



General Certificate of Education

**English Language and Literature
6726**

Specification B

NTB5 Talk in Life and Literature

Mark Scheme

2008 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Set and published by the Assessment and Qualifications Alliance.

June 2008**NTB5****GENERAL PRINCIPLES**

Assessment Unit 5 requires candidates to answer

- *one compulsory question on their chosen play*
and to choose
- *one question on a pair of unseen texts.*

Examiners should be aware of the relevant Assessment Objectives, described in the Specification (AO1, AO2ii, AO3ii, AO4 and AO5) and also note the weightings.

AO1	Communicate clearly the knowledge, understanding and insights gained from a combination of literary and linguistic study, using appropriate terminology and accurate written expression (2½%)
AO2ii	Respond with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them (2½%)
AO3ii	Use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings (5%)
AO4	Show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts (2½%)
AO5	Identify and consider the ways attitudes and values are created and conveyed in speech and writing (2½%)

The Mark Scheme below follows the following sequence: mark boundary descriptors; indicative content for each question; A2 template.

MARK BOUNDARY DESCRIPTORS

Band 1 *Very good answers: the best that can be expected of A2 candidates under examination conditions*

30-35 key characteristic - able to analyse in some depth

- uses fluent, accurate expression and appropriate terminology (AO1, AO3ii, AO4)
- shows detailed understanding of literary/linguistic features in talk (AO2 ii, AO3ii)
- some in-depth analysis of literary dialogue/discourse/form (AO2ii, 3ii)
- able to analyse/evaluate contextual factors and effects (AO4)
- applies relevant concepts and theoretical approaches to texts (AO3ii, AO4)
- (Q.2) explains in detail how attitudes and values are created/conveyed (AO5)
- can move discussion convincingly between specific case, overview and back

Band 2 *Good answers displaying several qualities of top band; some lack of consistency and/or thoroughness. Many more strengths than weaknesses*

24-29 key characteristic - explores

- clear, accurate use of language (AO1)
- shows reasonably detailed knowledge about literary/linguistic features (AO2ii, 3ii)
- explores relationship between literary dialogue and discourse (AO2ii, 3ii)
- shows clear knowledge of the ways texts are influenced by context (AO4)
- makes some relevant application (implicit/explicit) of lit/linguistic theory (AO3ii,4)
- (Q2) explores some ways in which attitudes/values are created/conveyed (AO5)
- uses textual support consistently, hence generalising infrequent

Band 3 *Answers in which there is a balance of strengths and weaknesses*

18-23 key characteristic - explains

- uses straightforward clear expression (AO1)
- shows some knowledge of literary/linguistic features in dialogue and talk (AO2ii, 3ii)
- shows reasonable understanding of role of context in dialogue and talk (AO4)
- can explain points making some reference to literary/linguistic theory (AO3, AO4)
- (Q2) can explain how some attitudes and values are created/conveyed in texts (AO5)
- some generalisations, but also provides reasonable textual support

Band 4 *Answers that address the question, but have a few significant weaknesses*

12-17 key characteristic - identifies

- uses generally clear expression (AO1)
- simple knowledge of literary/linguistic features used in dialogue/talk (AO2ii, 3ii)
- some awareness that context affects the way characters and people speak (AO4)
- some reference (may be vague/inaccurate) to literary/linguistic theory (AO3ii, AO4)
- (Q2) some limited understanding of how attitudes and values are created in texts (AO5)
- may generalise/offer running commentary/feature-spot/reproduce 'learnt-up' material/paraphrase

Band 5 *Answers that have a significant number of weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

6-11 key characteristic – describes and/or narrates

- expression may be insecure (AO1)
- simple awareness that literary dialogue is different from talk (AO2ii, AO3ii)
- simple but undeveloped awareness of literary and/or linguistic features (AO3ii)
- basic awareness of context (eg plot and simple character relationships) (AO4)
- (Q2) vague awareness of attitudes and values and how they are shown (AO5)
- unthinking generalisations; minimal textual reference; gaps in knowledge

