

# **English Language and Literature**

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

## **Mark Scheme for June 2012**

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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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**Subject-specific Marking Instructions**

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

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. (AO4 coursework only)

AO2 is dominant [20 marks] in Section A, AO3 [20 marks] in Section B.

**AO1** is equally weighted [5 marks] in all questions, and should be assessed as follows:

It is a basic requirement that candidates **select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).**

**Limited (Bands 1 – 2)** answers are likely to:

- show some evidence of ability to apply a linguistic/literary approach to task and texts
- attempt to address the overall question and to cover some of the demands of the bullet-prompts
- use a limited amount of technical terminology and express basic ideas clearly

**Competent (Bands 3 – 4)** answers are likely to:

- integrate concepts from linguistic/literary study more fully into their approach
- show a greater appreciation of the implications of question and prompts
- be expressed more fluently, using technical terminology with greater assurance

**Developed (Bands 5 – 6)** answers are likely to:

- make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and text(s)
- be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique

The **question-specific Notes on the Task**, which follow on **pages 7 to 18**, 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.

**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.

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section A – Jeanette Winterson: <i>Oranges are Not the Only Fruit</i></b>					
1		<p>Some candidates may be inclined to treat the context of Passage A – a course at an American university on ‘healthy relationships’ – with some scepticism. Most, though, are likely to take Dave, a psychologist and relationship counsellor, at face value as he talks to an audience of students. The impetus for Jeanette’s mother to talk of her first experience of being ‘in love’ in Passage B may be concern at Jeanette’s friendship with Melanie. The emotional context is similar for both passages: how can you know when you’re in love? Dave’s utterance has features of spontaneity and preparedness: he is interacting with the responses he gets from his audience, but he also has the agenda of the course he is running – his ‘script’. Jeanette’s mother also has an agenda, the story of her affair with Pierre, which emerges partly through reported speech – and this mixture of direct with reported speech is the source of much of the humour.</p> <p><b>AO1 (5)</b> Appropriate approaches may involve the use of some or all of the following terminology and concepts: asymmetric conversation; initiation-and-response adjacency pairs;</p>	30	<p><b>AO2 (20)</b> Basic answers are likely to make assertions about who holds the power/status in the conversations, and to identify simple features of interaction to support their comments, for example that Dave asks the questions in Passage A or that the narrator’s responses in passage B are almost all to the reader rather than to her mother. More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> <li>the dys-fluency features in the speakers’ utterances in Passage A, noting that while Dave might be deliberately cultivating a casual/informal atmosphere by using hedges and qualifications (<i>probably (.) is what we’re all kind of after (.) right (.) you know (1) but how do you know if it’s love (1) is anybody like</i>) his students are more likely to be expressing uncertainty and thinking-aloud in their hesitations, unintentional repetitions and colloquial lexis (<i>PEACHY</i>)</li> <li>the characterisation of Jeanette’s mother in Passage B and elsewhere in the novel through features of her utterance and through (ironic, undercutting) description: <i>‘It’s time,’ she went on, very solemn, ‘that I told you about Pierre and how I nearly came to a bad end.’ Then she poured us both a cup of tea and opened a packet of Royal Scot.</i></li> <li>ways in which the narrator of <i>Oranges are Not the Only Fruit</i> separates herself from her mother’s point of view and undercuts her</li> </ul>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			turn-taking; status/role/dominance; agenda-setting and topic management; length and type of utterance; non-fluency features; narrative stance and point-of-view; direct and reported speech; variations in register; comedy and incongruity.		mother's earnest seriousness of purpose and tone through shifting into a melodramatic register: <i>Imagine my mother's horror. She had given away her all for an ailment.</i>  <b>AO3 (5)</b> Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. More developed answers are likely to appreciate more complex contextual factors, analysing for example the types of utterance in Passage A and appreciating that Dave's role obliges him to ask further questions ( <i>but how ELSE do you know</i> ) in order to push his students towards more developed understanding. Candidates who are able to analyse Dave's final utterance and appreciate how he corrects his mistake in terminology ( <i>the LONGING test (.) or (.) no I'm sorry (.) the the ABSENCE test (.) okay</i> ) and then moves into a neatly antithetical close ( <i>...if you do...if you don't...</i> ) are likely to gain high marks.	

