



**General Certificate of Education (A-level)  
June 2011**

**English Language and Literature      ELLB3  
B**

**(Specification 2725)**

**Unit 3: Talk in Life and Literature**

***Mark Scheme***

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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 candidates' 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 candidates' 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.

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## **GENERAL PRINCIPLES**

Assessment Unit 3 requires candidates 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 candidate's work under the 'best fit' principle.

#### **BAND 6      42 – 48**

*Very good answers: the best that can be expected of A2 candidates 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 iv, lines 17-66)

**Question 1**

- 01** Explore the ways in which Shakespeare presents **Hamlet's sense of honour** 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 'Hamlet's sense of honour' including thematic links across the play***

Polonius's accidental death, the scene with Gertrude and the ghost's stern reminder give Hamlet much food for thought. The audience hears him questioning the Norwegian captain about the expenditure of men and money for very little return, prompting him to rethink his own inactivity. Emotions set aside, he argues the case for taking revenge, can find no justification for further delay, and recognises that honour is at stake for him as well as the Norwegian military. His final lines assure the audience that he has determined to take revenge

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

Hamlet has just mockingly left his mother and Claudius and is bound for England, as yet unaware that the King has ordered his death: the next scene will show Ophelia driven mad by Polonius' death and Hamlet's exile. This scene presents a thoughtful and eminently rational Hamlet, pondering questions of honour as they relate to his own situation and leading to a firm decision. The exchange with the Norwegian captain, under military discipline, shows the Crown Prince how private and public morality may not be dissimilar; audience hoping action will be next if 'thoughts' are 'bloody'

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

exchanges between Hamlet and Captain/Rosencrantz use conventional adjacency pairs; Hamlet seeks information about Norwegian military purpose as army takes safe passage through Denmark; Hamlet courteous ('I humbly thank you, sir'); Rosencrantz also uses polite terms of address/ phrase ('Will't please you go, my lord?'); Hamlet's soliloquy presents carefully analysis of situation ('How all occasions do inform against me..') before comparing his inactivity with Fortinbras's actions. Defining true meaning of honour prompts justification of his own need to take revenge. Audience listening keenly to argument and prepared for change in Hamlet's strategy

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

imagery of hidden disease ('imposthume'); spurring horse; metaphor of 'eggshell' as fragile reward; lexis includes contrast between animal/rational being; many abstract terms ('ambition, oblivion, scruple, fortune, argument, honour, fantasy'); lexis of violence and death ('killed, stained, blood, tomb, graves, slain'); mix of interrogative/exclamative/imperative ('Witness..' 'be bloody'); rhetorical figures include triple structures ('fortune, death and danger'); incrementum ('cause..will..strength ..means'); syntactic patterning ('Rightly..great..greatly..honour'); blank verse conveys rational emotion, total intellectual and verbal control shown by caesura use; alliteration ('make mouths' 'fantasy..fame' 'death..danger dare'); internal rhyme 'mortal/fortune' plus hyperbole ('not tomb enough and continent to hide the slain'); rhyming couplet ending soliloquy and scene (before next scene with Gertrude and distressed Ophelia).

OR

*The Rivals* – Richard Brinsley Sheridan  
(Act IV, Scene ii)

**Question 2**

- 02** Explore the ways in which Sheridan presents a **lovers' quarrel** 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 theme of misunderstanding including thematic links across the play***

passage classic example of 'men from Mars/women from Venus' situation, each with different agendas; Lydia wants romantic love, intrigue and to marry for love, not money; Absolute willing to marry for love/disoblige his father, but pleased by prospect of 'wealth', 'comfort' as well as fatherly approval. Sympathies of audience swing according to gender and age! Comedy of quarrel as each becomes more enraged: Lydia violently opposed to lawyers, the marriage licence, being tricked/treated like a child/laughed at, and not being allowed to rebel against/outwit aunt. Absolute is (or pretends to be) offended by her anger; prevented from explaining, he switches to attack and damages potential reconciliation with sarcasm. Audience highly amused by inappropriate description of their 'billing and cooing' as both continue on the offensive

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

play questions nature of love and marriage (at all ages and in all contexts) by means of comedy and particularly irony. Misunderstanding (deliberate and genuine) of male and female attitudes explored through various 'pairings' (Lydia/Absolute, Julia/Faulkland, Mrs Malaprop/Sir Lucius O'Trigger) and single sex friendships (Absolute/Faulkland, Lydia/Julia); in previous scene tables are turned on everyone's expectations of the outcome of this particular scene/passage, especially Lydia and Absolute. Following this scene Absolute and Falkland compare their romantic fortunes- both differently unfavourable. This passage elegantly rewinds and revisits previous attitudes to love