Band 6 *Answers that are little more than rudimentary and/or fragmentary*

1-5 key characteristic - random

- weak/wordy expression; frequent lapses in control; inaccurate terminology (AO1)
- minimal recognition of differences between dialogue and talk (AO2ii, AO3ii)
- minimal recognition of literary/linguistic features (might mention one) (AO2ii, AO3ii)
- only vague or partial recognition of context (eg plot/dramatic situation) (AO4)
- (Q2) unaware of presence of attitudes and values in texts (AO5)
- answers typically thin/rambling/vacuous/naïve/showing total lack of preparation

FURTHER INFORMATION FOR EXAMINERS

MARK BOUNDARY DESCRIPTORS

To be placed in a particular mark band, it is NOT necessary for a candidate to demonstrate achievement under EVERY point. Examiners should assess a candidate's work under the 'best fit' principle, by choosing the mark band which sounds broadly right, and then testing the script against each descriptor. A high score suggests top of the band and vice versa. The degree to which a candidate makes effective use of the *bullet points* in both questions is also a useful indicator.

PAPER-SPECIFIC ADVICE

- *justify all ticks on script by comments in LEFT hand margin*
- *use agreed abbreviations from standardising to save time as appropriate.*
- *explain clearly at end of each answer specific reasons for mark awarded to candidate within selected mark band*
- *avoid general comments*
- *use full range of available marks.*

POSITIVE MARKING

Examiners should mark positively at all times, rewarding strengths and achievements. There will be candidates whose achievement is remarkable - be prepared to reward them appropriately.

INDICATIVE CONTENT IN MARK SCHEME

- The purpose of providing Indicative Content for each question is *not* to be prescriptive, but to help examiners to recognise a range of possible responses to a question at the start of their marking
- Credit must be given to *all* well-supported and *relevant* points and/or arguments.

1 English Drama: Pre-1770

Twelfth Night or *Hamlet* or *The School for Scandal* or *The Rover*

Passages from the above plays are printed on pages 4–11. Read the **two** passages from the play that you have studied.

Discuss the ways in which these **two** passages reveal the playwright's skills in **creating specific dramatic effects**.

In your answer you should consider:

- context (including *brief* reference to the play as a whole)
- spoken language features and discourse conventions
- literary, grammatical and rhetorical devices
- phonological features, including delivery of lines in performance
- any other relevant aspects.

Note to examiners

In Question 1 the best answers will **stay focused on how the dramatist creates dramatic effects**. Candidates should show awareness of the four approaches described in the specification:

- influence of context
- interactional features
- lexico-grammatical features
- phonological features.

Examiners will note that the bullet points in the question above closely match these approaches.

TWELFTH NIGHT**Passage A** Answers may include the following:

context and situation including brief reference to play as a whole (Act II, Sc. 4, l. 92 – 120) action framed by theme of love and ‘false seeming’ (eg Maria’s and Sir Toby’s plans to trick Malvolio in revenge); Orsino, whilst indulging in more music-induced melancholy, inquires about Cesario’s ‘love’, much to amusement of audience; pontificates on differences between women’s and men’s love; declares his love for Olivia beyond that possible for a woman; dramatic irony of Viola’s hidden passion and careful responses

spoken language features and discourse conventions exchange equally balanced in length/number of turns despite Orsino’s higher status – curiosity about ‘Cesario’s’ views; terms of address include ‘your lordship’, ‘my lord’, ‘my boy’; each has major declarative speech interspersed with adjacency pairs; Orsino interrupts Viola but through emotional eagerness not power assertion; intimacy of exchange conveyed by question/assertion mix; shared lines also suggest developing sense of mutual equality

literary, grammatical and rhetorical features/devices Orsino’s hyperbolic opening speech declares that ‘no woman’s sides/heart/love’ can compare with his passion; imagery of her ‘appetite’ (lust/love/digestion) compared with his ‘sea’; Viola compares her ‘sister’s’ love as a rose destroyed by ‘concealment’; use of triple structure (‘surfeit, cloyment and revolt’); antithesis (‘much..vows/little..love’); ironic use of subjunctive (‘were I a woman’); iconographic image of Patience – learned allusion; Viola’s rhetorical question (‘was not this love..?’) and riddle of last lines of extract – true and not true!

