



**General Certificate of Education (A-level)
January 2013**

**English Language and Literature B ELLB3
(Specification 2725)**

Unit 3: Talk in Life and Literature

Mark Scheme

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 students' 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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GENERAL PRINCIPLES

Unit 3 requires students to answer:

- one compulsory question on their chosen play
- one compulsory question based on an unseen transcript

Examiners should be aware of the four relevant Assessment Objectives, described in the specification, and of the weightings.

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
(15%)
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
(20%)
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
(15%)
- AO4** Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies
(10%)

SECTION A

MAIN CRITERIA FOR ANSWERS

To be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement under every bullet point. Examiners should therefore assess a student's work under the 'best fit' principle.

Band 6 **42 – 48** *Very good answers: the best that can be expected of A2 students under examination conditions*

key characteristic – analyses

- uses fluent, accurate expression and appropriate terminology (**AO1**)
- shows good and detailed understanding of literary and linguistic features in talk (**AO1, AO2**)
- analyses dialogue/discourse with critical understanding of structure/form/language (**AO2**)
- analyses/evaluates contextual factors and effects on production/reception of texts (**AO3**)
- applies relevant concepts and theoretical approaches to texts (**AO1, AO2, AO3**)
- demonstrates expertise and creativity in writing for/recognising audience/purpose (**AO4**).

Band 5 **34 – 41** *Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses*

key characteristic – explores

- accurate use of language and appropriate terminology (**AO1**)
- shows sound and clear understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows sound and clear understanding of structure/form/language in lit/ling texts (**AO2**)
- shows clear knowledge and understanding of how texts are influenced by contexts (**AO3**)
- some application (explicit/implicit) of relevant concepts/approaches to texts (**AO1, AO2, AO3**)
- showing some expertise and creativity in writing for/recognising audience/purpose (**AO4**).

Band 4 **25 – 33** *Answers in which there is a balance of strengths and weaknesses*

key characteristic – explains

- generally accurate use of language and appropriate terminology (**AO1**)
- shows reasonable understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows some understanding of structure/form/language in lit/ling texts (**AO2**)
- shows some knowledge of how texts are influenced by contexts (**AO3**)
- may refer to some relevant concepts/approaches when explaining points (**AO1, AO2, AO3**)
- shows some sustained ability in writing for/recognising audience/purpose (**AO4**).

Band 3 **17 – 24** *Answers that address the question, but have a few significant weaknesses*

key characteristic – identifies

- mainly accurate use of language and appropriate terminology (**AO1**)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (**AO1, AO2**)
- some general awareness of structure/form/language in lit/ling texts (**AO2**)
- some sense that context influences how characters/people speak (**AO3**)
- vague reference to 'theory'; generalises without text support; running commentary (**AO2, AO3**)
- some elements of ability in writing for/recognising audience/purpose, but inconsistent (**AO4**).

Band 2 **9 – 16** *Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

key characteristic- narrates/describes

- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of contextual factors (plot/simple character relationships) (**AO3**)
- very limited ability; minimal sense of audience/purpose (**AO4**).

Band 1 **0 – 8** *Answers that are little more than rudimentary and/or fragmentary*

key characteristic – randomness

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises context (plot/situation) (**AO3**)
- minimal ability; unprepared; naïve (**AO4**).

NOTE TO EXAMINERS

As noted earlier, examiners are reminded that to be placed in a particular mark band, it is **not necessary** for a candidate to demonstrate achievement on **every point** of the descriptors above.

Suggested procedure is as follows:

- decide on which mark band seems the ‘best fit’ for an answer
- check how many descriptors in that band are fulfilled by the script
- check the indicative content of the answer
- high scores on descriptors and indicative content suggest the mark should be around the top of band/ bottom of next band; low scores suggest the mark should be well down in the band.

Positive Marking

Examiners should mark **positively** at all times, rewarding strengths and achievements and making use of the **full** marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

EITHER

King Lear – William Shakespeare
(Act I, Scene i, lines 36-93)

Question 1

- 01** Explore the ways in which Shakespeare presents **attitudes to power** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘attitudes to power’ including thematic links across the play

