



General Certificate of Education

English Language and Literature 6726 *Specification B*

NTB5 Talk in Life and Literature

Mark Scheme

2006 examination – January 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.

NTB5 – Talk in Life and Literature

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%**)

AO2 ii Respond with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them (**2½%**)

AO3 ii 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 (**2 ½%**)

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.

MARK BOUNDARY DESCRIPTORS

- 30-35 key characteristic - analyses and explores**, using fluent, varied English (AO1)
confident, detailed understanding of literary/linguistic features (AO2ii, 3ii)
some systematic analysis of literary dialogue/discourse provided (AO2ii, 3ii)
shows detailed understanding of contextual factors/their effects (AO4)
offers thoughtful explanations of how attitudes/values are created/conveyed (AO5)
confidently applies a range of literary and/or linguistic theory to texts (AO3ii, AO4)
can move appropriately and convincingly between overview and specific case
- 24-29 key characteristic - explores and explains** in clear, well structured English (AO1)
some secure detailed knowledge of literary/linguistic features (AO2ii, 3ii)
some thoughtful examination of literary dialogue in relation to talk (AO2ii, 3ii)
some clear knowledge of the ways texts are influenced by context (AO4)
understands and can explain how attitudes and values created/conveyed (AO5)
able to make some competent application of literary/linguistic theory (AO3ii, 4)
textual evidence used to support most points, hence generalisations infrequent
- 18-23 key characteristic - able to explain** using straightforward, clear English (AO1)
shows reasonable knowledge of literary/linguistic features in dialogue/talk (AO2ii, 3ii)
shows reasonable understanding of role of context in dialogue/talk (AO4)
explains point(s) with some relevant reference to literary/linguistic theory (AO3, AO4)
attempts to consider how attitudes and values created and conveyed in texts (AO5)
hard-working; gives reasonable text support; some generalisations
- 12-17 key characteristic - identifies/lists features** using generally clear English (AO1)
simple knowledge of literary/linguistic features used in dialogue/talk (AOs 2ii, 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)
some (limited) understanding of how attitudes/values are created in texts (AO5)
often generalises without text support; tends to reproduce 'learnt' material
- 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 (i.e. plot and simple character relationships) (AO4)
unsophisticated awareness of key attitudes/values and how they are shown (AO5)
unthinking generalisations; minimal text reference; gaps in knowledge
- 0-5 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 (i.e. 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.**

QUESTION 1 English Drama pre-1770

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 producing **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.

QUESTION 1 **INDICATIVE CONTENT**

A MIDSUMMER NIGHT'S DREAM Passage A (II.i.188-212) Answers may include:

context (including brief reference to the play as a whole)

Having heard Oberon planning revenge on Titania, audience presented with third pair of quarrelling or unhappy lovers; Helena, helplessly in love, endures Demetrius' angry and frustrated rejection: mood of distress and confusion continues (some level of audience embarrassment here); theme of mismatched love confirmed; dramatic irony (girl chases man); humour of pursuit

spoken language features and discourse conventions

Broadly balanced exchanges with Helena marginally dominant; agenda-setting shifts from one speaker to other; extended adjacency pair structure; terms of (self) reference ('fair Hermia' 'my Hermia' 'you hard-hearted adamant' 'your spaniel' 'your dog'); turbulent relationship shown in variable use of 'thou/you' pronouns; immediacy of Demetrius' incensed rhetorical questions

literary, grammatical and rhetorical features

Demetrius uses declaratives, interrogatives, imperatives; Helena mainly declaratives/occasional exclamative; unromantic figurative language/lexis (dogs, steel/metal, disease, death 'slay', falseness 'entice', cruelty 'spurn..strike..neglect..lose', madness/fury 'wood' 'hatred'); repetition ('..I am sick../I am sick'); syntactic parallelism; antithesis/hyperbole/litotes/incrementum/listing

phonological features including delivery of lines in performance

Punning ('draw/draw' 'wood/wood'); alliteration ('spaniel..spurn..strike'); blank verse used to convey powerful emotion, set up pace and urgency and add to sense of confusion/contradiction