phonological features including delivery of lines in performance extract entirely in blank verse with range of half-rhyme, pararhyme, internal rhyme (‘compare/can bear’, ‘owe Olivia/know/know/owe’, ‘prove/love’, ‘appetite/palate/revolt’); alliteration (‘bide the beating’); use of caesura (‘damask cheek..She pined’, ‘..at grief. Was not this love..’).

TWELFTH NIGHT**Passage B** Answers may include the following:

context and situation including brief reference to play as a whole (Act IV, Sc. 2, l. 28 – 56) first time audience sees what’s happened to Malvolio: Maria, Sir Toby and Feste exact their revenge, Feste masquerading as Sir Topas; audience amused as Malvolio’s gulling gets underway – plotters relish pretending he’s mad (not restored till end of final scene)

spoken language features and discourse conventions contradictory modes of address (‘Good Sir Topas’, ‘thou dishonest Satan’, ‘madman’); Malvolio uses formal ‘you’, ‘Sir Topas’ intimate ‘thou’; exchange partly question/answer structure plus declaratives – catechism-like exchange at end plus salutation; much repetition of ‘I say’

literary, grammatical and rhetorical features/devices topics of darkness, madness, truth/falsehood; comedy of Feste’s reversal of truth (window like barricades or ebony); metaphor – darkness as ignorance (ironic because Malvolio ignorant of trick); Feste’s pretence ironic (‘I am one of those gentle ones’) as deceit will become more cruel; grammatical features include ‘you/thou’ and archaic 2nd person verb forms (‘sayst’)

phonological features including delivery of lines in performance prose exchange because of parodic nature of dialogue between misused Puritan and ‘priest’ including catechism; set design will determine how Malvolio’s incarceration shown; darkness absolutely necessary for Feste’s disguise; theological exchange between ‘experts’.

HAMLET**Passage A** Answers may include the following:

context and situation, including brief reference to play as a whole (Act III, Sc. 2, l. 239 – 278) passage reveals Gertrude's innocence, shows the King increasingly uneasy and represents Hamlet's first attempt to find out truth via Players; Hamlet's rudeness to Ophelia shows his confused feelings about women (she handles him with spirit); transition to play where poisoning galvanizes King, as planned; Hamlet should now be able to take action

spoken language features and discourse conventions initial exchange all adjacency pairs or IRF pattern until Hamlet's longer turns (explaining play) reflect dominance; return to rapid stichomythic exchange at King's reaction to play; Ophelia and Hamlet sparring together; King/Hamlet use 'you'; other modes of address ('madam', 'my lord', 'murderer'); most utterances short and crisp, creating sardonic/informal tone

literary, grammatical and rhetorical features many succinct metaphors used to convey tone ('The Mousetrap', 'tropically', 'galled jade..our withers', 'puppets dallying', 'false fire'); repetition of key words as part of dialogue ('offence', 'jest', 'thrice blasted, thrice infected'); key words set up themes ('poison', 'revenge'); Hamlet's summary of play subtly varies actual truth (nephew to the King) but implies threat; modal verbs in exchange with Ophelia only ('could', 'could', 'would', 'must') introduce subjectivity

phonological features including delivery of lines in performance next climactic moment in play after appearance of ghost – audience keen to see King's reaction; relationship between Ophelia and Hamlet shown in wordplay; blank verse used by 'Lucianus' to create melodrama; some alliteration ('frighted/false fire'); notable use of short sentences/utterances throughout – almost like automaton/commentator.

