

GCE

English Language and Literature

Unit **F671**: Speaking Voices

Advanced Subsidiary GCE

Mark Scheme for June 2017

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







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

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

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

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

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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 is assessed in 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 the **Band Descriptors** (pages 11-12) and the notion of 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
 - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful. Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements
 - add together the marks for the two answers, to arrive at the total mark for the script

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

THE QUESTION-SPECIFIC NOTES ON THE TASK on pages 7 to 12 provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 13-14.

MARK SCHEME: Section A

Q. 1 Notes on Task

Jeanette Winterson: *Oranges are Not the Only Fruit*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>1. The common theme of being homeless/jobless should not detain candidates long, and they should be able to move quickly on to exploring how the very different ideas and emotions of the two passages are constructed. Hugh, Pete and Mike are highly supportive of each other, and painfully honest about their situations. In contrast, communication in Passage B is much less straightforward, even hostile, and Winterson uses this aspect for both comic and tragic effect. References to “elsewhere” in <i>Oranges are Not the Only Fruit</i> should include some understanding of how significant Elsie and Katy are to Jeanette.</p> <p>2. AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts:</p> <p>3. symmetric/co-operative conversation;</p> <p>4. accommodation/convergence/divergence;</p> <p>5. Grice’s Maxims / Giles’s Accommodation Theory;</p> <p>6. turn-taking and adjacency pairs;</p> <p>7. preferred/dis-preferred responses;</p> <p>8. topic shifts and loops;</p> <p>9. overlaps and interruptions;</p> <p>10. length and type of utterance;</p> <p>11. non-fluency features;</p> <p>12. direct speech and reporting verbs;</p> <p>13. narrative stance and point-of-view;</p> <p>14. variations in register;</p> <p>15. comedy and incongruity.</p>	<p>AO2 (20) Basic answers are likely to notice more obvious or surface differences between the conversations, such as the mostly uninterrupted utterances in Passage A and the absence of co-operative speech in Passage B. They may make simple assertions about the supportive nature of the interaction involving between Hugh, Pete and Mike, and/or signs of hostility in Passage B – for example, the way Jeanette’s mother rejects her: <i>‘The Devil looks after his own,’ she threw back, pushing me out.</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 way Pete in Passage A is able to speak for the others as well as himself, using the second-person pronoun: <i>right now like everything you’ve got here is gone (.) except the clothes that you’re in (.) no money and you’ve got to find yourself</i> • rhetorical features of the men’s speech in Passage A, including repetition and syntactic patterning: <i>) when i was trying to fill myself up with as many drugs as i could get my hands on (.) as much money as i could steal or make (.) do you know what i mean (.) it’s just changed (.) it’s just changed</i> • the variety of reporting verbs used by Winterson to convey mood and tone: <i>reasoned and pleaded and stormed and took a break and came back ... declared ... argued</i> • the tendency in this passage from the novel to present Jeanette’s utterances as direct speech while Mother and the Pastor are represented by reported speech: <i>My mother pointed out that was for the Lord to decide, and we had other things to think about. The pastor smiled gently, and asked again when we wanted to go. ‘I’m not going.’ He told me I’d need a rest after the struggle. That my mother needed a rest. ‘She can go. I’m leaving the church, so you can forget the rest.’</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, exploring for example the significance of <i>the system</i> in Passage A as something with which the speakers are constantly in conflict, and evaluating why in Passage B it is important for the Pastor to be able to characterise Jeanette as <i>one of the people in Hebrews, to whom it is impossible to speak the truth</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 basic link between the passages is the idea of happiness (or its absence) in marriage, though the contexts are clearly different. In Passage A, Charlene tries to encourage her father into overt criticism of her mother, but he is unable (or unwilling) to remember. In contrast, Mr Stevens in Passage B has to utilise an elaborate politeness strategy even to broach the subject.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: turn-taking and adjacency pairs; fluency and non-fluency features; interruptions and overlaps; length and types of utterance; register and levels of formality; lexical choices; Accommodation Theory; Politeness and Gender Theory; ‘Face’ Theory; narrative point-of-view and irony.</p>	<p>AO2 (20) Basic answers are likely to make assertions about the customary formality of exchange between Stevens and Miss Kenton / Mrs Benn but should recognise that something rather different happens here. They may comment on how Charlene asks the questions in Passage A, while her father largely avoids answering them unequivocally. They may identify non-fluency features in his speech, and offer an interpretation for them.</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 in Passage A Charlene uses emphatic stress, raised volume and lexical repetition to underline her conviction that <i>it never seemed like you guys were right for each other</i> while her father falls back on <i>i don’t know ... i don’t remember</i> (twice each). • how Charlene responds to her father’s lengthy and hesitant utterance (<i>well (.) people who i knew that (.) that i hadn’t seen until recently (.) have all (.) many of them have made the (.) the remark that they felt that your mother was very hard to live with</i>) with a blunt <i>yeah (1) i’ll say she was</i> • ways in which Ishiguro constructs for Stevens a more sympathetic voice here, for example by having him struggle through his natural reticence and tendency to hyper-politeness: <i>I finally brought myself to say: ‘Excuse me, Mrs Benn. But the fact is we may not meet again for a long time. I wonder if you would perhaps permit me to ask you something of a rather personal order.’</i> • having Stevens make what is (for him) the final tragic break-through, indicated by the shift in register at the end of the extract: <i>Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking.</i> • how Mrs Benn’s feelings and character are conveyed by (amongst other authorial methods) relatively short and simple syntax (<i>‘My husband does not mistreat me at all in any way. He is not in the least a cruel or ill-tempered man After all, there’s no turning back the clock now ... One should realize one has as good as most, perhaps better, and be grateful.’</i>) <p>Candidates may make use of concepts from Politeness, Gender and/or ‘Face’ Theory to argue that Charlene’s father employs hedges and re-formulations in a way more typical of ‘female-speak’, while some of Charlene’s utterances might be seen as Face-Threatening Acts.</p> <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. They may try to attribute the dynamics of exchange in Passage B to what they see as an unvarying formality of relationship.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example appreciating the significance in Passage A of trying <i>to buy that house without telling you</i>, and exploring the implicature of <i>year after year went by, there was the war, Catherine grew up ...</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>