A MIDSUMMER NIGHT'S DREAM Passage B (IV.i.21-44) Answers may include:***context including brief reference to play as a whole***

Quarrelling and exhausted lovers all sleeping; absurdity of Titania's passion for Bottom demonstrated via asinine requests; scene represents climactic point of romantic disorder- process of resolution/healing about to start as Oberon releases Titania from spell and dawn approaches; scene parodies nymph/lovers romance; audience amused by visual (ass's head) and aural absurdities

spoken language features and discourse conventions

Contrast between Bottom's idiolect and Titania's; modes of address include his elaborate politeness (positive face) to fairy ('good Monsieur') and Titania's ('my sweet love' 'sweet love'); terms of reference ('Cavalery Cobweb'); some use of adjacency pairs; Bottom has more lines but Titania sets agenda/inviting his requests; audience entertained by queen/weaver contrast

literary, grammatical and rhetorical features

Humour of scene lies in comic formality/physicality of Bottom as ass ('marvellous hairy' 'tender ass' 'tickle/scratch') including tastes in music/food ('tongs and bones' 'dry oats' 'sweet hay' 'dried pease') malapropisms ('exposition' 'bottle'); bathos of romantic arbour as stable; contrast with Titania's romantic nature images; 'thee'/'you' usage shows inequality; Titania uses imperatives, interrogatives, exclamatives, Bottom mainly declaratives, few imperatives

phonological features including delivery of lines in performance

Prose and blank verse alternate (Bottom prose, Titania verse) clearly showing audience difference between speakers; Bottom uses more monosyllabic Anglo-Saxon words, Titania more polysyllabic lexis; use of alliteration for comic ('peck of provender' 'gently entwist'); audience delights in detail of Titania's adoration and grotesque transformation of Bottom

THE COUNTRY WIFE Passage A (I.i.68-99) Answers may include the following:

context including brief reference to play as a whole

Audience already informed (via opening exchange) of Horner's plot to seduce women by pretending impotence to their husbands; Sir Jaspar is first dupe - his asides to audience examples of dramatic irony; Horner; Lady Fidget pretends to be angry/shocked, but audience prepared for her likely collusion with Horner; some sexist attitudes displayed by Horner and Lady Fidget; future plot bodes well on basis of successful deception of Sir Jaspar

spoken language features and discourse conventions

First exchange between Horner and potential victim/cuckold; formal register reflects class difference/social difference (Sir Jaspar elaborately polite apart from informal asides; his wife more colloquial: Horner blunt and outrageous); terms of address indicate social status ('Master Horner' 'my Lady Fidget' 'sir' 'madam'); comments by Dainty/Quack match style of Lady Fidget/Horner

literary, grammatical and rhetorical features

Lexical choice mixture of innuendo, classical allusion, colloquial terms, social context, phatic terms etc; much use of hyperbole; triple/quadruple structures, antithesis; Horner enjoys playing disguised role; use of exclamations, rhetorical questions (Fidgets), quiet declaratives (Horner)

phonological features including delivery of lines in performance

Use of dramatic asides effective in showing audience 'real thoughts' of Sir Jaspar and Horner; audience enjoys prospect of Sir Jaspar being cuckolded; use of dramatic gesture ('Makes horns') would also entertain audience; sound patterning includes frequent and insistent 'sir' (elaborate politeness), some use of lexical repetition, collocations like 'quality and virtue' 'coldness or aversion'

THE COUNTRY WIFE Passage B (V.iv.100-126) Answers may include the following:***context (including brief reference to the play as a whole)***