HAMLET**Passage B** Answers may include the following:

context and situation including brief reference to play as a whole (Act V, Sc. 2, l. 48 – 78) Hamlet and Horatio back at court after debacle of Ophelia's funeral; as last scene opens, he explains and justifies end of Rosencrantz and Guildenstern; passage shows new insights into Hamlet's character (astute and decisive, willing to accept what is to come, regretting unimaginative treatment of Laertes); audience aware Hamlet firmly in control

spoken language features and discourse conventions Hamlet dominates exchange though Horatio sets agenda by requesting explanation; intimacy between two friends shown by terms of address ('man', 'good Horatio') and by shared lines ('Of mighty opposites/Why, what a king is this!'); Hamlet's variable length of turn reflects differing purposes (explication, justification, argument, introspection and self-criticism)

literary, grammatical and rhetorical features many metaphors ['changeling' (seal), 'make love', 'pass and fell incensed points' (swordplay), 'angle' (fishing hook), 'canker' (disease), 'portraiture' (similarity)]; grammatical features - mostly declaratives (rational), apart from turn with multiple rhetorical questions (heightened emotion); relationship with Horatio reflected in 'thee'; Hamlet's anger - 'killed', 'whored'; humility - 'very sorry'

phonological features including delivery of lines in performance extract in blank verse reflecting status of speakers and serious nature of exchange; half-line precedes powerful single line ('So Guildenstern and Rosencrantz go to't'): triple structure ('subscribed..gave..placed..'); effective use of impactful caesura in first and last turn.

THE SCHOOL FOR SCANDAL **Passage A** Answers may include the following:

context and situation including brief reference to play as a whole (Act II, Sc. 1, l. 1 – 30) relationship between older husband and young wife further explored plus satiric comment on marriage; Lady Teazle resolved to have own way in everything now she is married/Sir Peter expects to exert his authority (neither understands other's position); prepares audience for her frivolity/his insensitivity; her extravagance and folly /his parsimony and pride

spoken language features and discourse conventions rapid exchange between husband and wife with no holds barred; exclamation/declarative/question/declarative usual pattern; terms of address formal ('Lady Teazle,' 'Sir Peter', 'ma'am', 'madam'); use of repetition for parallel effect ('Lady Teazle, Lady Teazle', 'Sir Peter, Sir Peter'); Sir Peter sets agenda but Lady Teazle takes over and topic shifts as she wishes; her turns longer

literary, grammatical and rhetorical features both highly rhetorical (rhetorical questions/ antithesis/hyperbole) 'turn the Pantheon into a greenhouse..', 'fete champetre at Christmas'; use of modals to convey opinion ('may bear', 'should have', 'ought to be', 'would suffice', 'should find fault', 'should never have married you'); lexis combines abstract ('authority/extravagance/ situation') with concrete ('flowers/dressing-room')

phonological features including delivery of lines in performance lots of repetition/re-phrasing, balanced structures, syntactic parallelism to support speakers' arguments; use of exclamations ('My extravagance!', 'Old enough!') to heighten dramatic tension; tone aggressive, contradictory, non-cooperative and unkind!

THE SCHOOL FOR SCANDAL **Passage B** Answers may include the following:

context and situation including brief reference to play as a whole (Act IV, Sc. 3, l. 334 – 378) audience aware of differences between Joseph Surface (hypocrite) and Charles Surface (amiable 'lad'); scene shows Sir Peter and Charles both unaware of Joseph's intriguing with Lady Teazle; audience delighted by prospect of Joseph being caught out but less so by possibility of Lady Teazle being disgraced; conflict of morality and comedy

spoken language features and discourse conventions balanced exchange between Sir Peter and Charles though Sir Peter sets agenda; turns become progressively shorter as tension increases – revelation inspires similar but different exclamations 'Lady Teazle – by all that's wonderful/damnable'; comedy of Sir Peter asking himself (and audience) whether to reveal the 'French milliner' to Charles; 18th century slang 'pshaw', 'egad'