Lear declares his previously hidden intention to give up his power in order to have an easier old age, and to avoid ‘future strife’. He wishes to inform his present and putative sons-in-law of his daughters’ inheritances, basing his division – astonishingly – proportionate to their declared ‘love’ for him. After the rhetorical extravagance of Goneril and Regan, Cordelia’s simple but powerful response amazes the audience and shocks Lear. Themes of power/disempowerment recur throughout play (ie Lear’s experience in storm, Gloucester’s blinding, Goneril and Regan’s rejection)

dramatic effects created by context and dramatic situation relating to the ‘steer’

whole scene is full of dramatic irony (NB frequent repetition of ‘loving’ ‘loved’); audience transfixed by unexpected way in which Lear divides his kingdom – previous scene concerns loving parenting of legitimate and illegitimate offspring – rest of scene confirms Lear’s angry rejection of Cordelia, his favourite daughter, her betrothal to King of France, and warnings about her sisters’ likely behaviour to their father. All subsequent plot developments are anticipated or follow from this crucial scene

dramatic effects created by use of discourse conventions and spoken language features relating to the ‘steer’

exchange consists of formal public oratory with Lear dominating; frequent imperatives direct each daughter to speak. Lear holds floor and functions as topic manager, dominating by length of turn; audience aware of contrast between Cordelia’s brief asides and Goneril and Regan’s extravagant speeches; Lear’s frequent use of first person plural pronoun to emphasise royal status. Terms of address to Lear include ‘you’ (Goneril and Regan) ‘my lord’, ‘your Majesty’ (Cordelia); Lear addresses Cordelia as ‘our joy’

dramatic effects created by other linguistic, literary and rhetorical features (including sound patterning) relating to the ‘steer’

blank verse used to indicate high status and high emotion, and to stress formality and drama of extraordinary situation (division of kingdom); use of key interrogatives (‘Which of you..’ ‘What says my second daughter..’ ‘What can you say..’ NB Cordelia’s rhetorical question (‘What shall Cordelia speak?’). Goneril and Regan use hyperbole, incrementum, triple/quadruple structure, as well as abstract Latinate lexis etc to emphasise the strength of their devotion. All use strongly positive lexis about richness and beauty of kingdom, (generosity, graciousness shown). Audience prepared for dramatic irony of subsequent abuse of power. Sound patterning includes listings, syntactic parallelism, half-lines (6 syllables, variable line length between 10, 11 and 12 syllables) implying tension/stress.

OR

The Way of the World – William Congreve
(Act I, Scene i, lines 121-161)

Question 2

- 02** Explore the ways in which Congreve presents **views of love and marriage** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of 'views of love and marriage' including thematic links across the play

the whole play is about **love**, money and deceit, and the ways in which **marriage** is sought, avoided, taken for granted or abused. Fainall has a secret mistress (Mrs Marwood), and his plotting with Mirabell to enable him to woo Millamant is consciously deceitful (though done in friendship). Typically, the theme of marriage and deceit is echoed at a different social level in the marriage of Mirabell's servant Waitwell to Lady Wishfort's maid Foible. The growth of Mirabell's genuine love for Millamant is unexpectedly revealed in his extended turn ('And for a discerning man...' to 'I shall like 'em as well'). All the major characters conceal something, though Millamant hides less than Fainall

dramatic effects created by context and dramatic situation relating to the 'steer'

the audience is not yet apprised of Fainall's deceit, but a context of deception is firmly established (ie Mirabell's 'sham addresses' to Lady Wishfort, the plotting re the secret 'coupling at Pancras'). Audience pleased to discover Mirabell's true feelings for Millamant; likely to sympathise with his critical view of her foolish friends. Ironic reverse of usual romantic situation; Mirabell 'likes her with all her faults' and delights in her follies and affectations – very different from conventional idealisation of beloved prior to marriage – different understanding of nature of love implicit. Fainall's response admiring and encouraging, though cynical (he has betrayed his wife)

dramatic effects created by discourse conventions and spoken language features relating to the 'steer'

Fainall and Mirabell confidential friends hence easy exchange with no interruption and broadly equal turns until Mirabell's extended turn in which he narrates the history and nature of his love for Millamant. Length of turn may also indicate power balance between speakers; terms of address formal ('Fainall', 'Mirabell') despite close friendship; audience unaware of deceitful nature of Fainall's relationship with Mrs Fainall

dramatic effects created by other linguistic, literary and rhetorical features, (including sound patterning) relating to the 'steer'

lots of patterned syntax and rhetorical devices – triple structures ('..took her to pieces, sifted her, and separated her failings..'); balanced phrases ('..beauty enough...complaisance enough'); repetition, imagery ('sifted', 'separated' 'catalogue'), repetition ('Marry her, marry her!'), antithesis ('be half as well acquainted with her charms as you are with her defects.. you are your own man again'); lexical choice mainly abstract ('consequence', 'design and expectation', 'probability', 'rote', 'catalogue') with many evaluative terms, predominantly negative ('discreet', 'defects', 'frailties', 'contemptible', 'scandal', 'coxcomb', 'affectation', 'cabal-night', 'odious', 'displeased') though some positive lexis too ('charms', 'passionate', 'familiar', 'mirth', 'your own man'); irony throughout, creating humour for audience.