16. Q. 3 Notes on Task

Roddy Doyle: *Paddy Clarke Ha Ha Ha*

Passages and AO1	Assessment Objectives 2 and 3	Bands
<p>In Passage B, as in many places in the novel, Paddy is presented as being observant of his parents' behaviour, and aware of how his Da's mood might change to his advantage. Paddy's pessimistic initial prediction – that <i>It was a terrible question, a trap; everything I'd say was wrong</i> – might be applied more accurately to Passage A, where Floyd Landis seems unable to avoid incriminating himself.</p> <p>There is no expectation that candidates will be aware of doping in professional sport, and no great virtue in referring to past or current controversies about drugs tests.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: adjacency pairs and turn-taking; agenda-setting and topic management; politeness strategies and Face needs; role / status / dominance; 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 Da's dominance in Passage B and Larry King's repeated invitations to Floyd Landis to deny the accusations. They may identify simple features of interaction to support their comments, noting for example the preponderance of extremely short utterances in Passage B, where Da issues instructions, asks questions and makes the receiver feel far from good (Lakoff's Politeness Principles). 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 way Floyd Landis offers long and diffuse answers, partly undermining himself with multiple fillers and qualifications (<i>i i don't really know all that much about what's going on (1) i mean i know mostly what everyone else has read in the press</i>) while the presenter just lets him talk • Floyd Landis's attempt to present himself as simple as well as innocent: <i>but these big words (.) indictments and warrants (.) I really don't know anything about that</i> • ways in which Paddy's narrative voice guides the reader's response, for example by interrupting Da's typically-parental exaggeration: <ul style="list-style-type: none"> – <i>Then why did Missis Quigley come all the way down here – It was only five doors.</i> – <i>to complain about you?</i> • the way Doyle constructs a contrast (here and elsewhere in the novel) between Ma and Da: <ul style="list-style-type: none"> – <i>You say.</i> – <i>Yeah.</i> – <i>Say Yes.</i> – <i>Yes.</i> <i>That was the only thing my ma said. Say yes.</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 how Larry King comes close to court-room cross-examination of Floyd Landis: <i>nor did you do any doping (1) you deny that</i> More developed answers are likely to evaluate more complex contextual factors, exploring for example how Paddy characterises himself as <i>An innocent man. Wrongly convicted. Trained birds while I was in jail and became an expert on them</i>. Candidates may not know the film "Birdman of Alcatraz", but they should be aware of Paddy's interest in stories and films.</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>The novel is often perceived as cruel: candidates should have no difficulty in citing examples of undeserved suffering. They may also argue that Brenda’s attitude here – making no distinction between <i>Two more chaps in gas ovens ... a little girl ... strangled in a cemetery with a bootlace and that play we went to about a farm ... coming off</i> – is typical of her and of the whole novel.</p> <p>Similarly, the decade is full of suffering, at home and abroad. Passage B provides a specific instance of escaping by chance from undeserved suffering, while Passage A offers a mythological or philosophical angle.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative voice and point-of-view; narrative structure: literal and figurative language; lexical and syntactic choices; tone – satire, irony and wit; the tragi-comic; conventions of genre.</p>	<p>AO2 (5) Basic answers are likely to comment on the presentation of instances of undeserved suffering and/or fate in the cue-quotations and elsewhere in the novel, and in Passages A and B. They may identify features of form, structure or language which construct or express attitudes to suffering/fate, for example how the adult speakers in the second cue-quotations are so obviously well-intentioned – and, for the reader with the benefit of hindsight, so tragically and ironically wrong.