



General Certificate of Education (A-level)
June 2013

English Language and Literature B ELLB3
(Specification 2725)

Unit 3: Talk in Life and Literature

Final

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.

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GENERAL PRINCIPLES

Unit 3 requires students to answer:

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

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

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

SECTION A

MAIN CRITERIA FOR ANSWERS

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

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

key characteristic – analyses

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

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

key characteristic – explores

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

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

key characteristic – explains

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

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

key characteristic – identifies

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

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

key characteristic- narrates/describes

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

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

key characteristic – randomness

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

NOTE TO EXAMINERS

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

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.

EITHER

King Lear – William Shakespeare
(Act II, Scene 4, lines 122-177)

Question 1

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

(48 marks)

INDICATIVE CONTENT

Explanation of ‘attitudes to duty’ including thematic links across the play

Before this scene:

Lear has cursed Goneril and accused her of being a ‘thankless child’ and a ‘marble-hearted fiend’ for removing half his knights. In high dudgeon he sends a letter to Regan and to Gloucester. Kent (in disguise as Lear’s servant), in attempting to deliver letters fights with Oswald and is put in the stocks. Immediately before the given passage Lear finds Kent and is angry and appalled, and also enraged that Cornwall and Regan (who are visiting Gloucester) do not come immediately at his command as he believes it is their duty to do so; he clings to power, yet has relinquished responsibility.

In this scene:

Regan defends Goneril and curtly declares that she would not ‘fail her obligation’. Regan shows no compassion at Lear’s anguish. Role-reversal: Lear theatrically mocks the idea of a dutiful father begging forgiveness (unnatural; duty requires the opposite). Lear blind to Regan’s character – irony of final speech when he believes she is aware of ‘dues of gratitude’. Dramatic irony – audience know she supports Goneril’s approach. Regan is unconcerned with any abstract notions of gratitude or filial duty but only concerned about her own comfort, and the embarrassment and inconvenience of a ‘mad’ demanding father.

In the whole play:

Much concern with duty/ responsibility/ family relationships – Lear has abdicated his duties but still expects gratitude and obedience; he is shocked at the lack of compassion, empathy, concern. Lear’s injured pride and his sense of outrage (‘O, reason not the need!’) drive him into madness; two of his daughters show no sense of duty (or love) towards each other, their father or their husbands: selfish desires motivate them. Only Cordelia, who was rejected when she asserted her duty would be towards her husband, shows filial respect/duty and more importantly love and compassion in the final scenes.

Dramatic effects created by context and dramatic situation

A public scene. Lear’s outrage/curses witnessed by Gloucester, Cornwall, Regan and Kent. Sight of Kent in the stocks disturbing, but main focus is Lear’s intense, heartfelt cries of rage and wounded pride. Audience on and off stage possibly embarrassed by his dramatic ‘begging’ and the irony of his final speech - grateful for Regan’s ‘comfort’ but blind to her real feelings. Consumed by his own passions. Dramatic contrast between his hyperbolic curses and Regan’s measured responses. He misreads the situation completely and invests Regan with the ‘gratitude’ which the audience knows she disregards.

Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions)

After polite interaction Lear initially sets the agenda, but Regan introduces topics: duty, age and firmly steers the interaction with declaratives and imperatives: '...take patience'; 'make return' to 'our sister'. Mitigates with polite terms of address: 'Good sir', 'I pray you, sir'; Lear uses intimate thee/thou in emotional moments, but also more formal 'you' and frequently Regan, and 'Dear daughter' in mock obeisance. Regan is dutiful and polite in her responses but barbed, especially in lengthier turn about age. Goneril, the 'thankless' one is called a 'vulture'.

No interrogatives from Regan only Lear (suggests Regan's control, distance?). Most exclamatives from Lear ('My curses on her') until Regan's outburst 'Good sir no more' and later 'O the blest gods!' (passionate when she fears for her own skin).