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

trajectory of passages moves from sharp brief exchanges to longer more expressive turns concluded by Lydia's short angry assertion 'There's no bearing his insolence.' Absolute addresses her as 'Lydia', 'my love', 'madam' and 'ma'am', reflecting his mood changes; she speaks to him as 'sir'. Lydia interrupts Absolute four times in succession as her anger mounts; her turns involve exclamation ('I hate lawyers!') repetition ('The licence! I hate licence!') and syntactic parallelism. Their longer speeches are both broken up and hyperbolic ('- and I am myself the only dupe –at last! – But here, sir, is the picture –')

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

lexis predominantly associated with polite society, marriage formalities, money, property ('settlements') and with emotive terms ('unkind, heart, mean unmanly imposition, humouring..., laughing at... threats and entreaties, ardour, ill-natured, insolence'); high proportion of exclamatives and rhetorical question used by both; little metaphor but idioms of love risked by Absolute ('sealed a vow' 'Cupid's calendar' 'solemn promises'); pace of exchange rapid and emotion; tables turned by each on each and on the audience, whose sympathies rapidly switch from one to the other as the plot becomes more complex; passage forms part of dramatic climax as sophisticated audience switches support from one lover to the other, and tries to keep up with oppositions and contradictions inherent in the play.

OR

*A Streetcar Named Desire* – Tennessee Williams  
(Scene 2)

**Question 3**

**03** Explore the ways in which Williams presents **the relationship between Blanche and Stanley** 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 relationship between Blanche and Stanley’ including thematic links across the play***

Blanche thinks she has taken the measure of Stanley in Scene 1 and decides to charm him; his agenda is to discover what’s happened to Belle Reve; Blanche is flirtatious and flattering, aiming to charm but not seduce (ironic in view of ultimate act of aggression). Adopts/presents persona of fragile female contrasting with big tough male (but elements of toughness present). Stanley sees women primarily in sexual terms/looks for signals of response; can be subtle (‘admiration’); basically after Stella’s share of property, hence his property too. Unreconstructed sexist; cleverer than he appears (some sharp wit here); crucial scene setting up emotional/sexual dynamics of play with Stanley likely ‘winner’

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

in previous Scene Blanche arrives in poor neighbourhood of New Orleans in flight from past and herself; re-establishes warm relationship with Stella (but patronising/protective) reveals to audience egocentricity/ alcoholism/complex sexual attitudes; sense of mystery/blurred reality; immediately prior to passage Stanley demands information about grand family past, citing Napoleonic code, unaware that Blanche’s possessions are illusory and not evidence of wealth; the Kowalskis quarrel as Blanche re-enters ‘freshly bathed and scented’ to continue her intended project (set up home with Stella?)

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

evenly balanced turns, with one longer turn allocated to each where something significant is being said; Blanche sets her agenda but Stanley has his own; exchange *not* phatic; one vocative only (‘Stanley’); short utterances within turns; relationship not established so no terms of address (both testing each other); Blanche uses some exclamatives, some wry declaratives (‘looks like my trunk exploded’ ‘me and Stella were helping you unpack’ ‘you certainly did a fast and thorough job..’); some adjacency pairs/ 3 part exchanges

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

Blanche’s lexis ranges from colloquial and idiomatic to sophisticated and suited to English teacher! (‘big clumsy fingers’ ‘drag..cig’ ‘fishing for a compliment’ ‘tribute from an admirer’ ‘primitive side’ ‘evasions’ ‘ambiguities’ ); Stanley’s language often sexist (‘good-looking’ ‘doll’ ‘glamorous type’ ‘Hollywood glamour stuff’); *both* use euphemism to test each other’s reaction (‘admiration’ ‘lay her cards on the table’ clearly refer to sexual encounters’); Blanche clever but takes risks, Stanley cleverer than he seems – witty exchanges relished by audience (‘she didn’t say nothing.. It ended the conversation – that was all’). Hints of Stanley’s potential brutality/Blanche’s fragility/vulnerability. Use of non-standard grammar to reveal character (‘Me and Stella’ ‘She didn’t say nothing’). Much use of onomatopoeic lexis also to reveal character. In performance scene of heightening sexual tension as battle for power begins (over Stella, Blanche’s plans and pretensions, Belle Reve etc). Audience intrigued by exchange.



OR

*Translations* – Brian Friel  
(Act 2, Scene 1)

**Question 4**

- 04** Explore the ways in which Friel presents **the power of language** 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 theme ‘the power of language’ including thematic links across the play***

in previous act, situation and relationships revealed, the central issue being the translation of Irish place names into English (an act of colonial aggression). Yolland sets to his task, but is more interested in the people and their language, and by the high culture articulated by Hugh and his sons; because he can’t yet speak Irish, Yolland feels cut off. Hugh advises him that words are ‘signals, counters’ (ie symbolic/ representational) not ‘real’, whatever language is used, and that they may represent ‘reality’ inappropriately/inadequately. Passage seems to suggest that language is hugely powerful but other things may be more powerful (ie Yolland’s love for Maire later in play, or the reality of *death*). Thus theme is both statement and question in play as whole

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

passage continues focus on education from previous act: Hugh, Manus and Owen represent different attitudes to learning, with Jimmy an autodidact outside hedge school practice. Yolland is potentially a poet (has encountered Wordsworth) and is fascinated by literary and functional use of language, but prefers literature whether Gaelic, Greek or Latin. Hugh warns him to beware of language but this will be impossible. Audience aware of threat posed to everyone by the English officers and sappers and situation later in play prefigured here. Comic juxtaposition of Hugh’s grand book title and his need for half a crown (for drink?)