</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 bathetic way in which Waugh describes the death of Dr Messinger: <i>Dr Messinger's hat floated very slowly towards the Amazon and the water closed over his bald head</i>. They may analyse the construction and effect of rhetoric in Passage B, such as the elliptical syntax in <i>Madness rules the time, cruelty the people</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 / cultural / economic / literary circumstances in which the texts might have been produced and understood, for example showing awareness of social divides in the 1930s, and of the range of responses in Britain to what was happening in Germany. They are likely to see simple parallels between Passages A and/or B and the novel. They may make over-simplified generalisations about undeserved suffering and cruelty to innocent victims across Europe in the 1930s and about how ‘upper-class’ people like Brenda had no real compassion for the (presumably) lower-class people who put their heads in gas ovens or got strangled in cemeteries.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the simple lexis and mostly simple (but occasionally archaic) syntax, with use of paratactic construction (<i>The merchant lent him his horse and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went</i>) typical of folk and fairy tales. Candidates may recognise that in Passage B the writer is arguing that he has been saved from suffering by fate, and that this places a responsibility on him, which he expresses in a lexical chain: <i>bound ... obligation ... forces ... duty</i>. They may explore more complex parallels between Passage A and the novel, for example linking the combined (doomed) efforts of the merchant and his servant to get the latter as far away as possible from Death to the (equally-doomed) co-operation between Ben and Jock Grant-Menzies, who strive to ensure John Andrew’s safety and in doing so inadvertently lead him to his fatal accident.</p> <p>Answers which try to engage with the nuances of Waugh’s prose style and narrative method in the cue-quotations and elsewhere are likely to gain high marks. Astute readers will recognise that John Andrew’s apparently childish comment (<i>“But there mayn’t be another day. The world may come to an end.”</i>) becomes true immediately for him, and sets off a chain of events that bring about the end of Tony’s world.</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>A good deal of the novel consists of the memories and daydreams which make up Stephen’s inner life. McEwan also gives us glimpses into the inner lives of minor characters like Morley, who reveals that “During the height of the Olympic Games crisis he and his wife had lain awake all night, speechless with fear for the boys”.</p> <p>The cue-quotations and the supporting Passage A both invite discussion of the therapeutic aspect of treating one’s inner needs.</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 episodes from the narrative in which aspects of the inner life of one character or another are foregrounded, for example the sequence which involves climbing a tree with the transformed Charles. They may identify simple or broad features of form and/or structure used to present inner lives, such as the non-chronological narrative with its flashbacks to (for instance) Stephen’s childhood.</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 inner lives. They may explore, for example, some of the methods McEwan uses to construct an intimacy between Thelma and Stephen: <i>She liked to pretend that he was closer to her than her husband was, that they had a special, conspiratorial understanding. It was not treachery so much as flattery. It was embarrassing and irresistible. He nodded now, as always happy to please her. Charles was her difficult child, and she had enlisted Stephen’s help many times.</i> In addressing aspects of form/structure/language in Passage A, candidates may comment on the emphasis through lexical repetition (four times in three paragraphs) on <i>the life-force</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 proliferation of therapies in the 1980s (evident in Passage A) in response to people’s expectations that their emotional “needs” must be catered for. Thelma refers to <i>the contradictions</i> that need <i>resolving</i>. Candidates may make direct connections between details in Passage A and some of the episodes in the novel, linking for example <i>ways to protect ourselves from the onslaughts of the outer world</i> with the different responses of Stephen, Julie and Charles to unhappiness and feelings of loss.</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 pronoun <i>we</i> in both exclusive (<i>we-the-researchers</i>) and inclusive (<i>we-the-experiencers</i>) senses. 