Lear's language varied - from informal at outset ('thou'lt', 'I can scarce speak to thee'; tentative 'I think', conditional 'if') to more elaborate lexis and melodramatic delivery; use of listing: 'offices of nature, bond of childhood etc'; cosmic imagery ('lightnings', 'blinding flames', 'powerful sun' etc); rhetorical devices of repetition and parallelism ('To grudge', 'to cut off', 'to bandy'); alliteration: 'fen-sucked fogs'; sound patterning – consonance: black/struck; lightnings/blinding. Active verbs when cursing: fall, strike, dart. Variable syntax: short, staccato /caesurae ('Looked black upon me, struck me with her tongue') compared with more mellifluous final speech (sibilants – 'pleasures', 'tender', 'comfort' - cf: harsh struck/strike) with use of enjambement.

Regan: more prosaic lexis. Monosyllabic sometimes ('O sir, you are old'). Direct, not much figurative. 'Obligation', 'restrained', 'discretion', 'duty' – semantic field linked with order and duty. Tone changes with 'unsightly tricks' and emotion released in final speech – 'O the blest gods!'.

Iambic pentameter throughout, but half-lines used to speed up pace of interaction or provide variety.

Overall, full of contrasts: from Lear's chant-like curses and heartfelt sections to Regan's cold responses.

OR

The Way of the World – William Congreve
(Act II, Scene i)

Question 2

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

(48 marks)

INDICATIVE CONTENT

Examination of the impact Mrs Millamant makes in this scene including thematic links across the play

Before this scene:

Mirabell loves Mrs Millamant - the niece of Lady Wishfort - and wants to marry her. Lady Wishfort disapproves of the match. In an attempt to conceal his love for Mrs Millamant, Mirabell had recently been wooing Lady Wishfort, but this scheming has been uncovered. Mirabell's current plot includes a pretended uncle (played by Waitwell) who will woo Lady Wishfort; Mirabell hopes that she will then do anything to be rid of this suitor – and finally agree to his marriage with Mrs Millamant. If the marriage took place without Lady Wishfort's approval Mrs Millamant would lose half of her fortune (which then would descend to Lady Wishfort's daughter - Mrs Fainall - and then to the greedy scheming Fainall).

In this scene:

Mrs Millamant makes her entrance to the critical, humorous comments of an on-stage audience. She is decked out resplendently (nautical imagery) but without her usual throng of followers, only a 'shoal of tender fools' or as Mrs Fainall bluntly says, only a lone 'poor empty sculler' (Witwoud, towing Mrs Millamant's servant: Mincing). Mrs Millamant dominates the stage and is direct and unphased by their comments. She has 'denied herself airs' today. Kind-hearted but dismissive of Witwoud's attempts at wit. Her one line: 'Mincing, stand between me and his wit' is sharper than Witwoud's more self-congratulatory description of his wit 'blazing'. Her colloquial speech, her hedges and exclamations make her sound natural, joyous and careless too. She can't take the time to explain why she is late and is not bothered about it. A confident, lively character whose way of speaking is different from anyone the audience has yet met. She may sound frivolous, but she is witty. Her comments about the letter being used as curling papers and the distinction between the usefulness of prose and poetry is ludicrous but hilarious. Mincing and Witwoud provide interesting foils for Mrs Millamant.

In the whole play:

Mrs Millamant is an important focus for many admirers and the central pivot around which much scheming revolves (about money, deceit, love and marriage). She can hold her own in an exchange of witty banter: 'One no more owes one's beauty to a lover, than one's wit to an echo; they can but reflect what we look and say: vain empty things if we are silent or unseen, and want being.' She is well aware of the power of her 'allure'. To Mirabell she can be dismissive, perverse and teasing: 'I shan't endure to be reprimanded or instructed: 'tis so dull to act always by advice, [...] I won't have you. Mirabell, I'm resolved'. Mirabell describes her as a 'whirlwind', amused and amusing and always the centre of attention.

