



## **General Certificate of Education**

# **English Language and Literature 6726**

## *Specification B*

**NTB5      Talk in Life and Literature**

# **Mark Scheme**

*2007 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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**June 2007****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.

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**MARK BOUNDARY DESCRIPTORS**

- 30 – 35 **key characteristic – explores and analyses**, using fluent, confident English (AO1)  
shows detailed understanding of literary/linguistic features (AO2ii, 3ii)  
some thoughtful analysis of literary dialogue/discourse (AO2ii, 3ii)  
shows real understanding of contextual factors and their effects (AO4)  
applies literary/linguistic theory to texts with clear understanding (AO3ii, AO4)  
can move appropriately and convincingly between overview and specific case  
explains in some detail (Qu.2) how attitudes/values are created/conveyed (AO5)
- 24 – 29 **key characteristic – explores and explains** in clear, controlled English (AO1)  
some secure knowledge about literary/linguistic features (AO2ii, 3ii)  
some consideration of literary dialogue in relation to talk (AO2ii, 3ii)  
some clear knowledge of the ways texts are influenced by context (AO4)  
makes some relevant application (implicit/explicit) of lit./ling. theory (AO3ii, 4)  
textual evidence used to support most points, hence generalisations infrequent  
explains (Qu.2) some ways in which attitudes/values created/conveyed (AO5)
- 18 – 23 **key characteristic – able to explain** using straightforward, clear English (AO1)  
shows reasonable knowledge of lit./linguistic features in dialogue/talk (AO2ii, 3ii)  
shows reasonable understanding of role of context in dialogue/talk (AO4)  
explains point(s) with some reference to literary/linguistic theory (AO3, AO4)  
hardworking; gives reasonable text support; some generalisations  
attempts to show (Qu.2) how attitudes/values created and conveyed in texts (AO5)
- 12 – 17 **key characteristic – identifies/lists features** using generally clear English (AO1)  
simple knowledge of literary/linguistic features used in dialogue/talk (AO2ii, 3ii)  
some awareness that context affects the way characters/real people speak (AO4)  
some reference (often vague or inaccurate) to literary/linguistic theory (AO3ii, AO4)  
generalises without text support; running commentary; reproduces 'learnt' material  
limited understanding (Qu.2) of how attitudes/values are created in texts (AO5)
- 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 (ie plot and simple character relationships) (AO4)  
unthinking generalisations; minimal text reference; gaps in knowledge  
basic awareness (Qu.2) of key attitudes/values and how they are shown (AO5)
- 1 – 5 **key characteristic – narrates/makes one or two inaccurate/inadequate point(s)**  
weak or wordy expression with frequent lapses in control (AO1, AO2ii)  
minimal recognition of differences between dialogue/talk (AO3ii)  
minimal recognition of literary/linguistic features (may mention one) (AO2ii, AO3ii)  
only vaguely/partially recognises context (ie plot or dramatic situation) (AO4)  
unaware of attitudes/values in texts; thin (candidate naïve or totally unprepared)

## 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

*A Midsummer Night's Dream or Twelfth Night or Hamlet or The School for Scandal*

Passages from the above plays are printed in 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.

**A MIDSUMMER NIGHT'S DREAM PASSAGE A**Answers may include the following:

**context** (Act 1, Scene i, pages 79 – 110) despite imminent marriage of Theseus and Hippolyta, theme of unhappy love set by Egeus' anger at Hermia's disobedience (she loves Lysander, refuses Demetrius) and threat of punishment (death or celibacy). Audience shocked by sexist power/Theseus' seeming hypocrisy; prepared for lovers' imminent flight into woods; shown determined character of Hermia, hostility of Demetrius/Lysander

**spoken language features and discourse conventions** balanced turn-taking though Duke Theseus and Lysander have longest turns (one has power, the other arguing desperate case); most terms of address/reference courteous (except 'Scornful Lysander' and '...spotted and inconstant man'); register formal with occasional variation (use of asides 'Thy crazèd title', 'I'll avouch..'); Demetrius/Lysander use adjacency pairs; men dominant

**literary, grammatical and rhetorical features** lexis almost entirely associated with enactment of power (law, wealth, status, hierarchy, family as property, religion); figurative language similar ('yoke'); many more imperatives than declaratives; rhetorical devices include one rhetorical question, triple structure, use of balanced structures, listing, incrementum, hyperbole, antithesis ('crazèd title/certain right')