literary, grammatical and rhetorical features lexis associated with world of fashion ('Man of Sentiment', 'good name', 'little French milliner') contrasted with religious metaphor ('a very anchorite'); colloquial idiom dominant ('hark'ee', 'odds', 'i'faith'); comedy of scene lies in Sir Peter's determination to have a good laugh at Joseph, Charles's innocent eagerness to join in and audience's knowledge of likely outcome

phonological features including delivery of lines in performance most significant feature of passage likely to be its pace and situation; comedy of hidden revelation with audience in the know typical of comedy of manners; physical business of screen comic; rapid stichomythic effect of final exchange creates comic effect as young/old conspire.

THE ROVER**Passage A** Answers may include the following:

context and situation including brief reference to play as a whole (Act II, Sc. ii, l. 77 – 111) attracted to Hellena but fascinated by Angellica, Willmore tears down her portrait but lacks money to 'buy' love; he challenges her mercenary nature whilst admitting similar motives in men who need a wife; audience intrigued by potential relationship between these mutually attracted and frank exploiters of love

spoken language features and discourse conventions broadly equal length of turns, with Angellica slightly longer – creates sense of equality and directness; terms of address reveal attitude ('bright creature', 'sirrah', 'sir'); presence of Moretta (and audience) leads to use of asides; Willmore sets agenda but Angellica takes over, topic shifts to refute him, and concludes with her own challenge; earlier he interrupts her 'Yes, you shall hear'

literary, grammatical and rhetorical features central (and only significant) metaphor 'flames', 'fire', 'flame of love'; personification of 'fire'; rhetorical devices include hyperbole ('for the world', 'large as is thy soul'), triple structure 'fair, discreet and virtuous'; lexis varies from semantic field of love ('languish', 'heart') to colloquial idiolect ('saucy railing'); paired structures ('pined and languished', 'your scorn and your denial'); varied use of 2nd pers pronoun ('thy' linked with passion 'you' with argument)

phonological features including delivery of lines in performance much use of alliteration ('fair/fame/face', 'infamous/flames/feels', 'fire/false/flame'; mainly blank verse (talking about love) but Angellica uses prose when challenging Willmore re mercenary men – he replies in prose; his final lines (also in prose) convey emotional turmoil.

THE ROVER**Passage B** Answers may include the following:

context and situation including brief reference to play as a whole (Act III, Sc. 1, l. 15 – 49) Hellena and her sisters are still enjoying the carnival in disguise and are speculating about Hellena's feelings for Willmore; ironic context for audience since Willmore has just succumbed to Angellica; Helena's attitude to love shown and her suspicions of Willmore's inconstancy, as well as her strength of character/determination 'to love and to be beloved'

spoken language and discourse conventions prose exchange with equally balanced turns between speakers apart from Hellena; many question/answer sequences as Hellena explores new feelings; agenda set by Florinda on topic of Hellena being in love; topic of whole exchange centred on this until Hellena describes her reasons for leaving nunnery - audience gains important insight into character; vocatives, exclamatives frequent

literary, grammatical and rhetorical features semantic field of love 'heart', 'in love' but also colloquial idiom ('give my garters', 'mad monsieur', 'the Lord knows', 'true damned gipsy', 'what the deuce', 'die of the pip'); fragmented syntax reflects Hellena's uncertainty about her feelings; metaphor of war associated with love as well as literal warlike lexis ('baggage horse'); intimacy of relations between young women shown by 'ha ha', 'hum'

phonological features including delivery of lines in performance passage all in prose to convey relaxed colloquial mood of exchange; varied use of intimate 'thou' and informal 'you' again conveying changes in mood; some use of wordplay by Hellena on 'like'; some use of alliteration for comic effect ('give..garters', 'mad monsieur', 'bestride baggage horse').

2 Unseen texts**Answer EITHER Question 2(a) (printed below)****OR Question 2(b) (printed on page 13 of this Mark Scheme).****EITHER**

Question 2(a) **Text A** (page 14 of the Question Paper) is a transcript of an exchange between a librarian (L) in an American university library and an individual (P) seeking information.