Dramatic effects created by context and dramatic situation

The contrast between all the characters on stage: from the affected Mincing, to the enamoured lover Mirabell creates an amusing spectacle. Visually they are distinctive and verbally well differentiated. Here is the arrival of someone we have heard about – but this is her first entrance and in her manner and demeanour she is a welcome breath of fresh air. The plot is complex, but even if the audience forget some of the detail the dramatic situation is clear: this is the woman Mirabell wants to marry: nonchalant, but with a sharp wit – a good match for Mirabell? Audience interest in how the plot will unfold will be increased.

Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions)

Initial comments on her arrival provide opportunity for caustic wit to be displayed. Witwoud joins in with rather lame 'like moths about a candle'. Millamant dominates in the first interaction (although turns are of similar length) – but not adjacency pairs – declaratives followed by more declaratives in an attempt to outwit each other. Witwoud assumes an intimacy by finishing off her sentences/interrupting her. Mrs Fainall changes topic with an interrogative - but no straight answer forthcoming. Mincing steers talk to a humorous explanation for the delay ('peruse a pecquet of letters'). Overall: speedy pace of interaction.

Terms of address: 'Dear Mr. Witwoud' (patronising/impatient); 'mem', 'your la'ship' (politeness, apparent deference). Mirabell uses pronoun - she - and more formal 'madam' (mock respectful?).

Many exclamatives ('Oh', 'Ha', 'Yet again!', 'Long!'); pauses and reformulations ('Ay, that's true – oh but then I had – Mincing what had I?') and repetition (letters) suggest spontaneity. (Posed naturalness?) Vernacular ('I fancy', 'yet one has em' – elision) contrast with self-consciously clever and more formal retorts: Mirabell – '[...] that were like enquiring after an old fashion, to ask a husband for his wife.'

Figurative language: amusing images - 'flock of gay fine perukes'; sustained nautical imagery ('full sail', 'empty sculler'); Witwoud's wit like a great blazing fire! Mixture of lexis from the prosaic to more elaborate; Latinate (similitudes); French 'beau monde'. Witwoud's triumphant allusion to Hamlet ('palpable hit'). Each character's syntax and lexis distinctive: Mincing, affected - 'cremp'; Witwoud straining for effect; Mrs Millamant (studied?) spontaneity; Mrs Fainall - simple, direct declaratives and interrogative.

Sound patterning: alliteration – Witwoud: 'As a favourite [...] and with as few followers.'; Mirabell: 'i'faith full sail [...] fan spread'; sibilance/consonance: 'shoal of fools for tenders'. Word play/puns/humour – 'I never pin up my hair with prose' - in response to Witwoud's witless comment 'I find I must keep copies'. Rhetorical questions: 'Lord, have I not made violent haste?' Hyperbole: 'I do blaze today'; 'flock of gay fine perukes'.

OR

The Crucible – Arthur Miller
(Act 4)

Question 3

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

(48 marks)

INDICATIVE CONTENT

Explanation of attitudes to courage including thematic links across the play

Before this scene:

Proctor tried and failed to get Mary Warren to tell the truth (end of Act 3), he then courageously - in a rage - confronted the court with '... you know in all your black hearts that this be fraud' and 'God is dead'. Danforth (Act 4) has declared that 'Them that will not confess will hang.' Hale, worried about 'blood on his head', begs Elizabeth to persuade Proctor to confess: 'for it may well be that God damns a liar less than he that throws his life away for pride'.

In this scene:

Takes place in Salem jail; Proctor is bearded and filthy, chained at the wrists. Tender, poignant scene. Elizabeth is courageous, controlled; refuses to make judgements which would make John's decision easier; she wants him 'living' but honesty and strong adherence to her own beliefs are absolute. Proctor impressed by Corey's courage and defiance, but honest about his own weaknesses: 'I cannot mount the gibbet like a saint. It is a fraud.' He's desperate to have her forgiveness and advice, but Elizabeth will not be part of a lie and reminds John 'It is not my soul, John, it is yours.' Each show courage and tenderness and audience feels sadness at inevitability of a tragic outcome, whatever John decides to do. His final bitter retorts and wavering self-analysis contrast with Elizabeth's simple honesty and moral certainty.