OR

The Crucible – Arthur Miller
(Act 2)

Question 3

- 03** Explore the ways in which Miller presents **attitudes to witchcraft** in this passage.
In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘attitudes to witchcraft’ including thematic links across the play

after Mr Hale’s arrival to inform the Proctors that Elizabeth’s name has been ‘mentioned in court’, the issue of witchcraft becomes central to the scene. Mr Hale’s status as expert specialist in the field has preceded him and both John and Elizabeth are reluctant to challenge him until necessary; audience aware of undercurrent of John’s illicit relationship with Abigail and of Elizabeth’s anger; importantly, both husband and wife on same side in relation to the existence of witches, holding opposite views to Mr Hale. In this scene, however, Mr Hale’s basic convictions about witchcraft are challenged

dramatic effects created by context and dramatic situation relating to the ‘steer’

Miller has already shown the audience that personal relationships and economic factors are associated with accusations of witchcraft; in this scene the expert John Hale’s judgement is shaken by Proctor’s account and by Elizabeth’s assertion of innocence; suspense created as audience dares to hope (briefly) that ‘crying out’ might subside. However, Proctor’s vulnerability in relation to Abigail is his weak spot, affecting both Elizabeth and himself. Hale’s reaction to Proctor’s narrative reflects his absolute confidence in the existence of witches; even so, Proctor’s scepticism and Elizabeth’s outright rejection (‘I – I cannot believe it’) shocks him to the core

dramatic effects created by use of discourse conventions and spoken language features relating to the ‘steer’

high tension passage – relatively short turns in exchange, often prefaced by range of exclamations (‘Abigail!’ ‘Nonsense’); variable pace and tempo, from rapid adjacency pairs (‘Who told you this?’ ‘Abigail Williams’), to Proctor and Elizabeth’s strong declaratory statements; all use hesitations and false starts, reflecting tension of scene including John (‘I – I have no witness’), Elizabeth, (‘I – I cannot believe it’) and Hale (‘Why – why did you keep this?’); interruptions/overlaps show unease in exchange; terms of address (‘Mister’ ‘Goodwife Proctor’, ‘woman’); imperatives (‘Question Abigail Williams.., not myself!’)

dramatic effects created by other literary, linguistic and rhetorical features (including sound patterning) relating to the ‘steer’

legal lexis used (despite religious context) because all members of theocracy (‘examined’ ‘confessed’ ‘court’); syntax and grammar typical of 17th century (‘except my word be taken’ ‘wonder on..’); examples of archaic lexis include ‘falter’ ‘naught to do with’ ‘too sick’ ‘keeps an upright way’; examples of grammatical change include ‘suspicion’ ‘open’ reflecting word class shift from noun and adjective to verb; regional dialect examples include ‘gone daft’ ‘she believe in’ (1st/2nd person usage for 3rd; elision of final consonant ‘sportin’ ‘denyin’; example of triple structure (‘never lied, and cannot, and the world knows she cannot’); minimal imagery (‘fly against the Gospel’).

OR

Waiting for Godot – Samuel Beckett
(Act I)

Question 4

- 04** Explore the ways in which Beckett presents **action and inaction** in this passage.
In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘action and inaction’ including thematic links across play

the title of the play is full of ambiguity both in respect of the present participle (‘waiting’) and the proper noun (‘Godot’); waiting means not acting, unless the act of waiting and not going forward can be described as ‘action’; Vladimir (‘master/lord’) and Estragon (‘Tarragon’) have discussed the putting on and taking off of boots, the identity of the person they are waiting for, the tree (whether it’s suitable for suicide), their relationship and the next course of ‘action’; in this sequence they discuss what Godot might have to offer them when they all meet: they want him to come but then again, are afraid (‘You gave me a fright.’ ‘I thought it was he.’ ‘Who?’ ‘Godot.’ ‘Pah! The wind in the reeds’). The final position/mood at the end of the extract is nothing but fear and inactivity or stasis

dramatic effects created by context and dramatic situation relating to the ‘steer’