Text B (page 15 of the Question Paper) is an extract from a comic novel, *Stepping Westward* (1965), by Malcolm Bradbury. James Walker, who is a university teacher from England, is going to spend some time teaching at an American college. He is being shown round the campus by the Head of the English department, Dr Harris Bourbon.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of talk
- how attitudes and values are conveyed.

Note to examiners

According to the Specification, this question requires candidates to **compare two unseen texts**. These will be: a transcript of a 'real life, spoken situation' and 'an example of talk in literature'. The literary genre will be either poetry, prose fiction or drama.

In making these **comparisons** between texts, candidates need to be aware of the significance of *context and situation*, variations in *form and expression*, and the ways in which *attitudes and values* are conveyed. Question 2 uses **bullet** points to direct candidates' attention to these important aspects of talk in life and literature.

Candidates also need to be aware of the **purposes** of talk within unseen texts:

- because talk in real life is **spontaneous**, its purposes can be *phatic, transactional, expressive, evaluative, expository, persuasive, collaborative, performative, etc*
- because talk in literature is **crafted**, its purposes will include one or more of the following: *creating/revealing character; advancing plot/narrative; describing a place, situation/setting the scene; conveying mood or emotion or creating atmosphere; expressing opinion/feeling; addressing the reader/audience, inviting empathy/sympathy or other involvement.*

The best answers will offer a **sustained comparison** between the texts, showing a clear awareness of the differences between **spontaneous** talk and **crafted** speech.

QUESTION 2(a)**INDICATIVE CONTENT**Answers may include the following

- **comparing the significance of context and situation**

Text A takes place in a library – person seeking information is being helped by librarian to find learned journal; politeness strategies used by both speakers in order to produce as positive an outcome as possible; initial focus is identification of periodical, then location

Text B also takes place in a library, seen from the outside and then the inside; Dr Bourbon acts as guide (academic not librarian); reader views building through Walker's eyes, perception sharpened by Bourbon's good-humoured irony; emphasis on role of learning in university

- **comparing the functions and purposes of talk**

Text A librarian professionally supportive 'can I help you' (service encounter schema); inquirer uncertain about request but librarian 'performs' research aloud to create sense of purpose; nevertheless shows temporary uncertainty ('um', 'it's...I'd – when...') before final success; co-operative talk with shared lines, latching reflects mutuality of purpose, interruptions support communication rather than having negative overtones (ie floor competition)

Text B comic purpose of text conveyed partly through description of library building, identification of academic 'furnishings', and Professor Bourbon's comments on student; Walker's questions may be identifiable with readers'; self-questioning also reveals through free indirect speech anxious nature of British visitor; comic 'Western' accent

- **comparing how attitudes and values are conveyed**

Text A librarian is concerned to be competent and reassuring to the inquirer; all necessary information successfully collected and passed on to P; helpfulness continues out of library domain into the city and into other library building (public access checked too); P is appreciative 'Thank you very much' after all the questions and answers; mixture of declaratives and imperatives used by librarian

Text B Professor Bourbon's drily humorous attitude to the library, to learning and to students contrasts with British academic egocentricity ('that's the library people keep talking about'); Bourbon's secure confidence contrasts with Walker's anxious sense of self-dislocation ('did his academic innocence show'); irony ('some good stuff – First Folios', 'library...coolest place on campus') plus frequent use of litotes.

OR

Question 2(b) **Text C** (page 18 of the Question Paper) is taken from a transcript of a discussion between a mother and daughter about the mother's behaviour towards her other daughter, Karen.

Text D (page 19 of the Question Paper) is an extract from a play, *The Glass Menagerie* (1945), by Tennessee Williams, set in the American city of St. Louis. Amanda, the mother, has just discovered that her daughter Laura has only been pretending to attend business college.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of talk
- how attitudes and values are conveyed.

