

Version



**General Certificate of Education (A-level)
June 2012**

**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.

Further copies of this Mark Scheme are available from: aqa.org.uk

Copyright © 2012 AQA and its licensors. All rights reserved.

Copyright

AQA retains the copyright on all its publications. However, registered schools and colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools and colleges to photocopy any material that is acknowledged to a third party even for internal use within the schools and colleges.

Set and published by the Assessment and Qualifications Alliance.

GENERAL PRINCIPLES

Assessment 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

Hamlet – William Shakespeare
(Act IV, Scene vii, lines 58-105)

Question 1

- 01** Explore the ways in which Shakespeare presents **Claudius’s manipulation of Laertes** 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.

INDICATIVE CONTENT

explanation of ‘Claudius’s manipulation of Laertes’ including thematic links across the play

Claudius’s previously demonstrated skills at manipulation of Polonius, Gertrude and Hamlet prepare audience for this tour de force. Determined to use Laertes to kill Hamlet in a seemingly innocent duel, Claudius explains to Laertes how an allegedly envious Hamlet is to be manipulated, whilst flattering Laertes’s skills as a duellist by citing Lamord’s opinion. His ultimate aim is to use Laertes to poison Hamlet

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

fearing for his life or a public uprising, Claudius has just calmed the furious Laertes, Ophelia’s brother and Polonius’s grieving son, when news arrives that Hamlet has escaped Claudius’s murderous plot at sea, landed in Denmark and is returning to court. Claudius fears his fratricide will be revealed and is desperate to avoid discovery. Audience astonished by his lying effrontery and quick-witted manipulation of Laertes; he persuades him that Hamlet envies his duelling skills (‘he made confession of you’ ‘did Hamlet so envenom with his envy’); Laertes readily trapped by the idea of a rigged fight

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

the King dominates the exchange (44/10 lines), desperate to argue his case; Laertes listens attentively, eager for the opportunity to seek revenge. Adjacency pair structure but imbalanced. Hierarchy reflected in terms of address (repetition of ‘my lord’: King ‘Sir’) and Claudius’s general use of 2nd person plural pronoun (apart from ‘thine own peace’); both use ‘you’ for different reasons though becoming co-conspirators; short adjacency pair initiates exchange and concludes this preliminary ‘sounding out’. Dramatic effect of stichomythic turns from Laertes, lengthy turns from Claudius

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

having explained his plan, Claudius brings out the big guns of persuasion; lexis/imagery associated with Laertes strongly positive (‘quality’ ‘shine’ ‘riband in the cap of youth’ ‘brooch’ ‘gem’ ‘masterly’ ‘most especial’) contrasted with negative reference to Hamlet (‘envy’ ‘envenom’). Audience aware of dramatic irony (cf Claudius’s envy of his brother); reference to the champion Lamord important aspect of his flattery of Laertes.

blank verse throughout reflecting status difference; use of caesura for dramatic effect (‘to thine own peace’); much use of enjambement to speed narrative/persuasion; use of antithesis (‘youth’/‘age’) and metaphor associated with trickery (‘witchcraft’ ‘forgery’) which could be linked by audience with Claudius’s shape-shifting and deceitful manipulation.

OR

The Rivals – Richard Brinsley Sheridan
(Act I, Scene ii, lines 213-255)

Question 2

- 02** Explore the ways in which Sheridan presents **attitudes to education for girls** 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.

INDICATIVE CONTENT

explanation of ‘attitudes to education for girls’ including thematic links across the play

this is a contemporary issue in Sheridan’s society and hence likely to be provocative and interesting to audience of both sexes: there is a sexist issue (ie Sir Anthony’s extreme views), but also a deeper question about the nature and depth of girls’ education (negative attitudes to circulating library –mainly novels of sensibility -with their ‘sentimental values’); irony of Mrs Malaprop expounding views on girls’ education when her own has been so limited and comically inadequate; further irony throughout play that Lydia and Julia basing their attitudes to love and marriage on their different readings in romantic fiction

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

the audience will be familiar with the novels Lydia is reading, some of which will be of greater merit than others; the dubious influence of romantic fiction on Julia and Lydia is reflected in Julia’s account of her difficult romance with Falkland, and in Lydia’s wilful passion for the unsuitable ‘Ensign Beverley’. Mrs Malaprop and Sir Anthony’s imminent agreement to Lydia and Jack Absolute’s marriage reflects social and economic attitudes to women where education is irrelevant compared with money: passage is comic but has ironic and perhaps poignant overtones to a modern audience

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

Mrs Malaprop’s turns become longer and longer as she elaborates her views on education to the entertainment of Sir Anthony and the audience: formal address terms used (‘ma’am’ ‘Sir Anthony’ ‘Madam’ ‘Mrs Malaprop’); much politeness and positive ‘face’ in evidence; he gently mocks her especially at end of passage whilst remaining focused on the ‘more important point’, namely the marriage; the question of power balance between speakers a nice one as Sir Anthony is ‘leading her on’ as if to demonstrate her real ignorance