**phonological features/delivery in performance** all speak in blank verse but Theseus uses smooth enjambement, whilst others speak more jerkily – short phrases, sentences – reflecting emotional stress felt by all; Lysander especially abrupt (grim humour – 'Do you marry him'); onomatopoeia/alliteration convey emotion ('Unto/unwished', 'Devoutly dotes, dotes in idolatry'); audience in sympathy with Hermia and Lysander only

**A MIDSUMMER NIGHT'S DREAM PASSAGE B**Answers may include the following

**context** (Act V, Scene i, pages 56 – 85) the marriages have taken place, love has triumphed and Theseus is choosing the wedding night entertainment; ambiguity of play within play matches ambiguity of lovers' stories (tragedy could have ensued); Theseus shows awareness of ducal duty of respect to all subjects (contrasting with Philostrate's superiority) – new perspective on rustics' play; audience supports Theseus's choice

**spoken language features and discourse conventions** exchange between Duke and Master of Revels good-humoured, crisp; Duke asking questions, reactive, Philostrate critical and dismissive (with longer turns); formal address terms ('my noble lord'); audience keen to hear how play looks to outsider; Philostrate confiding ('I must confess'); overlaps increase as Theseus overrules him, decides on rustics' play

**literary, grammatical and rhetorical features** powerful use of antithesis to describe play ('Tedious/brief', 'hot ice/strange snow'); extremes of passion symbolised ('concord/discord') reflects human/fairy experience of love; 'sport/cruel' contrast with 'simplicity/duty'; rhetorical devices include listing, hyperbole; other metaphors prepare audience for comic performance ('merry tears')

**phonological features/delivery in performance** audience in suspense about Theseus's choice, resolved by his simple statement of intent, repeated; blank verse reflects formality of court situation but fluidity in Philostrate's humorous account of play and players ('loud laughter'); unsympathetic description of 'hard-handed' men unused to acting (makes audience respond hostilely to Philostrate and positively to more generous Theseus)

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

**context** (Act 1, Scene i, pages 1 – 35) Duke Orsino, in love with mourning Olivia, and with love itself, indulges his imagination and enjoyment of music, and speculates on her potential for more than sisterly love; Viola (shipwrecked) enters next, enabling audience to hear more about Olivia and Orsino; all key characters and theme of unrequited love introduced, together with theme of sea's wild unpredictability

**spoken language features and discourse conventions** Orsino dominates exchange with lords, using their responses as springboards for his own verbal fantasy, apart from one terse question to Valentine ('How now? What news from her?'); his response measured, formal, matching gloomy mood; adjacency pair (Curio); use of short, conversational half-lines ('Enough, no more!', 'So please my lord') breaking formal register

**literary, grammatical and rhetorical features** sensory lexis, figurative language associated with taste (music as 'food' of love), scent ('bank of violets'); appetite/satisfaction/desire; ebb and flow of sea; classical allusion (Diana and Actaeon); abstract lexis ('fancy', 'high fantastical'); contrast with Olivia as 'cloistress'/veiled/weeping; romantic passion a 'rich golden shaft'; conditional verbs, apostrophe; contrasted emotion

**phonological features/delivery in performance** much sound patterning, including half-rhyme, assonance, alliteration ('breathed..bank', 'purged..pestilence'), sibilance ('excess..surfeiting..sicken.. so..strain..sweet sound..Stealing'); punning ('hart'); much use of caesura to create flowing enjambement; audience amused by Orsino's self-aware romanticising – uncertain whether emotion genuine or a performance

**TWELFTH NIGHT****PASSAGE B**Answers may include the following

**context** (Act 2, Scene v, pages 34 – 73) Malvolio imagines himself as Olivia's husband, to outrage of hidden listeners; in preceding scene different kind of love described by disguised Viola; later in scene Malvolio will be tricked by Maria's letter; scene shows audience directly Malvolio's arrogance and self-love; humour created by increasing outrage of Sir Toby; contrast between plotters' humour and Malvolio's pomposity

**spoken language features and discourse conventions** Malvolio main speaker with interjections (heard only by audience) from Sir Andrew, Sir Toby and Fabian; Fabian keeps Sir Toby quiet; monologue with background dialogue; terms of address/reference significant ('Count Malvolio', 'Jezebel', 'my kinsman Toby', 'this fellow', 'Cousin Toby'); Malvolio's imagined triumph expressed in shortened clauses/phrases

