

GCE English Language and Literature

Unit F671 - Question 6 - Medium banded Candidate style answer

Introduction

OCR has produced these candidate style answers to support teachers in interpreting the assessment criteria for the new GCE specifications and to bridge the gap between new specification release and availability of exemplar candidate work.

This content has been produced by senior OCR *Examiner's*, with the input of Chairs of *Examiner's*, to illustrate how the sample assessment questions might be answered and provide some commentary on what factors contribute to an overall grading. The candidate style answers are not written in a way that is intended to replicate student work but to demonstrate what a “good” or “excellent” response might include, supported by examiner commentary and conclusions.

As these responses have not been through full moderation and do not replicate student work, they have not been graded and are instead, banded “medium” or “high” to give an indication of the level of each response.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

Question 6

E M Forster: *A Room with a View*

Read Passage A, which is concerned with a place and the people who live there, and then complete the following task:

At the start of Chapter II, Forster comments: “The traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it.”

Examine Forster’s presentation of places and the people who live in them in *A Room with a View*.

In your answer you should:

- consider ways in which Forster’s narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

Passage A is taken from a web-guide to travel in Italy.

Situated among the beautiful hills and set against a landscape spotted with gorgeous villas, is the medieval walled city of Lucca. It is comfortably located between the better-known and more frequently travelled cities of Florence and Pisa.

Lovely Lucca is a relatively unknown Tuscan gem with a wealthy past and proud rich present. Not yet overrun by tourists, Lucca has retained a mellow atmosphere, free of the hassle of long lines and hordes of travellers. On the contrary, Lucca makes for easy travelling. A city kind to weary tourists, one of the nicest things about Lucca is its people, the *Lucchesi*. They seem to appreciate just how special their little city is, and treat it well.

[30 Marks]

Candidate style answer	Examiner's commentary
<p>Forster's first presentation of Florence in <i>A Room with a View</i> implies a sense of freedom. Lucy awakens to a <i>bright bare room</i> appreciating how pleasant it is to <i>fling wide the windows ... to lean out into the sunshine</i>. The language used here reflects the way people go about their activities in Italy. To 'fling wide' is to throw caution to the wind and is the first glimpse of Lucy's movement from her restrictive background.</p> <p>In contrast is the opening passage of Part 2, where Lucy's home in Surrey is introduced. <i>The drawing-room curtains at Windy Corner had been pulled to meet, for the carpet was new and deserved protection from the August sun</i>. Mrs Honeychurch and Freddie are introduced as <i>two pleasant people</i>, but they are inside the room with the curtains pulled shut. We discover they are waiting for the result of Cecil's latest attempt at proposing marriage to Lucy.</p> <p>Forster further presents Italy as a place of freedom and passionate expression when describing a morning in Florence. He describes men at work with spades on the foreshore, and how a crowded electric tram came <i>rushing underneath the window</i>. Then comes a surprising and comic detail about the behaviour and manners of Italians: <i>Children tried to hang on behind and the conductor, with no malice, spat in their faces to make them let go</i>.</p> <p>This extract is full of movement, reflecting the lively nature of Italians. The conductor spitting in the face of the children, but <i>with no malice</i>, is notable as this apparently crude action contrasts strongly with acceptable behaviour in England where garden parties and tennis matches are more the order of the day, thus presenting Italy as a rather more raw and natural place.</p> <p>Forster's presentation of Italy and Italians contrasts with the</p>	<ul style="list-style-type: none"> • Comparatively brief, but focused on task and texts • Immediate link between textual detail and wider (contextual) factors, well developed • Neat contrast between different parts of the novel, but not developed • Lengthy and accurate quotation to support a relevant point • Touches of proficiency in the discussion of imagery as part of the narrative method • Rather limited use of the non-literary passage provided for comparison and contrast • Potentially proficient selection of material – e.g. the knowledge about Persephone, and the quotation about dis-entangling – but discussion not always developed • Some competence of structure in attention to the overall question • No use made of the introductory quotation; and some elements of the task given insufficient emphasis • Rather simplistic conclusion

presentation of the inhabitants of Lucca in Passage A. Although we learn no specific details about their behaviour, the whole tone of the passage is pleasant, with only positive words for the place and the people: *Lovely Lucca ... Tuscan gem ... mellow atmosphere ... kind to weary tourists, one of the nicest things about Lucca is its people, the Lucchesi. They seem to appreciate just how special their little city is, and treat it well.*

Forster presents the tendency to act upon instincts rather than conventions in Italy. This is developed when the group go on a drive up to Fiesole. Forster's title for the chapter ends with the phrase *Italians Drive Them*. This gives a strong hint of the cultural differences between the English abroad and the native Italians. The driver has brought along a companion who Forster names Persephone. (Persephone was the daughter of the Greek goddess Demeter, goddess of growth and seasons.) The actions of these two lovers offend a number of the group and *the lovers were ordered to disentangle themselves.*

It is this typically Italian unrestraint that leads to Lucy and George's kiss amongst the violets. Forster sets the scene by describing the beauty of the surroundings: *the violets ran down in rivulets and streams and cataracts, irrigating the hillside with blue.* This watery imagery implies liberation, as water flows freely and without restraint. On this hillside in Italy where Lucy and George share their first kiss, Forster puts the geographical aspects of the place alongside the liberal nature of the Italian lovers.

In contrast, the imagery Forster uses when describing Lucy and Cecil's first kiss in England is quite different: *they came to a little clearing among the pines - another tiny green alp, solitary this time, and holding in its bosom a shallow pool.* This description

suggests stagnation and isolation, reflecting the relationship between Lucy and Cecil and the conventions of the people of England at the time.

Italy also is presented as a land of choice: *But in Italy, where anyone who chooses may warm himself in equality, as in the sun, this conception of life vanished.* The *conception of life* mentioned refers to that of the restrained English, so it is no surprise that Lucy and George escape from England and return to Italy.