each character takes it in turn to challenge the necessity of waiting, and each character attempts to be assertive (Vladimir ‘What do we do?’ Estragon ‘Don’t let’s do anything. It’s safer’) and each backs down after the other suggests action (Vladimir ‘Let’s wait till we know exactly how we stand’ Estragon ‘On the other hand it might be better to strike the iron before it freezes’); they are both equally afraid of the past and of the future, of taking action and not taking action; the audience sympathises with their fluctuating fears as each stage in their discussion develops. They recollect jointly Godot’s reply to their ‘vague supplication’ in a cumulative shared narrative (Estragon ‘And what did he reply?’ ‘It’s the normal thing’ Vladimir ‘I think so too’). The final comic and hyperbolic section relates to their personal vulnerability which the audience recognises with sympathy and humour

dramatic effects created by use of discourse conventions and spoken language features relating to the ‘steer’

exchange fast-moving and almost too rapid for audience to follow, especially as adjacency pairs preferred structure; some cooperative/cumulative listing of Godot’s possible sources of information; Vladimir initiates exchange but at different times Estragon takes over the floor and manages the new topic; variable power dynamic and pace throughout scene, slowing down to final stasis

dramatic effects created by literary, linguistic and rhetorical features (including sound patterning) relating to the ‘steer’

rhythms of speech almost hypnotic and stichomythic (‘Who?’ ‘Godot’ ‘Good idea’); very short turns; cumulative information conveyed about Godot (‘Consult his family.’ ‘His friends.’ ‘His agents’ ‘His correspondents.’ ‘His books.’ ‘His bank account’. ‘Before taking a decision.’ ‘It’s normal.’); repetition; questions creating sense of unease (‘And we?’ ‘I beg your pardon?’ ‘I said, And we?’ ‘I don’t understand.’ ‘Where do we come in?’ ‘Come in?’ ‘Take your time.’ ‘Come in? On our hands and knees.’ ‘As bad as that?’); use of puns; mixed metaphors (‘strike the iron before it freezes’); collocations (‘rights and prerogatives’); grim humour (‘We lost our rights?’ ‘We got rid of them.’). use of declaratives as they attempt to reconcile themselves to ‘waiting’.

Re-sit questions

EITHER

Hamlet – William Shakespeare
(Act IV, Scene i, lines 1-45)

Question 5

- 05** Explore the ways in which Shakespeare presents **the impact of Polonius's death** in this passage.
In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of 'impact of Polonius's death' including thematic links across the play

Gertrude as eyewitness narrates story of Polonius's death (her account confirming what audience has seen) and offers Hamlet's madness as explanation, since 'A weeps for what is done'. Claudius immediately recognises that Polonius was mistaken for him, blames himself for not taking Hamlet's madness seriously and declares his resolve to 'ship him hence'; Rosencrantz and Guildenstern are instructed to find Hamlet and Polonius's body whilst Claudius attempts to deflect slander and suspicion. The impact of the murder on the King and Queen differ - Claudius grieves for himself, Gertrude for Polonius and for Hamlet

dramatic effects created by context and dramatic situation relating to the 'steer'

in previous scene Hamlet has dragged body from his mother's chamber with a mixture of grim humour and grief ('lug the guts'); highly dramatic visually and emotionally for audience; scene immediately following continues with placement of body 'on stairs' ('safely stowed') and sharp exchange between Hamlet and the dutiful Rosencrantz; again reflection of different attitudes – Claudius aware of the serious implications of Hamlet's action for himself, Gertrude at a different level grieves for her son. Audience conscious of dramatic irony as they know more of the truth than any other characters. Claudius's hypocrisy and deceitfulness evident, as well as Gertrude's genuine grief; suspense as audience wonders how much she will divulge of scene to Claudius (does she protect Hamlet?)

dramatic effects created by use of discourse conventions and spoken language features relating to the 'steer'

use of first person pronoun indicating royal status ('we, with us' 'our love' but 'your son'); terms of address ('mine own lord' 'Gertrude' 'Friends'); exchange dominated by Claudius, particularly towards end of passage; brief adjacency pair as Gertrude breaks news ('Ah, mine own lord, what I have seen tonight' 'What, Gertrude, how does Hamlet?'). After two brief turns Claudius controls exchange, elaborating on his regrets that Hamlet was free to do this deed, citing his personal regret. Imperatives employed to Rosencrantz and Guildenstern, also to Queen

dramatic effects created by other linguistic, literary and rhetorical features (including sound patterning) relating to the 'steer'

wide ranging imagery used: cosmic disrupted nature ('mad as the sea and wind', '...sooner shall the mountains touch' 'the world's diameter'); hidden 'foul disease' corrupting and killing its victim; military imagery of the cannon of slander, whose 'poisoned shot' threatens King; Hamlet's regret likened to a gold/base metal contrast. Rhetorical devices include triple structures ('short, restrained and out of haunt'), repetition 'discord and dismay'; blank verse used throughout befitting status of speakers and seriousness of topic; use of caesura to emphasise drama of narrative; tension and pace enhanced by varied use of half-line.