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section A – Kazuo Ishiguro: <i>The Remains of the Day</i></b>					
2		<p>The speakers in Passage A begin and end in generalising, but some more personal ideas emerge in the middle of the interaction.</p> <p><i>Mr Stevens is on Day Four – Afternoon of his adventure, and has reached the Rose Garden Hotel, Little Compton, Cornwall.</i> While he waits for Mrs Benn (Miss Kenton), he remembers an occasion from twenty years earlier.</p> <p>The basic link between the passages is the difficulty of getting an evening off. For Valerie and Wendy, this is a matter on which they show substantial agreement and empathy with each other. Mr Stevens entirely fails to suggest sincerity or empathy in his responses to Miss Kenton, though he does maintain superficial politeness.</p> <p><b>AO1 (5)</b> Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting; adjacency pairs; turn-taking; fluency and non-fluency features; politeness strategies; interruptions and overlaps; length and types of utterance; conversational implicature; register and levels of formality.</p>	30	<p><b>AO2 (20)</b> Basic answers are likely to comment on the formality of the exchanges in Passage B between Mr Stevens and Miss Kenton, and to make assertions about how this is replicated elsewhere in the novel. They may identify the co-operative nature of interaction in Passage A, perhaps noticing how Valerie in particular reinforces Wendy's utterances: <i>of course ... yes ... yes ... exactly ...</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> <li>the apparently-perfectly-fulfilled adjacency pairs typical of interaction between Mr Stevens and Miss Kenton, undermined by the former's refusal to respond honestly – as Miss Kenton says later "Why, Mr. Stevens, why, why, why do you always have to <i>pretend?</i>"</li> <li>the formality of register, syntax and lexis in Passage B and elsewhere in the novel – candidates might legitimately suggest less formal alternatives to <i>no reason why your presence will be required ... it concerns my acquaintance ... a right to know ... informed of the situation ...</i></li> <li>specific linguistic and discursal details of the co-operative overlaps and latches between Valerie and Wendy, such as the way Valerie's utterance <i>there's no one like that</i> summarises Wendy's last two utterances</li> </ul>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p><b>AO3 (5)</b> 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 Wendy and Valerie as more fluent than the average conversation, and may attribute this to Valerie’s (supposed) social class or her educational background. Answers which speculate in such ways about the speakers’ social class or level of education are unlikely to gain high marks; but discussion which identifies low-frequency lexical items (<i>divergent ... family network ... military operation ...</i>) and makes reasonable inferences from them can legitimately be rewarded.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the control Stevens exerts by setting the topic and giving a very clear closing signal, and the fact (as it was at the time) that marriage is incompatible with Miss Kenton’s current position – the implicature is that she is giving Mr Stevens an ultimatum.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section A – Roddy Doyle: Paddy Clarke Ha Ha Ha</b>					
3		<p>The obvious common factor is fingerprints, and there ends any resemblance between the two passages.</p> <p>Candidates should be aware of the generally adversarial context of the courtroom, and should easily be able to contrast this with the generally co-operative nature of Paddy's conversation with his Da.</p> <p><b>AO1 (5)</b> Appropriate approaches may involve the use of some or all of the following terminology and concepts: role / status / dominance; agenda-setting and topic management; adjacency pairs and turn-taking; conversational (a)symmetry; overlaps / interruptions; politeness strategies and Face needs; dys-fluency features: false starts, repairs, hesitations, fillers, clarifications; length and types of utterance; conversational implicature; narrative viewpoint; proleptic irony.</p>	30	<p><b>AO2 (20)</b> Basic answers are likely to make assertions about the structure and dynamics of interaction. Length and types of sentences or utterances may be identified, and there may be comment on simple features of lexis and/or register. There may also be some tendency to identify 'incorrect' punctuation or to argue that there is 'no grammar' in either or both passage(s). Candidates are likely to comment on the highly-structured question-and-answer / adjacency pair form of both passages, and may begin to account for this in terms of dominant speakers pursuing an agenda. They may refer to aspects of interaction between Paddy and his Da in Passage B and link these to instances from elsewhere in the novel. Generalised assertions about Da's character and his 'voice', or about Paddy's (notional) 'development' through the course of the novel, are unlikely to gain high marks. More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> <li>the purposeful nature of the Lawyer's utterances in Passage A, especially the first two utterances which summarise/paraphrase the witness's previous statements and draw inferences from them: <i>you stated it's hard to get fingerprints off of a gas tank ... that's because of the <u>gas</u> ... because the gas is wet and also ...