Theme of passage truth-telling; Horner has (unknown to ladies) deceived and seduced each of them; they explain their aim 'to cheat those that trust us', debunking 'virtue' 'honour', 'reputation'; dramatic irony of Horner's shock at their deceitfulness; audience knows truth, anticipates ladies' shock when revelation occurs, and is amused by dramatic irony of the women's 'confession'; comedy of final lines of extract when neither gender told the truth 'you were so notoriously lewd/you so seeming honest'

spoken language features and discourse conventions

Horner less dominant (agenda set by Lady Fidget, supported by Squeamish and Dainty); power balance reflected in length and frequency of turns; only term of address used by Horner 'ladies'; ladies refer to themselves ('we blush' 'us modest women' 'our bashfulness'); balanced turns create sense of measured revelation (no interruptions or topic shifting)

literary, grammatical and rhetorical features

Lexis focused on moral contrasts/abstract concepts ('cheat/trust' 'frightened/invited' 'reputation/suspicion'), on pretence/disguise and on contemporary sexual mores ('kind' 'velvet vizard' 'demureness, coyness and modesty/notoriously lewd') much use of balanced structures, antithesis and repetition;

phonological features including delivery of lines in performance

Some aural humour ('frightened/invited' 'velvet vizard') but predominantly comedy of fashionable, cynical people playing same game of deceit; smooth articulacy of all participants

TWELFTH NIGHT Passage A (I.iii.13-50) Answers may include the following:

context (including brief reference to play as a whole)

Passage occurs early in play after introduction of theme of unrequited love (Orsino) and loss/disguise (Viola); new comic characters introduced in context of love/wooing, but notably upper-class (not 'lowlife') despite 'quaffing and drinking'; dramatic contrast with Orsino's lovesickness and Olivia's tetchiness; parallel 'love-plot' with absurd Sir Andrew/future conflict with Malvolio; good-humoured friendly relationship between Maria and Sir Toby shown

spoken language features and discourse conventions

Agenda set by Maria but exchange balanced (equality of character, despite Maria's less powerful status); fast-moving, lively expository exchange, apart from exchange with Sir Andrew (phatic, showing Sir Andrew's folly/lack of judgement 'fair shrew' 'Good Mistress Accost'); other term of address to Maria 'wench' (affectionate, not disrespectful usage)

literary, grammatical and rhetorical features

Lexis lively and colloquial, revealing character and relationships (Maria critical 'quaffing and drinking will undo you'; Toby defensive but bold 'he's a coward and coistrel that will not drink to my niece'); both down to earth (Toby deliberately self-indulgent); both combative/witty; use of syntactic parallelism; collocations ('fool and prodigal' 'scoundrels and substractors')

phonological features including delivery of lines in performance

Audience intrigued and entertained by sub-plot, and by promisingly articulate/witty or comically foolish characters; much use of punning, wordplay, innuendo ('he hath indeed all, most natural'); idiolect perfectly matches character; scene provides brisk, pacy contrast to mournful lovesickness; audience also enjoys shift from blank verse to prose (change in tone)

TWELFTH NIGHT Passage B (V.i.118-143) Answers may include the following:

context (including brief reference to play as a whole)

Scene of confusion (Olivia shocked by Cesario's lack of response; Orsino equally shocked by this); audience alone aware of confusion; emotions running high (Orsino angry and desperate, Viola unable to hide real feelings, Olivia confused and mortified); Orsino angry enough to 'sacrifice the lamb that I do love'; denouement awaited but all characters in distress at this point

spoken language features and discourse conventions

Orsino's anger with Olivia erupts/jealousy prevails; lengthy turn expressing feelings of rejection/revenge, followed by rapid stichomythic exchange between Olivia, Orsino and Viola, reflecting emotional confusion/misunderstanding/love/hatred (short, sharp exchanges, half lines, shared lines, interruptions, exclamations); terms of address ('my lord' 'husband' 'sirrah')

literary, grammatical and rhetorical features

Lexis conveys Orsino's anger ('non-regardance' 'instrument...screws' 'sacrifice'), Olivia's confusion ('detested' 'beguiled'), Viola's passion ('feign' 'tainting'); figurative language ('marble-breasted tyrant' 'lamb/raven/dove'); hyperbole ('a thousand deaths' 'more by all mores..'), antithesis ('minion/master' 'jocund/die'); imperatives and interrogatives (Orsino/Olivia) - chaos

phonological features including delivery of lines in performance

Highly dramatic moment when everything going spectacularly wrong; confusion enacted by dramatic delivery (increase of volume, pace specially in stichomythia); sound patterning including consonance/dissonance/assonance/alliteration/rhyme/half-rhyme used expressively