OR

The Rivals – Richard Brinsley Sheridan
(Act V, Scene iii, lines 91-142)

Question 6

- 06** Explore the ways in which Sheridan presents **attitudes to duelling** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘attitudes to duelling’ including thematic links across the play

Sir Lucius welcomes Captain Absolute but is disconcerted to find that his opponent in the duel is Jack’s close friend with whom Acres totally refuses to fight. Next Faulkland is assumed to be the villainous ‘Ensign Beverley’ but Acres refuses to fight him too: audience amused by Absolute’s interjection (‘Oh pray, Faulkland, fight to oblige Sir Lucius.’); Sir Lucius totally baffled by Acres’s refusal to fight, even when ‘Beverley’ is unmasked as his friend Jack; he resorts to accusing Acres of cowardice which Acres brushes off lightly (‘What, quarrel with my dear friend Jack Absolute? Not if he were fifty Beverleys!’) Acres teases him by offering to be *his* second, much to the amusement of the audience. Irony strong throughout the scene

dramatic effects created by context and dramatic situation relating to the ‘steer’

quarrelsome character of Sir Lucius O’Trigger revealed in previous scenes so audience expects dark comedy; other attitudes include Sir Anthony’s horror on discovering Jack’s melancholy intention to duel, and Bob Acres’s terror at the macabre glee with which Sir Lucius offers to be ‘helpful’ to him; irony is that audience is fully aware of the fact that Sir Lucius is out of touch in his bloodthirsty enthusiasm for duelling. Lydia, Julia and Mrs Malaprop will reflect other negative attitudes to duelling as a dangerous means of losing their lovers. Audience already aware that tragic lovers Jack and Faulkland are ‘careless’ of their lives because of quarrelling with their ladies

dramatic effects created by discourse conventions and spoken language features relating to the ‘steer’

Sir Lucius centre of scene, much bewildered by events; he has 8 turns, Acres 6, Jack 3 and Faulkland 3, showing where the focus and comic interest of the scene lies; terms of address reflect both normal polite practice and also duelling manners, where elaborate courtesies mask deadly intentions (‘your most obedient..’ ‘Mr Acres’ ‘Mr Faulkland’ ‘Sir Lucius’ ‘Mr Beverley’ ‘Bob’ ‘Jack’); inventive use of oaths by Acres creates humour (‘Zounds!’ ‘Od’s life!’ ‘Od’s backs and abettors!’). Comic re-use of Sir Lucius’s own phrases ‘quietus’ ‘snug lying’ by Bob Acres turns the tables on the duel enthusiast and creates dramatic irony

dramatic effects created by other linguistic, literary and rhetorical features, (including sound patterning) relating to the ‘steer’

lexis from semantic fields of duelling (‘quietus’ ‘choose your weapon’ ‘challenge’ ‘fight’ ‘coward’ ‘measure the ground’) and friendship (‘My dear Jack! My dear friend!’ ‘my particular friends’); characteristic use of euphemism to disguise unpleasant realities of duelling (‘kind office’ ‘proceed to business’ ‘the game’ ‘spoil the party by sitting out’ ‘I must not be trifled with’ ‘pretensions’ ‘ready to support them in any way you please’); Acres’s language provides most lively and varied sound-patterning – often hyperbolic.

OR

A Streetcar Named Desire – Tennessee Williams
(Scene 9)

Question 7

- 07** Explore the ways in which Williams presents **disillusionment** in this passage.
In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘disillusionment’ including thematic links across the play