**literary, grammatical and rhetorical features** contrast between repeated words, phrases of listeners and extended syntax of Malvolio's imaginings; use of infinitive/participial structures conveying futurity; violent lexis of outrage at middleclass upstart ('Pistol him, pistol him', 'stone-bow', 'Fire and brimstone', 'Bolts and shackles', 'blow o'the lips'); contrast between angry/calming exclamations; Malvolio's lexis formal/self-flattering

**phonological features/delivery in performance** passage manages elaborate fantasising of arrogant Malvolio, possibly in drawling tones, with abrupt, contained anger of listeners – amusing contrast for audience, as is use of exclamation/declarative; comedy happens even before letter found and read aloud by Malvolio; his elaborate noun phrases elongate his fantasising speeches, probably enhanced by actor's reading of character

**HAMLET****PASSAGE A**Answers may include the following

**context** (Act 3, Scene 1, pages 93 – 124) Hamlet, accusing himself of acting rather than enacting revenge, has resolved to use a play to reveal King's guilt; the King and Queen question Rosencrantz and Guildenstern and hear of play; it is agreed that King and Polonius hide to observe Hamlet's behaviour with Ophelia; it mystifies Polonius but warns King of Hamlet's intentions re: play performance; Hamlet's ambiguity towards Ophelia shown

**spoken language features and discourse conventions** Ophelia sets agenda and dominates exchange until Hamlet's challenge ('Are you honest?'); seizing control, he attacks her values; Ophelia's modes of address reflect his royal status, she is 'you' only to him; rapid sets of adjacency pairs at heart of scene establish oppositions (honest/dishonest, truth/falseness); use of commands show Hamlet's resolve to avoid love/emotion permanently

**literary, grammatical and rhetorical features** lexis reflects contrasts between sensory beauty and its corruption ('sweet breath'/'perfume lost', 'Rich../poor', 'beauty/..bawd'); Hamlet's frequent use of negatives; use of corrupted logic by Hamlet; balanced structures/paradox/antithesis; figurative language of grafting, metaphor of corruption by Eve's taking apple; themes of honesty/falsehood again

**phonological features/delivery in performance** mixture of verse and prose, latter initiated by Hamlet as part of his attack on Ophelia; use of half lines ('No, not I'); break up flow of Ophelia's prepared speech of rejection; use of caesura for dramatic effect ('Take these again'); prose reflects Hamlet's determination to relay on argument and debate and to ignore deceiving emotion ('I loved you not. /I was the more deceived')

**HAMLET****PASSAGE B**Answers may include the following

**context** (Act 5, Scene 1, pages 250 – 280) Ophelia has drowned, unknown to Hamlet (now back in Denmark); he debates on death with gravediggers, then meets her funeral procession (more deaths will ensue in final scene); this scene shows Hamlet acting instinctively in response to Laertes' grief; refusing to fight him; Hamlet declares *his* love for Ophelia exceeds brotherly love; courtiers separate enraged pair, Hamlet called mad by Gertrude

**spoken features and discourse conventions** Hamlet initiates exchange/sets agenda/ dominates via longer turns; interruptions (King, Queen, Horatio, courtiers) punctuate quarrel and ratchet up tension in audience (Laertes only speaks once in extract, Hamlet 5 times); terms of address/reference include 'Hamlet the Dane', 'O my son'; use of 2<sup>nd</sup> person singular conveys intimacy/royal status or scorn/status

**literary, grammatical and rhetorical devices** frequent use of hyperbole – high emotion or stage-managed 'rant'?; lexis associated with cosmic worlds ('wandering stars') extreme landscape ('mountains'), deadly creatures ('crocodile'), other kinds of danger/violence; rhetorical devices include rhetorical questions, listing/incrementum; imperatives and interrogatives frequent plus key declaratives; metaphors of disease, injury, computation

**phonological features/delivery in performance** high drama in performance matched by extremes of language, numbers, and sound-patterning ('wonder-wounded', 'mere madness'); blank verse but broken into half lines by interjections, commands and questions; actor playing Hamlet must determine own interpretation of Hamlet's state of mind to play speech 'Woo't weep?' etc convincingly

**THE SCHOOL FOR SCANDAL****PASSAGE A**Answers may include the following

**context** (Act 1, Scene ii, pages 1 – 38) previous (opening scene) introduces key characters and establishes climate of scandal and gossip against which various marriages and love affairs will be explored, including the Teazles'; audience meets Sir Peter for first time; soliloquy reveals his impatience with but real love for his wife, total lack of self-knowledge, possibly misguided views re: Charles and Joseph Surface (via conversation with Rowley)

