or Mr Lewis's paternal skills/behaviour/attitudes 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 the contrast McEwan makes in changing the description of the members of the <i>supermarket hierarchy in brown coats, white coats, blue suits</i> from the common nouns of their job-titles – <i>warehousemen or sub-managers or company representatives</i> – to <i>fathers, potential or real</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 be prepared for a question related to <i>social status</i>, and will have seen a previous session's <i>rank and consequence</i> question. But this precise focus on <i>different views of social relationships</i> needs more than just an attempt to re-cycle some similar essay done as exam preparation.</p> <p>The cue-quotation offers another (potentially helpful) contrast, that between <i>good company</i> and <i>the best</i>. Austen's method is for the most part subtly ironic, whereas Passage A is much more direct in criticising the <i>foolish ambition of being seen in what is called good company</i>.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: abstract nouns which represent societal values; antithetical balance; 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 (different views of) social relationships in the novel, and to support these comments with simple examples involving various characters, noting for example Sir Walter's anxiety over repairing the <i>family connexion</i> with the Dalrymples, and/or his condescending attitude to naval men. They may take Austen's authorial observations at face value, missing the layers of irony.</p>	Band 6 26 - 30 marks
	<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 the narrative is unusually direct in the cue-quotation: <i>they were nothing ... no superiority of manner, accomplishment, or understanding</i>. Similarly, astute readers will identify the absoluteness of the pejorative lexis and the declarative mood in Passage A: <i>In short, nothing can be more trifling than the life of a lady, nor more insipid than that of a gentleman, at Bath</i>.</p>	Band 5 21 - 25 marks
	<p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Candidates may suggest that Passage A, written by a clergyman, has a moral and/or religious purpose, and astute readers might go on to argue that the bare declarative nature of <i>Everyone is aspiring after the company of his superiors, while he despises his equals</i> shows a comprehensively damning view of Bath society on the part of Rev. Graves.</p>	Band 4 16 - 20 marks
	<p>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 Sir Walter's obsession with the Baronetage or Mary's preoccupation with precedence. They may try to draw direct/literal parallels between the behaviour criticised in Passage A (<i>a constant series of flirting and gadding about, the other of sauntering from place to place, without any scheme or pursuit</i>) and the behaviour of characters in the novel; and while such links are likely to lead to some over-simplification, it would not be unreasonable to see Mr Elliot and Mrs Clay at least partly in these terms.</p>	Band 3 11 - 15 marks
	<p>More developed answers are likely to go beyond simple assertions about supposed social superiority/inferiority, and to explore the opposition between real value (which the author and her more perceptive characters can distinguish – in Mrs Smith, for example) and the superficial attraction of Lady Dalrymple's <i>smile and a civil answer for everybody</i>. They may contrast the artificiality of Bath society with the genuine warmth of the naval circle, referring for example to the meeting with Captain Harville at Lyme: <i>... so much attachment to Captain Wentworth in all this, and such a bewitching charm in a degree of hospitality so uncommon, so unlike the usual style of give-and-take invitations, and dinners of formality and display ... they all went in-doors with their new friends, and found rooms so small as none but those who invite from the heart could think capable of accommodating so many</i>.</p>	Band 2 6 - 10 marks
		Band 1 0 - 5 marks

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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