</i></li> <li>absence of politeness features and lack of concern for Face needs in the Lawyer's questions and interruptions, for example the hint of lawyer-ly sarcasm in the re-formulation</li> </ul>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>of <i>would it have been fruitless to try to take fingerprints to [speaking slowly] would it have been a waste of time (.) to try to take fingerprints</i></p> <ul style="list-style-type: none"> <li>• Paddy's Da's unconvincing attempt to appear as the caring father – <i>Who gave you this? he said. / - You. / - Oh, that's right; I did. He handed it back. / – Good man</i> – which candidates may link to the later George-Best's-autograph episode</li> <li>• the way Paddy narrates fine detail – <i>He locked the cord and held it for a while to make sure that both sides of the blinds stayed up</i> – which not only shows his observational skill but also suggests his admiration for his Da</li> </ul> <p><b>AO3 (5)</b> Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. They are likely to notice that the Agent is frequently interrupted / talked over in Passage A, and may attribute this to the Lawyer's having higher power/status in this situation.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the features of lexis, register and syntax in Passage A which suggest uncertainty on the part of the Agent, or at least a concern not to make any categorical statement which might be challenged. They may also pick up the boys-together / father-and-son partnership in Passage B and elsewhere in the novel which allies Paddy and Da against Ma's more prudential attitude – <i>Where are you two going when your dinner's just ready?</i></p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section B – Evelyn Waugh: <i>A Handful of Dust</i></b>					
4		<p>Candidates might begin with the explicit question-focus – <i>judgement being affected by emotions</i> – or with any element in the lengthy cue-quotation or the passages; and they might quite reasonably argue that feelings <u>always</u> affect judgements. The cue-quotation and passages clearly involve speakers who have struggled with this conflict between reason and emotion, and in at least two cases out of the three they acknowledge their own foolishness. And yet ...</p> <p><b>AO1 (5)</b> 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; realism <i>versus</i> fantasy.</p>	30	<p><b>AO2 (5)</b> Basic answers are likely to comment on judgement(s) referred to in the cue-quotation and elsewhere in the novel, and in Passages A and B, and to reach simple inferences about how they have been affected by the feelings expressed. They may identify features of form, structure or language which construct particular attitudes, for example the sense in Passage B that the speaker had no choice – he was <i>impelled</i>; he would have <i>found it impossible</i> to do otherwise. Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Handful of Dust</i>, such as the ways in which characters are left to condemn themselves through what they say. They may analyse how the syntactical structures of the lyric in Passage A balance what the speaker/singer knows (s)he should do – <i>I know it's stupid ... but ... Although I'm quite aware ... So if I could ... But I can't ...</i> – with the reality of helplessness in the face of infatuation.</p> <p><b>AO3 (20)</b> 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 divorce was considered a more serious social disadvantage in the 1930s than it might be thought nowadays.</p>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage B, the construction of sincerity (!) through the rhetoric of the public man, the (servant-)king speaking directly to his individual subjects: <i>You all know ... I want you to understand ... you must believe me when I tell you ... I want you to know ...</i> They will be able to make and develop advanced inferences about the context from textual detail, such as the nature of London society in which (so Marjorie tells her) Brenda is <i>causing a great deal of trouble. You've taken London's only spare man.</i></p> <p>Answers which try to engage with the nuances of Waugh's prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks.</p> <p>Genuine application of a combined literary-linguistic approach should yield results. For example, the combination of syndetic listing (<i>He's second rate and a snob and, I should think, as cold as a fish</i>) with the qualifications and hedges (<i>I should think ... that's all ... not sure he's altogether awful ...</i>) in Brenda's utterance constructs a tone which is simultaneously reasonable and ludicrous. Candidates may think also of Tony and his <i>habit of loving and trusting Brenda.</i></p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section B – Ian McEwan: <i>The Child in Time</i></b>					
5		<p>The <i>presentation of adult views of childhood</i> is an absolutely central ‘target’, but candidates will need to do more than just re-tell some parts of the narrative. They should see that both the cue-quotation and Passage B ‘problematise’ childhood in some way – and so does the rest of the novel, in many ways.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; direct speech and reported speech – and the free-indirect style of discourse; narrative structure; plot and sub-plot; imagery, metaphor and symbolism; feminist (or ‘masculinist’) readings.</p>	30	<p><b>AO2 (5)</b> Basic answers are likely to refer to aspects of the narrative which deal with children and childhood, and to show an awareness that childhood is presented in figurative as well as literal ways in the novel. They may identify simple features of form, structure and language used to present childhood, noticing for example the construction of childhood as a concepts as well as a time/stage in one’s life. Developed answers are likely to analyse more complex aspects of the authorial method in <i>The Child in Time</i>, making informed reference to episodes which show what Darke in the cue-quotation calls <i>the incipient adult within the child ... the forgotten child within the adult</i>. They may pick up the incantatory tone created by the lexical repetitions in Passage A, the sense that childhood can be ‘conjured up’ by a ‘spell’. And they may connect this sense to instances of Stephen’s <i>magical thinking</i>.