Stanley has taken Stella to the hospital, having presented Blanche with her bus ticket back; she is recovering from the shock, when Mitch arrives unshaven and angry to confront her, and insists on turning the light on; after looking at her, he turns it off again and challenges her ‘lady-like’ demeanour when the truth is very different; he is bitterly disillusioned with her, she is disillusioned by his insistence on ‘truth’ rather than her preferred version; she launches into a dramatic, even hyperbolic account of what really happened after her husband died; but for Mitch the crux of the matter is that she lied to him. To Blanche, lying is just a different version of reality (‘I didn’t lie in my heart’)

dramatic effects created by context and dramatic situation relating to the ‘steer’

the turning point of the tragedy is after Stanley realises that he can destroy Blanche by ‘wising up’ Mitch about her; Mitch fails to arrive for dinner and Stanley presents her with a bus ticket home, triggering Blanche into a drinking bout from which only disaster can ensue; Mitch, having had a few drinks himself en route, arrives to find out ‘the truth’. Audience shocked by Blanche’s apparent collapse into mental confusion and drunkenness; Mitch’s resolve to ‘shed light’ on Blanche (physical and metaphorical) leads to mutual disillusionment and destruction. Blanche’s last hope has gone with Mitch’s angry defection and she will be completely destroyed by Stanley’s brutal rape in the next scene

dramatic effects created by use of discourse conventions and spoken language features relating to the ‘steer’

first series of exchanges in passage is rapid and sharp in tone (‘Let’s turn the light on here.’ ‘Light? Which light? What for?’... ‘I don’t want realism’ ‘Naw, I guess not.’); the second sequence is slower as each tries to explain what they wanted (Blanche wanted ‘magic’, Mitch wanted her to be ‘straight’); third sequence is Blanche’s monologue about the Tarantula Arms (hesitations, incomplete utterances reflect her distress); the fourth and final sequence consists of a kind of epitaph on their relationship using adjacency pairs again (‘Lies, lies, inside and out, all lies.’ ‘Never inside, I didn’t lie in my heart.’) Williams varies turn length skilfully to reflect pace of narrative and balance of revelation; Blanche topic manages despite her inebriated state, with Mitch stumbling miserably after

dramatic effects created by other literary, linguistic and rhetorical features (including sound patterning) relating to the ‘steer’

themes throughout play reappear (eg Blanche’s hatred of *light*, her tendency to *lie* rather than face *reality*); their lexical choice reveals the nature of each character (Blanche’s semantic field includes ‘magic’, allusions to places of safety (‘a cleft in the rock of the world’ ‘the poor man’s Paradise’) as well as violent images (‘Rub-a-dub-dub, three men in a tub! And such a filthy tub!’ ‘...Stanley, and Shaw have tied an old tin can to the tail of the kite’); Mitch’s lexis is simple and direct (‘good and plain’ ‘malarkey’ ‘straight’ ‘you lied to me’). Other rhetorical features include syntactic parallelism and repetition (‘panic, just panic’ ‘intimacies’...intimacies’ ‘played out.. played out’ ‘you needed somebody..I needed somebody’).

OR

Translations – Brian Friel
(Act I)

Question 8

- 08** Explore the ways in which Friel presents **the importance of English** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

INDICATIVE CONTENT

explanation of ‘the importance of English’ including thematic links across play

Hugh has come from the christening in good humour having drunk generously without being actually drunk: he amuses himself by telling of his encounter with the monolingual Captain Lancey, with whom he is perfectly able to converse in English, and whom he puts down skilfully because of his ignorance of the classics: as he speaks, there is a contrapuntal response from the hedge school students who translate Latin into Irish and vice versa; however, Maire defends English and her right to learn it, to the horror of the others; citing Daniel O’Connell, she declares her intention to emigrate to America

dramatic effects created by context and dramatic situation relating to the ‘steer’

this passage about the importance of English to members of the hedge school is followed by the revelation that it is also a powerful political tool; to Maire it offers freedom and opportunity; to Hugh it is just a language, rather inferior to the others he knows; to Lancey it is a scientific task and to Yolland it will be a vehicle for love. Audience recognises dramatic irony of situation between Hugh, Owen and Lancey; Irish attitudes to English linguistic ‘supremacy’ shown up, whilst being interestingly juxtaposed with Maire’s view (‘We should all be learning to speak English’)

dramatic effects created by use of discourse conventions and spoken language features relating to the ‘steer’

Hugh dominates the first part of passage with two lengthy turns in which he tells how clever he was in his conversation with Lancey (‘He speaks – on his own admission – only English’); rest of passage lively exchange between James, Doalty, Bridget and Hugh, in which they translate Hugh’s remarks into Latin; autodidact Jimmy at a loss (‘Who-who-who? Who’s this?’); Maire quotes Daniel O’Connell ‘The old language is a barrier to progress’. Hugh has lost control of the topic by end of exchange despite initial domination.

dramatic effects created by literary, linguistic and rhetorical features (including sound patterning) relating to the ‘steer’