In the whole play:

Themes connected with courage (moral and physical) and integrity. Deceit of Proctor with Abigail – initial lies and denials. Machinations of Abigail and her influence. Court apparently searching for truth but within a framework where fear of witchcraft dominates and any so-called evidence is given disproportionate weight. Truth seems clear to audience and characters but court driven to uncover/manufacture evidence. Hysteria accompanies witch hunt but courage shown: those who stand out from the crowd and stand up for their beliefs against unstoppable inquisition of court (eg Rebecca Good). Proctor's moral dilemma: damn himself and others in order to live, or be honest and hang. His 'goodness', his moral courage finally leads him to deny any chance of being saved: he will not betray anyone and lie to save his own skin.

Dramatic effects created by context and dramatic situation

An intimate scene amidst bleak surroundings, but powerful and tense between two characters who can read each other's minds. First part, enquiring about the children is tender and moving. Then, simple but dramatic description of Corey's determination and courage – also moving. Proctor is visibly emotional but desperately wants Elizabeth to help him decide. Dramatic – audience sense his dilemmas and hope that some way of enabling him to live can be found. Like Proctor, audience want Elizabeth to find a solution for him. But she stresses it is his conscience, his soul; she is not God and cannot judge him. Quietly climactic

moment when husband and wife confront each other; Elizabeth selfless, (later blames herself for John's unfaithfulness) rock-like and strong.

Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions)

Equal turns, but mostly Proctor is agenda setter: 'None – have yet confessed?'; 'When were he hanged?' etc. Mostly interrogatives and declaratives. Relatively short turns – more detailed at dramatic moments (eg description of Corey's defiance; Proctor's outburst about not being able to die a saint). Adjacency pairs frequent – much use of pauses, suggesting momentous nature of interaction and tension; also genuine desire to find out information, to reassure themselves, to make contact.

Terms of address frequent, suggesting intimacy, reaching out – Elizabeth frequently finishes a declarative with his name: 'I want you living, John' – emphatic – effect is to foreground that it is his soul, his decision. John similarly uses her name frequently and praises her as 'marvel'.

Use of ellipsis, short simple sentences especially at outset ('The child?'). No need to elaborate. No interruptions/overlap, except towards the end when Proctor interrupts suggesting strained interaction, each picking words carefully. Slow pace, with pauses until last few exchanges where temperature rises – emotion threatens to overwhelm both. Syntax/grammar – echoes of 17th century speech: 'There be many confessed'; 'They say he give them.'

Lexis – initially monosyllabic, simple ('There is no word of the boys?'). No need for grand phrases. Longer explanation about Giles Corey: simple clear facts. But explanation of how he died: touching narrative – 'They press him, John.' Minimal detail, but maximum impact. Proctor uses simple figurative language: 'like a saint', honesty is 'broke', hard to give a lie to 'dogs', 'nor keep my children out of the wind'. Elizabeth: 'one foot in heaven.'

Few rhetorical devices; not a public scene. Some repetition for effect (names). Balanced phrases: 'come to naught that I should forgive you, if you'll not forgive yourself.' Or 'Whatever you will do, it is a good man does it'. Simple but eloquent.

Semantic field of legal terms/links to court procedures: tortured, confessed, indictment, auction, law, judge, forgive, condemned, plead. Some phonological features: 'Spite only keeps me silent' (memorable alliteration).

OR

Waiting for Godot – Samuel Beckett
(Act I)

Question 4

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

(48 marks)

INDICATIVE CONTENT

Presentation of Pozzo and Lucky including wider reference

Before this episode:

Interdependence of Vladimir and Estragon established and range of topics mulled over: from problems of remembering, to thoughts of suicide (black humour), necessity of waiting for Godot – passing the time. On human nature Estragon pronounces: 'People are bloody ignorant apes'. Pozzo appears; shock of man treating human as animal (pig, hog). Much whip cracking and mistreatment of passive Lucky. Didi and Gogo call him 'half-wit' and 'cretin'.