</p> <p><b>AO3 (20)</b> Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, picking up for example ideas fashionable in the 1980s about child-rearing and children’s rights. They may paraphrase some of the ideas from the Official Commission on Childcare or the Authorised Handbook. Some candidates may pursue ideas – present in the novel, in the passage, and</p>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>pervasively in our culture – of childhood as an object or an issue, or even a lifestyle choice (as it becomes, bizarrely for Darke), something that can be ‘misplaced’ (Passage A) or re-lived.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the sense that simple repetition of an element (<i>presence</i>) gives it a certain (specious?) status, and multiple repetition with minimal grammatical shift from indefinite article to possessive pronoun invests it with tremendous significance: <i>A childhood, my childhood / My childhood, childhood / A misplaced childhood / My childhood, a misplaced childhood ...</i></p> <p>Discussion of social / historical / literary factors which may have been studied – for example, Thatcherite and post-Thatcherite ideas about the intrusion of the state into ‘private’ life and/or the withdrawal of the state from ‘public’ concerns – will need to be firmly rooted in textual detail.</p> <p>Answers which try to engage with the nuances of McEwan’s prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks.</p> <p>Genuine application of a combined literary-linguistic approach should yield results. For example, astute readers may pick up the incipient political rhetorician in the syntactic parallels and antithetical balance of Darke’s utterance in the cue-quotation.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
<b>Section B – Jane Austen: <i>Persuasion</i></b>					
6		<p>Candidates are likely to be well-prepared for a question related to the <i>presentation of (ways in which) women (are viewed) in the novel</i>. Some may be tempted to recycle an earlier essay done as exam preparation ...</p> <p>There are many episodes in the novel which may be relevant. One particularly fruitful passage might be the exchange between Anne and Captain Harville about the relative constancy of men and women. Candidates may take the reference in Passage A to <i>true dignity and human happiness</i> as a touchstone for some of their discussion.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative structure; narrative and dialogue; authorial comments and ‘voice’; direct and reported speech; free-indirect style of discourse; irony / wit / humour.</p>	30	<p><b>AO2 (5)</b> Basic answers are likely to make assertions about the presentation of women in the novel and to support these comments with simple examples, such as the contrast between Anne and her sisters. They may struggle with Passage A, and may take figurative language (sister) literally. Similarly, they may take many of Austen’s authorial observations at face value, missing the layers of irony.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>Persuasion</i>, recognising some of Austen’s many ironies but also realising that there is a serious dialogue going on in the cue-quotation. Similarly, more astute readers will pick up the seriousness of purpose in Passage A and the ironic tone of <i>fascinating graces</i>, a phrase which borrows the ‘voice’ of those who view women <i>as if they were in a state of perpetual childhood</i>.</p> <p><b>AO3 (20)</b> 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 assertions about the social / historical / literary circumstances in which the texts might have been produced and understood, for example the social and financial constraints which determine the Elliot family’s horizons. They may over-simplify and/or misunderstand Anne’s circumstances and the position of women in general. They may comment on the kinds of things which they think Mary</p>	<p><b>Band 6 (26–30 marks)</b></p> <p><b>Band 5 (21–25 marks)</b></p> <p><b>Band 4 (16–20 marks)</b></p> <p><b>Band 3 (11–15 marks)</b></p> <p><b>Band 2 (6–10 marks)</b></p> <p><b>Band 1 (0–5 marks)</b></p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>Wollstonecraft might have been concerned with in writing <i>A Vindication of the Rights of Woman</i>. More developed answers are likely to go beyond simple assertions about ‘patriarchal societies’ and how women were viewed differently in Austen’s time. They may notice that both Sophia Croft and Mary Wollstonecraft want to be viewed (and treated) as <i>rational creatures</i>, and that both reject the equation of women with what Passage A calls <i>susceptibility of heart, delicacy of sentiment, and refinement of taste</i> and Mrs Croft sees as belonging to <i>fine ladies</i>. Astute readers may comment on Mrs Croft’s appropriation of the masculine-nautical lexis <i>smooth water</i>.</p> <p>Very good answers will make fine distinctions, exploring for example the shallowness of Sir Walter’s views of women (and men): <i>The worst of Bath was the number of its plain women. He did not mean to say that there were no pretty women, but the number of the plain was out of all proportion ... and as for the men! they were infinitely worse. Such scarecrows as the streets were full of! It was evident how little the women were used to the sight of anything tolerable, by the effect which a man of decent appearance produced.</i></p>	