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 will not gain much credit. However, answers which engage with details of McEwan’s language in the cue-quotations and prose style and narrative method elsewhere are likely to gain high marks. Genuine application of a combined literary-linguistic approach will always yield results, for example in exploring the lexical chain in Thelma’s simplified psycho-analysis of Charles (<i>obsession ... denies ... consumes ... desires ... needs ... contradictions</i>) and the ‘Magical Realism’ time travel that allows Stephen ‘impossible’ glimpses into the inner lives of his parents: <i>He stood still, afraid that movement would destroy the spaciousness, the towering calm he felt about him, the vague longing in him. He had never been here before, not as a child, not as an adult. But this certainty was confused by the knowledge that he had imagined it just like this.</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>the range of locations</i>, and perhaps to have seen them as one of the principal methods used by Austen to organise the novel.</p> <p>Each successive change of location brings new challenges (and pains) for Anne, but she adapts, and eventually triumphs.</p> <p>There is a good deal of material in Passage A, and candidates may be able to explore extended comparisons (especially in terms of irony) between Austen's style and Countess Granville's: <i>It was droll to see Miss Long's admirers riding about her carriage as the Guards do about the King's.</i></p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts:</p> <p>narrative stance and point-of-view;</p> <p>narrative structure;</p> <p>narrative and dialogue;</p> <p>authorial comments and 'voice';</p> <p>contrasts and oppositions;</p> <p>irony / wit / humour.</p>	<p>AO2 (5) Basic answers are likely to make assertions about the importance of the (range of) locations in the novel, and to offer examples of these, with a little explanation. They may support their comments with simple reference to the places (Uppercross and Lyme) mentioned in 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 left behind at Uppercross. 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>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 short declarative <i>The young people were all wild to see Lyme</i> does not bode well! Similarly, astute readers will notice the ironies and jokes in Passage A, and appreciate the under-statement in <i>You may believe that Granville does not consent to this exploit, and, indeed, a drive of thirty-two miles, with the repose of an inn at Bath, would not have exactly suited my present state of health.</i></p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social/historical/literary circumstances in which the texts might have been produced and understood. They may make simple comments about travel in Austen's (or Countess Granville's) time, referring perhaps to the attractions and/or popularity of Bath and Lyme as destinations. They might notice simple parallels between the novel/cue-quotation and Passage A, for example the differing opinions as to whether 16/17 miles in each direction makes a viable day-trip. They might comment on the division of passengers: <i>Mr Musgrove's coach containing the four ladies, and Charles's curricule, in which he drove Captain Wentworth.</i></p> <p>More developed answers are likely to go beyond assertions about supposed social/familial expectations and about how the proprieties of travel are observed. They may connect well-chosen examples of episodes and attitudes linked to particular locations in the novel to sound understanding of the context, commenting for example on how the Crofts survive transplantation to Bath rather better than Sir Walter and Elizabeth. They will be alert to the need to focus on '<i>ways in which Austen presents</i>' rather than simply working through the sequence of locations in the novel; they will appreciate how the details of locations (e.g. of the Harvilles' house in Lyme, or Mrs Smith's lodgings in Westgate Buildings) imply or provoke attitudes.</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 lexical contrasts which construct the irony of Austen's description of Louisa's recklessness: <i>The first <u>heedless</u> scheme ... when it came to be <u>rationaly</u> considered ...</i></p>	<p>Band 6 26 - 30 marks</p> <p>Band 5 21 - 25 marks</p> <p>Band 4 16 - 20 marks</p> <p>Band 3 11 - 15 marks</p> <p>Band 2 6 - 10 marks</p> <p>Band 1 0 - 5 marks</p>

APPENDIX 1

Band descriptors: both sections

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

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

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