Note to examiners

According to the Specification, this question requires candidates to **compare two unseen texts**. These will be: a transcript of a 'real life, spoken situation' and 'an example of talk in literature'. The literary genre will be either poetry, prose fiction or drama.

In making these **comparisons** between texts, candidates need to be aware of the significance of *context and situation*, variations in *form and expression*, and the ways in which *attitudes and values* are conveyed. Question 2 uses **bullet** points to direct candidates' attention to these important aspects of talk in life and literature.

Candidates also need to be aware of the **purposes** of talk within unseen texts:

- because talk in real life is **spontaneous**, its purposes can be *phatic, transactional, expressive, evaluative, expository, persuasive, collaborative, performative, etc*
- because talk in literature is **crafted**, its purposes will include one or more of the following: *creating/revealing character; advancing plot/narrative; describing a place, situation/setting the scene; conveying mood or emotion or creating atmosphere; expressing opinion/feeling; addressing the reader/audience, inviting empathy/sympathy or other involvement.*

The best answers will offer a **sustained comparison** between the texts, showing a clear awareness of the differences between **spontaneous** talk and **crafted** speech.

QUESTION 2(b)**INDICATIVE CONTENT**Answers may include the following

- **comparing the significance of context and situation**

Text C mother and daughter talking about daughter's future plans; topic shifts when mother mentions sister and extended discussion follows about Karen; daughter provoked into attack on mother for giving so much help and attention to Karen; emotions rise as mother tried to defend herself and daughter gets angrier and angrier, taking moral high ground

Text D Amanda describes to daughter Laura her 'humiliation' at Laura's business college; she dominates conversation and sees Laura's miserable experience only in terms of how she is affected – self-focus throughout; as in Text A, conversation takes place at home in private context, enabling frank discussion; similar hostility shown in Text A, but reverse situation

- **comparing the functions and purposes of talk**

Text C mother sets agenda initially but reset by daughter; exchange of views re: Karen show expressive and persuasive functions, with some informative aspects; length and number of turns indicate that daughter dominates exchange; lots of ironic interjections ('yeah'), rhetorical questions 'Exactly so why don't she start') and repetition ('helped...helped...had to help') and 'summat else'...'summat else'...'summat else')

Text D exchange shows difficult relationship between mother and daughter and reveals character of each; audience winces at pressure mother puts on Laura ('my hopes'); Amanda dominates in length of turn and in frequency of emotive exclamatives; Laura uses simple declaratives; mother sets agenda but Laura topic shifts to own experiences; severe problems of communication displayed

- **comparing how attitudes and values are conveyed**

Text C anger of daughter increases incrementally as exchange continues – mother's brief comments reflect increasing lack of confidence and embarrassment as daughter launches into fierce attack; much use of rhetorical patterning despite informality of speech and quite frequent non-standard usage

Text D Laura's pathological shyness revealed by mother's relentlessly drawn out narrative of her own sufferings, confirmed by Laura's final attempt to explain her actions; audience made aware that business college is all Amanda's ambition and is unsuited to more poetic creative nature of daughter; mother's reproachfulness and noble suffering creates negative response in audience; lexical choice significant in showing mood and character.