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

lexis greatest source of comedy, skilfully linked with character: Sir Anthony is outrageous and hyperbolic in his negative views (‘sooner have them taught the black art as their alphabet’ ‘evergreen tree of diabolical knowledge’); Mrs Malaprop embodies the poor quality of girls’ education; her errors make a kind of mad sense (‘progeny of learning’) enhancing the comedy for the audience; her longest turn makes much use of listing/incrementum; humour produced by error in *pronunciation* as much as semantics (‘simony’/ciphering; ‘fluxions’/fractions’); complex syntax more successful in longest turn, including accurate use of grammar eg modals (‘would send her’ ‘should be’).

OR

A Streetcar Named Desire – Tennessee Williams
(Scene 11)

Question 3

- 03** Explore the ways in which Williams presents **what happens to Blanche** 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.

INDICATIVE CONTENT

explanation of ‘what happens to Blanche’ including thematic links across the play

Blanche’s rape by Stanley has changed everything. Stella won’t let herself believe the truth so Blanche is to be consigned to a mental institution. Strong irony for audience that now when she speaks the truth about what happened it is assumed she is lying because of her previous history of falsification and fantasy; having been destroyed by the exercise of brute power and violent desire, she has no strength left – only a dream of escape with ‘the gentleman from Dallas’

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

Stella is packing Blanche’s things, Stanley is playing poker again with a much changed Mitch, and Blanche is dressing. She doesn’t know where she’s going and believes she’s joining Shep Huntleigh, her ‘gentleman caller’. This passage represents the calm before the storm; Blanche is being protected by Stella and Eunice who treat her almost like a child, even talking in the 3rd person (‘Yes, Blanche *is*. She’s going on vacation.’ ‘I’m green with envy’) but audience fear for her; again she fantasises about a romantic death via a faintly comic unwashed grape – but destiny comes in person of doctor/nurse. Blanche has become a genuinely tragic figure for whom there is nowhere to go

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

dialogue consists of simple adjacency pairs as Eunice and Stella sustain a brightly cheerful exchange whilst helping Blanche to get ready: fragmented conversation with unexpectedly assertive remarks from Blanche (‘You’re both mistaken’ ‘Are these grapes washed? Washed, I said. Are they washed’) to which Eunice responds ‘Huh?’ Blanche’s short utterances reflect her fragile state, and contrast with the lengthy turn in which she imagines a romantic death at sea. Rapid jerky exchanges between Stella and Eunice throughout reflect Stella’s mounting distress and Eunice’s sense of unease

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

lexis is key to passage: ominous words like ‘trap’ anticipate the future for Blanche, fear (‘those men’) and death (‘buried at sea’) prepare audience for her tragic exit to a living death. In contrast, Williams uses a range of phrases (‘Della Robbia blue’ ‘clean white sack’ ‘those cathedral bells - ...the only clean thing in the Quarter’ ‘ocean as blue as my first lover’s eyes’) to create images of purity and innocence which Blanche aspired to in her fantasy life, and have regained a new and valid currency. Some sound patterning (‘buried at sea sewn in a clean white sack’ ‘blaze...blue’). The sea used as metaphor of freedom for Blanche, but negated by threat of strait-jacket. Finally she finds a different kind of freedom as she leaves on the arm of the ‘gentleman caller’ (doctor).

OR

Translations – Brian Friel
(Act I, Scene i)

Question 4

- 04** Explore the ways in which Friel presents **the issue of colonialism** 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.

INDICATIVE CONTENT

explanation of ‘the issue of colonialism’ including thematic links across play

opening exchange between the bi-lingual Owen (‘Roland’) and the monolingual Lancey encapsulates the gulf between the Gaelic speaking people and the rulers in Whitehall: the irony is that Jimmy understands Latin, a language central to the education of the colonial leaders, which Captain Lacey apparently does not (he mistakes Latin for Gaelic). The passage is about colonial power and its physical and linguistic enforcement on the people of Ireland. Map used as physical and symbolic image of the colonised land and provides ‘accurate information on every corner of this part of the Empire’. Dramatic irony here is that this aim cannot be fulfilled without conflict if the colonised people are unwilling

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

prior to this passage audience has built up image of English cartographers from comments of the ‘hedge school’ and others – the full political implications are only just emerging. Immediately after this passage, Yolland will enter and a very different side of ‘the English’ emerges – working *with* those being ‘colonised’, in a spirit of co-operation and companionship. Owen tries to be fair to Lancey here by translating for him, but Lancey’s pomposity makes him absurd to his listeners (‘*Suddenly Doalty sniggers. Then Bridget. Then Sarah.*’)