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

Yolland has mostly short turns, with a longer one early in passage when he describes his feelings; Hugh is dominant, has the most and the longest turns and the most power; he is interrupted by Owen with highly practical comments on potential journey (irony/symbolism of question ‘Will you find your way?’); hint at father/son disagreement; terms of address include ‘Lieutenant’ (3) ‘sir’ and ‘father’. Repetition of Yolland’s army rank conflicts with more friendly atmosphere of intellectual exchange. Agenda in effect set by Yolland despite his deference to Hugh; exchange co-operative throughout

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

lexis mixture of pragmatic (‘Greencastle Sheepsrock mud cabins diet of potatoes cow’) and abstract/ poetic /Latinate register (‘converse vocabularies syntax acquisitive energies and ostentations material spiritual mythologies of fantasy and hope and self-deception syntax opulent with tomorrows Pentaglot...’ etc etc). Hugh’s parting turn articulates dangers facing Yolland and also that he can laugh at himself (doesn’t speak Hebrew). Audience aware of contrast between hedge school, poverty and blight with world of learning; hence lexis most important here. Rhetorical features include repetition/triple structures, incrementum; sound patterning revealed in rolling phrases relating to literature and learning; ironic mix of registers; euphemism ‘inevitable’ refers to colonial regime and place name replacement.

## 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 candidate's work under the 'best fit' principle.

#### **BAND 6      42 – 48**

*Very good answers: the best that can be expected of A2 candidates 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 taken from a transcribed discussion of a television series about poverty (*Breadline Britain*, 1991). The speakers are people who have had some professional or personal experience of poverty and/or deprivation.

**Text B** is an extract from *Major Barbara* (1906), a play by George Bernard Shaw, about poverty and power. This scene takes place in a Salvation Army Shelter in East London and presents several characters affected by poverty.

**Compare the two texts**, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. In your answer you must explore 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**

This is a relatively formal discussion between interested parties, so there is less likelihood of normal non-fluency features of casual conversation being evident (ie pauses, hesitations, false starts). However discourse characteristics such as overlaps, interruptions, sympathetic circularity, monitoring devices etc occur. Sentences are incomplete ('how can they be parasites when...'). Note too discourse markers ('well'). Topic shifting and inappropriate floor holding less apparent because discussion highly cooperative ie turn-taking evenly balanced.

#### **Text B**

Shaw using spoken discourse features such as terms of address, consistent use of non-standard English to emphasise working-class nature of characters, plus regional accent. Price holds floor extensively at length to declaim 'his' (or Shaw's) idiosyncratic political views about capitalism/social class. Scene being set for further political discussion via character, themes and complex context being established.

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

#### **Text A**

Location of discussion unclear and individual speakers not clearly differentiated, but collective views strongly made about nature of programme and agenda of programme makers; participants keen to contribute to development of discussion about public hostility to begging ('scum' 'parasites') and to the social problems leading to this situation: much reference to 'they/them' ie people lacking personal experience of poverty and deprivation. Explanation that understanding how situation can occur easier for those who've 'been through it'.

#### **Text B**

Shaw's artistic agenda seems to be complex: sets scene in Salvation Army shelter hence themes of religious compassion set up: gender issues raised for modern audience by dominance of male speakers and by Rummy's adoption of 'fallen' status to get food; Price's egotism and clear-sighted understanding of politics makes him mouthpiece for Shaw: final poignant vignette with Shirley demonstrates random unfairness of employers (Shaw refers frequently to capitalists/employers).

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

**Text A**

Whole extract concerned with attitudes and values of participants in relation to issues of poverty. Lexis obvious indicator ('brainwash' 'get into trouble' 'naturally you won't' – irony 'lazy'); plenty of negation ('don't want to know' 'your own fault' 'shouldn't've' 'shouldn't have'); strong contrast between 'people that matter' 'people that have the money' or those 'earning a good living' and those with nothing. Attitudes all sympathetic to impoverished because of personal experience.

**Text B**

Strong emphasis on economic values, ideologies like Christianity and capitalism, against which simple narrative is set: less emotion (though humour present) in exchange between Price and Rummy who seem relatively accepting of the corruption of the rich and the moral 'flexibility' of the poor who need to please; however, genuine tragedy emerges in figure of Peter Shirley who loses his job for going grey prematurely. Shaw emphasizes irrationality and heartlessness of rich – Shirley is actually starving. Here the emotional temperature of scene shifts.

**Converting marks into UMS marks**

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below:

UMS Conversion Calculator [www.aga.org.uk/umsconversion](http://www.aga.org.uk/umsconversion)