**spoken language features and discourse conventions** initial monologue seems to make confidants of audience – opens with rhetorical question, informal register, self-deprecatory but good-humoured, playing games with cliché ('happiest of men'); in exchange with servant Rowley shows courtesy and respect ('Master Rowley') to retainer whose understanding of his master is complete but discreet; set of polite adjacency pairs

**literary, grammatical and rhetorical features** lexical field world of society with much irony to entertain audience ('made me the happiest of men'); many balanced structures, much modification of statements ('Yet', 'Yet', 'Yet') and concessive clauses; antithesis, hyperbole, listing, bathos; some use of figurative language; use of superlatives by Sir Peter character-revealing

**phonological features/delivery in performance** humour of Sir Peter's self-revelation in two different conversational contexts; audience sympathetic with him but well aware of authorial irony/satire; audience prepared for plot development re: Teazles, especially the potential folly of older man marrying young girl, being brought to town by new husband; some sound-patterning (alliteration) and some onomatopoeia ('tiffed')

**THE SCHOOL FOR SCANDAL****PASSAGE B**Answers may include the following

**context** (Act 3, Scene i, pages 185 – 215) Teazles experience temporary truce; they love each other but unable to admit it (age difference, prejudices, lack of understanding, negative effect of gossip); Sir Peter helping Sir Oliver to test out Surface brothers in disguise (misjudges them himself); Sir Peter scornful of 'school for scandal' and embarrassed by quarrels in own marriage; scene shows rapid breakdown in relations - as bad as before

**spoken language features and discourse conventions** brief harmony based on mutual recollection of courtship, rapidly dissipates; terms of address/endearment reflect this ('my dear Lady Teazle', 'my dear Sir Peter', 'my dear', 'my love', 'my angel'); power balance shifts; agenda set here by Lady Teazle who dominates exchange via longer turns; situation reversed (collaborative talk becomes confrontational); hedges; tag questions

**literary, grammatical and rhetorical devices** lexis differentiated according to age/character/gender/power ('chuck me under the chin', 'old fellow', 'stiff, peevish old bachelor', 'our quarrels'); informal register ('by any means', 'you are going on', 'the very thing'); syntax uses balanced structure/syntactic parallelism; character of both revealed by language (hers accepting, his critical); use of superlatives/hyperbole

**phonological features/delivery in performance** names of characters important, including onomatopoeic ('tease-l'), descriptive ('Sneerwell'), personification ('Snake') - also linked via sound-patterning/alliteration; dramatic effect of running battle between Teazles depends on expressive acting, showing via interpretation of speeches gradual development of mutual understanding; repetition of key words (anger/angry; abuse/ridicule; happiest/unhappiest)

## 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 13 of the Question Paper) is an extract from a transcribed exchange between a pharmacist (P) and a female customer (C) who is asking advice about her cough.

**Text B** (page 14 of the Question Paper) is an extract from the television script of a surreal comedy sketch (*Monty Python*) in which a customer is complaining to the shopkeeper that his recently purchased parrot is dead.

**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 chemist's shop where advice is sought and medicines/treatment purchased; genre of service encounter (both speakers have expectations of roles); schema of phatic exchange, request answered, conclusion enacted by purchase or polite thanks/purchase declined; medical lexis but not too specialised ('bronchials')

**Text B** deliberate parodic version of service encounter, though making complaint is within normal expectations/schema; first joke about gender of shopkeeper, rapidly but illogically corrected; object of purchase exotic; exchange becomes increasingly surreal as question of whether parrot is alive or dead becomes main focus; deliberately absurd tone enhanced by non-standard usage, parodic slang/shop talk ('closing for lunch')

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

**Text A** functions/purposes pragmatic, phatic ('good morning (.) can I help you'); C's questions establish diagnosis, describes treatment; W gives information/listens carefully to advice (monitoring devices 'yeah' 'yeah'); interaction speeds up as C explains how medication will work/informs W of cost; fillers used at beginning and end of exchange

**Text B** crafted to entertain/amuse media audience; within sketch, functions parody of normal service encounter; condition of purchase increasingly bizarre; adjacency pairs used ('What's wrong with it?' 'It's dead'); physical and verbal comedy as Praline becomes angrier (voice raised conveys expressive function), shopkeeper tries to sort matter; use of cliché