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

Lancey’s patronising attitude to Irish people shown in his broken-up ‘simplified’ speeches (as if to children): dramatic irony of Owen’s similarly soothing words (‘It might be better if you *assume* they understand you’ ‘..I’ll translate as you go along’) though Lancey unaware of this. Length of turns reflect Lancey’s political dominance, undercut throughout by Owen’s ‘translation’. Jimmy and Hugh’s choric remarks interpolate Lancey’s lengthy ‘explanation’/justification of colonial intentions: one polite term of address to Jimmy (‘sir’): overall sense of children/grown-ups (English/Irish) divide. This seems innocent now, but will become dangerous later in play

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

comedy of register switch as Lancey addresses audience first as if they were children (‘a map ..is a paper picture’) and next as if they were a public meeting (‘triangulation’ ‘detailed hydrographic and topographic information’ ‘executed to a scale..’); significant juxtaposition with Owen’s non-Latinate ‘translation’ symbolic of power struggle between coloniser and colonised; interesting reference to past injustice (‘forfeiture and violent transfer of properties’); semantic fields of law, cartography and taxation – all essential to imperialism: Owen uses positive words in his ‘translation’ (not present in original) to create positive response (‘The captain hopes..’ public will co-operate’ ‘taxes are reduced’). Very little significant sound patterning apart from dialogic ‘chorus’ noted above.

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.

POSTIVE 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 5

05 Text A is an anecdote about an unexpected situation in Australia told by a woman, Pat, to her work colleagues Pauline and Gary.

Text B is a poem by Robert Graves (1895-1985) in which two speakers talk about the arrival of some unexpected visitors on the coast of Wales.

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 consider the relationship between context, purpose and audience and the ways in which speakers' attitudes and values are conveyed.

INDICATIVE CONTENT

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

Text A

Each speaker is offering a view on the topic of cockroaches in a co-operative way without interruption: Gary adds extra information on a specific situation, which prompts Pat to tell her anecdote; from then on she takes over the topic and dominates the exchange, with back-channelling from Gary and general laughter from everyone at the final situation Pat found herself in; lexis expressive ('I don't like..') descriptive ('they crunch' 'a rat just squelches') field specific ('chemical equation' 'exam supervisor') and colloquial/demotic ('yeah' 'geez'); narrative structure follows Labov **but no resolution or coda**.

Text B

Two speakers but less easy to differentiate as they are not named, anonymity being presumably part of the mystery: decasyllabic line/blank verse used substantially replicates everyday speech (eg use of caesura ['What were they? Mermaids? dragons? ghosts?'] and enjambement ['It was half-past three/On Easter Tuesday last.' '..moving seaward/Silently at a snail's pace.']); register varies from poetic ('shimmering' 'purplish') to formal ('The populations of Pwllheli, Criccieth/Portmadoc, Borth, Tremadoc, Penrhyndeudraeth') and colloquial ('scuffling' 'groaning..in chapel'): echoes of Welsh intonation ('..solid enough they seemed..' 'I am unable'); narrative structure follows Labov theory **but no resolution or coda**.

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

Text A

Audience consists of Pat's colleagues: purpose is to amuse, inform, surprise, shock, horrify, entertain, create suspense; the work context implies a possible lunch or coffee break, hence audience seems relaxed and interested, joining in discussion, contributing anecdote and listening attentively to Pat's narrative (in chronological sequence).

Text B

External audience consists of readers of poetry of all ages/admirers of Graves/Welsh readers; internal audience consists of speaker who was present at the incident and speaker who was not present. Poet's purpose is to entertain, amuse, surprise, shock, mystify and create suspense, **and** to describe both the creatures and the response of the Easter Tuesday crowd; these poetic purposes replicated in purposes of the first speaker. The second speaker's role (both personally and in terms of the narrative development) is to ask questions of speaker one. Much use of specificity to enhance narrative (Labov etc). Direct speech implies 1st person narrative voice.

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

Text A

Attitudes to cockroaches strongly negative ('I hate' 'I don't like' these very large Australian cockroaches); Gary tries to moderate these feelings by generalizing ('you just get them anywhere'): general disgust at their 'crunch' and size ('big ones, real big ones') makes even rats preferable: whole passage builds up to discovery of cockroach on Pat's foot in the most embarrassing situation and her horror ('I just screamed' '..jumped up' '...knocked the bench' 'I was standing..screaming'). Attitude of colleagues – and presumably Pat at this point of narrative is 'laughter'. However, NB that what happened next is **not revealed**...

Text B

Picture of creatures created by observer; they are strange, mysterious beings from a strange place ('sea caves of Criccieth') rather like aliens ('un-Welsh') and therefore frightening: NB key point is that the observer describes the scene, the day ('Easter Tuesday last'), the location ('the sea-caves of Criccieth'), the people present ('Harlech Silver Band'), **but** (NB) he doesn't describe the appearance of creatures, only the noise they make ('a very loud respectable noise') ie not threatening in any way. When pressed at the end of the poem by speaker two (and the readers, by implication) speaker one says 'I am unable'. We are all left in **unresolved suspense** ('I was coming to that').