## APPENDIX 1

## Assessment Objectives Grid for F671 (includes QWC)

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

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

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

## Mark Scheme Band Descriptors

## Section A and Section B

Band 6 26-30 marks	AO1	<ul style="list-style-type: none"> <li>• excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, accurately and consistently used</li> <li>• consistently accurate written expression, meaning is consistently clear</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• 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</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• detailed and consistently effective use of integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>
Band 5 21-25 marks	AO1	<ul style="list-style-type: none"> <li>• well structured application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, used accurately</li> <li>• good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• developed use of integrated approaches to explore relationships between texts</li> <li>• developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>
Band 4 16-20 marks	AO1	<ul style="list-style-type: none"> <li>• straightforward application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• critical terminology, appropriate to the subject matter, used competently</li> <li>• generally accurate written expression, with some errors which occasionally inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• 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</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• competent use of integrated approaches to explore relationships between texts</li> <li>• some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question</li> </ul>

Band 3 11-15 marks	AO1	<ul style="list-style-type: none"> <li>• some structured application of relevant concepts and approaches from integrated linguistic and literary study</li> <li>• some competent use of critical terminology appropriate to the subject matter</li> <li>• some clear written expression but there are inconsistencies that inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• some attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>
Band 2 6-10 marks	AO1	<ul style="list-style-type: none"> <li>• limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study</li> <li>• limited use of critical terminology appropriate to the subject matter</li> <li>• mostly inconsistent written expression, errors that inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• limited attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>
Band 1 0-5 marks	AO1	<ul style="list-style-type: none"> <li>• little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study</li> <li>• little or no use of critical terminology appropriate to the subject matter</li> <li>• mostly inconsistent written expression, errors that inhibit communication of meaning</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• 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</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• little or no attempt to use integrated approaches to explore relationships between texts</li> <li>• 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</li> </ul>

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