In this episode:

Pozzo shown totally in charge of his 'slave', but less certain about Lucky's motivation. Muses on Lucky's rationale - often contradictory ('It's not his job'.) No clear answers. Speaks of 'goodness in his heart' but concludes 'best thing would be to kill them' (creatures like Lucky). Final speech superficially rational (balance of laughter and tears) but ends with 'Let us not speak of it at all.' Casts doubt (humorously) on value of earlier speeches. Pozzo and Lucky shown as interdependent – audience see in to a situation which makes little sense; actions not governed by usual 'rules'.

Later in the play:

Roles reversed: Pozzo (blind) led by Lucky – cries for help ignored by Didi and Gogo. Finally Pozzo finds his voice and, briefly, with some of his old articulateness departs with the chilling line: 'They give birth astride of a grave, the light gleams an instant, then it's night once more.'

Dramatic effects created by context and dramatic situation

Didi and Gogo question Pozzo and want to know why Lucky behaves as he does. Tension mounts as Pozzo frustrates them by not answering their question 'You want to get rid of him?' Contrast between their desire to know and Pozzo's refusal (inability) to give simple, certain answers. Dramatic impact of Pozzo's indifference to Lucky's suffering: 'Old dogs have more dignity.' Physical encounter dramatic (Estragon: He's crippled me) and humour in Vladimir's response to Estragon: 'I'll carry you. [Pause] If necessary.' Humorous final speech from Pozzo. Overall, contrast in attitudes and ways of speaking. Audience reaction perhaps amused, shocked, puzzled.

Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions/spoken language features)

Estragon's 'Why' initially sets agenda but Pozzo dominates with lengthier speeches, punctuated by short interrogatives from Vladimir and Estragon – ignored until the slurred 'You waagerrim' provokes a reaction. Pace slows down slightly in second half with compassionate moment with handkerchief. Then shorter exchanges before Pozzo's final pronouncements.

Terms of address: 'Atlas', 'swine', 'Old dogs' – mostly abusive to Lucky. Estragon and Vladimir addressed ironically as 'Gentlemen' – all part of Pozzo's persuasive reasoning (but full of contradictions!) Much use of rhetorical devices – questions: 'Has he not the right to?'; repetition: 'He wants', 'He imagines'; hyperbole: 'The tears of the world are a constant quantity'; use of the inclusive 'Let's try'. Exclamatives: 'As though I were short of slaves!' Lexis: Pozzo generally more elevated - 'mollify', 'indefatigable'. But tone slips/changes – eg 'arse', 'he wants to cod me'. Classical reference - Atlas; aphorisms: 'To each one his due'. Self-conscious artifice of Pozzo contrasts with simple syntax, minor sentences and prosaic diction of Vladimir and Estragon ('Here, give it to me, I'll do it.' Pozzo: 'Make haste, before he stops.') Rhetorical flourish in Pozzo's final speech: repetition of 'Let us not' builds to final bathos.

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 extract from the transcript of a job interview. The applicant (A) is applying for the post of canteen assistant at an engineering factory, and is being interviewed by the Human Resources Manager (M).

Text B is an extract from *Sons and Lovers* by D. H. Lawrence (1913). Paul Morel (aged 14) is applying for his first job as a clerk at 'Thomas Jordan and Son - Surgical Appliances.' He is accompanied by his mother.

Compare the two texts, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. You must explore the relationship between context, purpose and audience, the use of narrative voice 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

A fairly formal interview which follows a schema (typical questions: reasons for applying; qualifications; experience etc). Interviewer dominates, asks most questions with fewer hesitations, mostly complete sentences but with some hedging, reformulation, pauses, limited backchannelling (oh, ok); most backchannelling from applicant (mm, oh, yeah). Both use discourse markers – well, so. Some mirroring/converging towards the end (lexis repeated: obviously, requirements). Overall – interviewer restrained, focused and fairly formal until wrong-footed when applicant asks a question about uniform. More hesitations/overlaps in final section.