Hugh’s idiolect is ironic, schoolmasterly, rather pompous; he uses Latinate lexis and formal register throughout (‘encountered’ ‘admission’ ‘verecund’ ‘voiced some surprise’ ‘conjugation’ ‘acquiesced’); Maire is direct, fluent and a confident speaker ready to learn English; Bridget is fully colloquial in Irish (‘sure no woman’s safe from that fella’); Doalty uses Irish syntax (‘It’s Irish he uses’); discussion on Daniel O’Connor the Irish patriot changes the topic from language to politics; Hugh’s parochialism revealed despite his classical learning: Maire’s direct idiolect means she speaks in declaratives not like Hugh who uses multiple rhetorical questions; sound patterning comes primarily from the Latin quotations and repetition.

SECTION B

MAIN CRITERIA FOR ANSWERS

To be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement under every bullet point. Examiners should therefore assess a student's work under the 'best fit' principle.

BAND 6 **42 – 48** *Very good answers: the best that can be expected of A2 students under examination conditions*

Key characteristic – analyses

- uses fluent, accurate expression and appropriate terminology (**AO1**)
- shows good and detailed understanding of literary and linguistic features in talk (**AO1, AO2**)
- analyses dialogue/discourse with critical understanding of structure/form/language (**AO2**)
- analyses/evaluates the differences/similarities between talk in life and literature; sustained perceptive comparison (**AO3**)
- applies relevant concepts and theoretical approaches to texts (**AO1, AO2, AO3**).

BAND 5 **34 – 41** *Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses*

Key characteristic – explores

- accurate use of language and appropriate terminology (**AO1**)
- shows sound and clear understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows sound and clear understanding of structure/form/language in lit/ling texts (**AO2**)
- shows clear knowledge and understanding of the differences/similarities between talk in life and literature; sound, explicit comparison (**AO3**)
- some application (explicit/implicit) of relevant concepts/approaches to texts (**AO1, AO2, AO3**).

BAND 4 **25 – 33** *Answers in which there is a balance of strengths and weaknesses*

Key characteristic – explains

- generally accurate use of language and appropriate terminology (**AO1**)
- shows reasonable understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows some understanding of structure/form/language in lit/ling texts (**AO2**)
- shows some knowledge and understanding of the differences/similarities between talk in life and literature; some interesting comparisons, both explicit and implicit (**AO3**)
- may refer to some relevant concepts/approaches when explaining points (**AO1, AO2, AO3**).

BAND 3 **17 – 24** *Answers that address the question, but have a few significant weaknesses*

Key characteristic – identifies

- mainly accurate use of language and appropriate terminology (**AO1**)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (**AO1, AO2**)
- some general awareness of structure/form/language in lit/ling texts (**AO2**)
- some sense of the differences/similarities between talk in life and literature; some useful comparisons though limited in scope with some superficiality (**AO3**)
- vague reference to 'theory'; generalises without text support; running commentary (**AO2, AO3**).

BAND 2 **9 – 16** *Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

Key characteristic – narrates/describes

- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of the differences/similarities between talk in life and literature; some focused comparisons though at a superficial level (**AO3**).

BAND 1 **0 – 8** *Answers that are little more than rudimentary and/or fragmentary*

Key characteristic – randomness

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises the differences/similarities between talk in life and literature; neglect/omission of purposeful comparisons; may be forced or unconvincing (**AO3**).

NOTE TO EXAMINERS

As noted earlier, examiners are reminded that to be placed in a particular mark band, it is **not necessary** for a candidate to demonstrate achievement on **every point** of the descriptors above.

The suggested procedure is as follows:

- decide on which mark band seems the 'best-fit' for an answer
- check how many descriptors in that band are fulfilled by the script
- check the indicative content of the answer
- high scores on descriptors and indicative content suggest the mark should be around the top of band/bottom of next band; low scores suggest the mark should be well down in the band.

Positive Marking

Examiners should mark **positively** at all times, rewarding strengths and achievements and making use of the **full** marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

Question 9

- 09** **Text A** is part of a transcribed conversation between two ward nurses and a patient called Reg. The first nurse (N1) is telling the second nurse Caroline (N2) about Reg's recovery and explaining to them both what arrangements are being made for Reg when he leaves hospital.

Text B is an extract from the opening scene of a play by Brian Clark, *Whose Life is it Anyway?* (1978). It takes place in the side ward of a general hospital. The patient, Ken, has been paralysed from the neck down as the result of an accident. He is being visited by a consultant physician, Dr Michael Emerson, and his junior registrar, Dr Clare Scott.