	1 – 5 marks	6 – 11 marks
AO1 <ul style="list-style-type: none"> Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression 	<ul style="list-style-type: none"> Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English Limited and rudimentary vocabulary An unclear line of argument and/or poor deployment of knowledge/evidence 	<ul style="list-style-type: none"> Lapses in effective written English and technical errors do not seriously impede communication of meaning Limited general vocabulary Some presentation of ideas, sometimes simplistic, makes some reference to data
AO2ii <ul style="list-style-type: none"> Candidates should be able to respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them 	<ul style="list-style-type: none"> Rudimentary responses to texts of different types and from different periods with little or no knowledge or understanding Makes rudimentary comments on and comparisons between texts of different types and from different periods 	<ul style="list-style-type: none"> Responds to texts of different types and from different periods with some awareness Comments on and compares texts of different types and different periods with some awareness
AO3ii <ul style="list-style-type: none"> Candidates should be able to use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings 	<ul style="list-style-type: none"> Little or no awareness of how to use and evaluate a methodology Rudimentary readings of texts uninformed by systematic approaches 	<ul style="list-style-type: none"> Some awareness of how to use and evaluate a methodology Readings of texts informed by partial and limited systematic approaches
AO4 <ul style="list-style-type: none"> Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts 	<ul style="list-style-type: none"> Some awareness of influence of context Some awareness of how form, style and/or vocabulary shape meaning 	<ul style="list-style-type: none"> Awareness and some understanding of contextual factors Awareness and some understanding of how form, style and vocabulary shape meaning
AO5 <ul style="list-style-type: none"> Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing 	<ul style="list-style-type: none"> Little comment on attitudes and values Some awareness of how attitudes and values are created and conveyed 	<ul style="list-style-type: none"> Identification of attitudes and values Consideration of how these are created and conveyed

12 – 17 marks	18 – 23 marks	24 – 29 marks	30 – 35 marks
<ul style="list-style-type: none"> • Generally accurate and clear written expression • Some critical vocabulary but limited in use • Argument clear but not always sustained 	<ul style="list-style-type: none"> • Accurate and clear written expression • Uses some critical vocabulary effectively • Clear line of argument, reasonably well sustained 	<ul style="list-style-type: none"> • Accurate, clear and controlled written expression • Shows command of a range of critical vocabulary • Well sustained argument, with some signs of sophistication 	<ul style="list-style-type: none"> • Exemplary written expression • Accurate use of an appropriate critical vocabulary and concepts • Sophisticated, sustained and cogent argument
<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with some knowledge and understanding • Comments on and compares texts of different types and different periods with some knowledge and understanding 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with knowledge and understanding • Comments on texts of different types and different periods with knowledge and understanding 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with detailed knowledge and understanding • Comments on texts of different types and from different periods with detailed knowledge and understanding 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with exemplary knowledge and understanding • Comments on texts of different types and from different periods with exemplary knowledge and understanding
<ul style="list-style-type: none"> • An awareness and some understanding of how to use and evaluate a methodology • Some attempt to apply appropriate systematic approach to readings of texts 	<ul style="list-style-type: none"> • Knowledge and understanding of how to use and evaluate a methodology • Readings of texts informed by appropriate systematic approach 	<ul style="list-style-type: none"> • Detailed knowledge and understanding of how to use and evaluate a methodology • Readings of texts informed by detailed and appropriate systematic approach 	<ul style="list-style-type: none"> • Exemplary knowledge and understanding of how to use and evaluate a methodology • Sophisticated readings of texts informed by assured application of appropriate systematic approaches
<ul style="list-style-type: none"> • Shows an informed understanding of contextual factors • Shows an informed understanding of how form, style and vocabulary shape meaning 	<ul style="list-style-type: none"> • Shows how form, style and vocabulary shape meaning • Shows an informed and detailed understanding of contextual factors 	<ul style="list-style-type: none"> • Sophisticated understanding of contextual factors • Sophisticated understanding of how form, style and vocabulary shape meaning 	<ul style="list-style-type: none"> • Sophisticated and accomplished understanding of contextual factors • Sophisticated and accomplished understanding of how form, style and vocabulary shape meaning
<ul style="list-style-type: none"> • Understanding of attitudes and values • Understanding of some methods used to create and convey attitudes and values 	<ul style="list-style-type: none"> • Detailed comment on attitudes and values • Detailed consideration of how attitudes and values are created and conveyed 	<ul style="list-style-type: none"> • Sophisticated understanding of how attitudes and values are created • Sustained consideration of how attitudes and values are conveyed 	<ul style="list-style-type: none"> • Sophisticated and accomplished understanding of how attitudes and values are created • Knowledgeable and sustained consideration of how attitudes and values are conveyed