Text B

Interview reveals much about each character and authorial view. Narrator able to reveal physical appearance of Jordan and attitudes of Paul and mother. Descriptive detail in crafted piece (Jordan like a Pomeranian dog; description of room and smells). Follows a schema: politeness strategies initially, then brutal questioning and test leads to tension, then outbursts from Jordan and Paul. Imitation of real talk: use of discourse markers; hesitation, fillers, voiced pauses to indicate Paul's nervousness; some clear adjacency pairs following interview schema, with Jordan dominating throughout and setting agenda. Ellipted sentence from Jordan suggesting control, impatience ('Fingers to stockings!') and imperative 'Read that' – no softening of request (c.f. in A: How do you feel...) Reporting clauses reveal tone ('snapped'; 'said sharply').

Comparing the relationship between context, purpose and audience

Text A

Clear purpose: to establish whether candidate is right for the job. Context presumably private and audience limited to each other. Not a group interview. Purpose of exchange is transactional – to reveal and find out information about the job and the candidate's suitability. No phatic communication. Applicant, however, more expressive: laughs – brings in domestic detail; tends to ramble nervously. Interviewer makes no concessions, does not follow up on personal anecdotes.

Text B

Authorial purpose is to show young Paul beginning to grow up and his reaction to a harsh first job interview. We are also given clear impressions of the work place and the 'boss'. Context is similar to A: private, formal situation – between the three characters - so limited internal audience (but 'glass office' suggests they can be observed by others?). Wider reading audience perceives Paul's stubbornness and fighting spirit; also painful embarrassment. Narrative voice shapes readers' reactions: 'little man'; 'irritable manner'; and more direct authorial comment - 'the pale stupid defiant boy'.

Compare the ways in which speakers' attitudes and values are conveyed

Text A

Interviewer is focused and questions are specific; reveals little about feelings except occasional exclamation or pause (oh). Allows applicant to speak uninterrupted until 'uniform' section when formal 'It is a requirement' (no elision) suggests some impatience with candidate. Measured, clear questions until last few lines of final extract; interviewer sounds less certain (hesitates). Less formal interaction (adjacency pair schema changes – some overlaps) suggests interviewer's rigid control lapses (inaudible section/incomplete sentence) or perhaps – more mellowed/relaxed?

Applicant: register more informal (yeah, sort of work, I go on the internet). Many hesitations, repetitions suggesting nervousness. Not very aware of what job might entail – uninterested? Replies indicate lack of enthusiasm (accounts for nervousness?) - 'not keen' on uniform. Honest in responses, but clearly unprepared; main concern is hours fit in with what she wants – attempts to sound keen when refers to enjoyment working in hotels. But not focused on canteen job. Reluctantly agrees to uniform; desire for job not strong?

Text B

Mr Jordan presented as irritable, short tempered and impatient through the curt way he speaks ('Read that'). Initially phatic (brief, polite 'Good morning') then no politeness strategies or attempts to make Paul feel relaxed. Narrator is clearly on Paul's side as details about Jordan all emphasise an irascible nature: 'fidgeted', 'irritably pointing' and 'snappy little manner intended to be businesslike'. Clearly put out by Paul's challenging outburst; reacts with peremptory exclamative: 'Fingers to stockings!' Only towards end of the section does narrator clearly foreground Jordan's opinion of Paul as a 'pale, stupid, defiant boy'.

Paul appears sensitive and self-conscious: 'The boy went crimson'; his reactions to Jordan holding the letter - 'It was like part of himself, gone astray.' Feels guilty at having lied about handwriting. Quick to form an opinion of Jordan before he has spoken (like a dog). Stubborn and pedantic (confrontation about 'doigts'); outspoken, despite nervousness. Does not like being made a fool of – 'He hated the little man, who made such a clod of him'. Annoyed by his mother's perceived interference and her apologetic manner: 'He is a bad writer'. He wants her to be more assertive: 'he loved her face clear of the veil'.

Mrs Morel: appears humble, wants to do the right thing; only intrudes when feels she needs to support Paul – helps him out when he hesitates about where he learned French. She seems defeated and on edge with a 'shut-off look'.

Attitudes and values are conveyed by speech; but narrative voice – with direct authorial comment and descriptive detail shape reader's reaction.