Compare the two texts, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. You must explore the relationship between context, purpose and audience and the ways in which speakers' attitudes and values are conveyed.

(48 marks)

INDICATIVE CONTENT

- **comparing the differences between talk in life and talk in literature**

Text A is a spontaneous exchange between an elderly patient and two nurses about how he will be supported when he goes home. Its schema is a) a report to a colleague (N1 tells N2 about Reg's progress) and b) telling Reg about his care plan. Finally, N2 asks Reg about another health problem – his injured wrist. N1 dominates most of the exchange (13 turns), N2 has 4 turns and Reg 17. However, Reg's turns are brief and often monosyllabic. There is shared knowledge among the speakers. Non-fluency features include overlaps, fillers ('um'), tag/rhetorical questions ('OK?'), adjacency pairs, terms of address ('Reg' 'nurse'), repetition, ellipted subject ('Yes, but not quite got used to eating with the fork yet'), phatic greetings.

Text B is set up by Brian Clark as a formal doctor-doctor-patient schema in which the patient's condition and his future are being discussed. Dr Emerson the consultant, after a phatic exchange, turns from Ken to the junior doctor for clinical information. Ken demands to know about his 'discharge'; Dr Emerson hedges but finally admits that there is little chance of him being 'only partly dependent on nursing' - a key moment in the play. The doctors leave, prescribing 'something which will help' (to prevent 'brooding') and concluding with a phatic salutation. Turns mainly declaratives from doctors, questions from Ken, reflecting his uncertain situation. Only sign of doctor's discomfort is repetition of 'Good....good' plus pauses and overlaps when medical inadequacies revealed. Use of euphemism, non-committals ('Difficult to say') and field specific cliché ('How are you this morning?'). Ken has 11 turns, Dr Emerson 16 and Dr Scott 4 (jointly medical team have greater power.)

- **comparing the relationship between context, purpose and audience**

Text A

The hospital context is less threatening than in Text B; although Reg has a number of health problems, they appear to be manageable, and he is being encouraged to go home to convalesce. The purpose of the conversation is to exchange information and provide support for Reg. The audience consists of the speakers only.

Text B

The hospital context is established by the schema of a ward round made by consultant and junior doctor. The authorial purpose is to create character, establish setting and set up plot; the relationship between Ken and the doctors established as honest but cold; Ken's potentially rebellious attitude emerging, significant for the play's development; the external purpose of the

scene is to show Ken realising the likely life ahead of him; the internal purpose is for Ken to gain information from the doctors about his real prospects; audience also shocked by Ken's situation and prospective 'sidelining' from normal life; Clark shows medical banalities being used to mask the horror ('you'll be surprised by how many things you'll be able to do').

- **compare the ways in which speakers' attitudes and values are conveyed**

Text A

Overall mood of scene cheerful and positive in the face of old age and increasing disability; youth/age gap implied; Reg polite and increasingly appreciative as exchange progresses ('Oh yes, thank you. That's fine. Yes. Thank you very much'). 'Fine' repeated twice more. Nurses convey positive attitude by lexical choice ('good recovery' 'little bit of pain' 'soft mattress' 'help you' 'more comfortable' 'help... to heal' 'handy'). Synthetic personalization of first person plural ('We've had' 'We're aiming to go home') as well as personal commitment ('I'm arranging' 'I've asked her to provide'). Use of medical euphemism to make things seem easy ('pop in' 'nasty sore' 'chat'). Mood of hopefulness established to minimize twin horrors of pain and death.

Text B

Ken's angry and bitter attitude to his situation is conveyed by lexical choice and irony ('as you see, racing around all over the place'). He uses metaphor to express despair and anger about his future ('..you only grow the vegetables here – the vegetable store is elsewhere'). Medical lexis is either professional ('blood urea back to normal' 'prognosis' 'position of stability' 'unit for critical patients'), or cliché is used to avoid emotion ('keeping an eye on it' 'we seem to be out of the wood.'). Ken's challenge to know the truth is met ('Do you believe I'll ever walk again?' 'No.' 'Or recover the use of my arms?.' 'No.') but after this 'honesty', Dr Emerson retreats to emollient advice and notes that 'Dr Scott has prescribed something which will help' and advises 'try not to brood...'. Interesting use of first person plural pronoun to create false bonhomie (as in Text A 'we seem to be out of the wood...') concluding with the possibly misconceived cheerful remark 'You'll be surprised by how many things you will be able to do.' Audience as shocked as Ken.