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

**Text A** attitude of chemist professional, business-like ('help')/supportive; establishes problem via precise questions; advice expressed in declaratives mitigated by modals ('I would take', 'I would have thought') and information ('it's doing two jobs...', '...you'll clear your nasal passage'); positive tone set by reference to: '...the right thing for you'

**Text B** comic contrast set up between shopkeeper's determinedly positive view of parrot ('...Norwegian Blue..remarkable bird..beautiful plumage..pining for the fjords') and Praline's negative perception ('...stone dead...definitely deceased...tired and shagged out...nailed...'); as audience recognises absurdity of Norwegian parrots; amusement/laughter/enjoyment of scenario; skilful use of hyperbole and repetition to enhance comedy.

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OR

**Question 2(b)** **Text C** (page 16 of the Question Paper) is an extract from a transcribed interview between a bank customer adviser and a bank customer who has a debt problem. They are introduced by Sarah, another bank employee.

**Text D** (page 17 of the Question Paper) is taken from the novel *Middlemarch* (1872) by George Eliot. My Lydgate, a doctor, is informing the banker, Mr Bulstrode, who is a relative by marriage, of his financial problems.

**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** conversation takes place in private consultation room within bank; exchange is between Customer Adviser and customer, where successful outcome similar for both parties (Mr A gets loan, Michael Smith gets interest for bank and regular repayment); supportive environment ('what would you like to drink'); some anxiety from Mr A because of debt situation ('but I also owe..', 'oh about..', 'apart from my mortgage really')

**Text D** exchange takes place in private room of bank at end of informal medical consultation; crafted to reveal character of each participant (Lydgate's embarrassment and Bulstrode's harshly moralistic/judgmental approach), and to further plot (Lydgate's financial future/Bulstrode's future); outcome of exchange unsuccessful for Lydgate; successful for Bulstrode whose power/moral authority is demonstrated

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

**Text C** purposes of exchange include informing Mr A of proposed personal loan, repayment etc; persuading (Michael Smith wants to establish business relationship with Mr A, set up loan in atmosphere of cooperation); use of 1<sup>st</sup> person plural pronoun ('how much are we talking about', '...what we're going to do') synthetic personalisation; Michael Smith dominates exchange/has power (and money); use of triple structures for persuasive/rhetorical effect ('save you..money..organise your overdraft... make sure...debts were protected')

**Text D** Lydgate's purposes revealed in lengthy turn (to inform Bulstrode of financial situation, to express own desperation, to persuade him to make loan); banker's purpose to criticise brother-in-law's family/prodigal attitudes to money, assume moral high ground and advise humiliation of bankruptcy; each uses lexis matching purposes; Lydgate's lexis precise, 1st person singular shows his sense of responsibility; banker pompous/formal

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

**Text C** sympathetic attitude conveyed; polite greeting ('good morning'); use of 'we'; lexis supportive ('not a problem we're here to help', '...nothing to worry about', '...protected', '...could save you'); softening of unpleasant facts 'some credit cards', 'make a lot of use..'; helpful attitude 'how would that make you feel'; Mr A reacts positively (formal register becomes informal, FN used 'wow..yeah..that's great...Michael..I appreciate it')

**Text D** both speeches crafted to reveal attitudes mainly via lexical choice; Lydgate's faint self-pity shown ('...slipped into money difficulties...very little fortune..expenses..marriage ...very much greater'); 'I/me' used mostly, then becomes 'us'; Bulstrode's abstract lexis strongly judgmental '...prodigal...', '...sustainment...', '...needed corrective'; patronising mode of address 'my dear sir'.

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

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

<ul style="list-style-type: none"><li>• Understanding of attitudes and values</li><li>• Understanding of some methods used to create and convey attitudes and values</li></ul>	<ul style="list-style-type: none"><li>• Detailed comment on attitudes and values</li><li>• Detailed consideration of how attitudes and values are created and conveyed</li></ul>	<ul style="list-style-type: none"><li>• Sophisticated understanding of how attitudes and values are created</li><li>• Sustained consideration of how attitudes and values are conveyed</li></ul>	<ul style="list-style-type: none"><li>• Sophisticated and accomplished understanding of how attitudes and values are created</li><li>• Knowledgeable and sustained consideration of how attitudes and values are conveyed</li></ul>
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