HAMLET Passage A (II.ii.223-255) Answers may include the following:

context (including brief reference to play as a whole)

Hamlet temporarily distracted from nightmare by arrival of Rosencrantz and Guildenstern (audience knows the King has sent them, anxious to fathom Hamlet's 'madness'); initially pleased, darkness rapidly returns as he suspects Claudius's plotting; offering no explanation for his melancholia, Hamlet challenges them to admit they were 'sent'; further inquiry is prevented by arrival of players, but audience aware that Claudius will be dissatisfied with their report

spoken language features and discourse conventions

Hamlet - prince - in charge of situation; controls agenda, receives respect from Rosencrantz and Guildenstern who also have own agenda; some adjacency pairs and three part-exchanges (often with dual answers); elaborate terms of address ('my honoured lord' 'my most dear lord' 'my excellent good friends' 'good lads' 'my good friends')

literary, grammatical and rhetorical features

Figurative language relates to key themes of play (sexuality/women, Fortune, dreams, appearance/reality, imprisonment, power of thought); use of litotes ('on Fortune's cap we are not the very button'), hyperbole ('could be bounded in a nutshell...'), antithesis; thou/you usage ('thou' addressed to individual, 'you' plural or formal); repetition ('happy/over-happy'); lexis includes bawdy jesting

phonological features including delivery of lines in performance

Scene shows Hamlet's rationality (contrast with previous exchange with Polonius); audience reassured but beginning to sense incipient darkness ahead ('bad dreams'); much use of punning/wordplay in repartee with Rosencrantz and Guildenstern; starts in verse, then changes to prose when Fortune's 'secret parts' discussed; notably, Hamlet is the questioner

HAMLET Passage B (IV.vii.106-127) Answers may include the following:***context (including brief reference to play as a whole)***

Hamlet, unscathed, is returning to Denmark; Claudius, having deflected Laertes' wrath from himself, seeks to corrupt Laertes further (by persuading him to use poison), hinting that emotions can inhibit action (cf Hamlet); Laertes stung into violent response; audience aware of dramatic irony of Claudius' statement 'Revenge should have no bounds'

spoken language features and discourse conventions

Claudius sets agenda, dominates exchange in order to control fiery, revengeful Laertes; Laertes' sharp, brief responses reflect his feelings; by commenting on speech itself and on human failure to act on what has been said, Claudius turns language into suspect medium (skilful manipulation of Laertes); addresses Laertes by name to focus attention

literary, grammatical and rhetorical features

Figurative language links with key themes (appearance/reality 'painting of a sorrow', disease 'quick o'th'ulcer', light being snuffed out 'wick'); grammatical modality is metaphor for hesitation ('would' 'should'); abstract lexis ('goodness' 'too-much' 'abatements') becomes brutal ('cut his throat i' th' church' 'murder' 'revenge should have no bounds'); powerful rhetorical questions manipulate Laertes; complex sentence structure ends with factual statement ('Hamlet comes back')

phonological features including delivery of lines in performance

Claudius (acting as 'father figure') smoothly persuades Laertes to murderous trick; audience shocked and tragic outcome anticipated; some sound patterning ('cut..throat..church')

RE-SIT TEXT

OTHELLO *Passage A* (III.iii.37-63) *Answers may include the following:*

context including brief reference to the play as a whole

After her sympathetic chat with Cassio, Desdemona unaware that her pleading on his behalf is only providing fuel for Iago's planned insinuations, as he prepares to fan the flames of Othello's jealousy; audience know of Iago's plans (dramatic irony) and recognise that Desdemona's tragic and inevitable downfall is set up, in part her own creation.

spoken language features and discourse conventions

Desdemona sets agenda, urging Othello to see his erring lieutenant; Othello's turns shorter than his wife's; use of shared lines shows current harmony of their relationship. Othello's terms of address/endearments show strength and depth of his love for Desdemona. Stichomythia creates sense of ominous urgency; Desdemona eloquent, even reproachful at Othello's seeming delay.

literary, grammatical and rhetorical devices

Lexis shows themes developing - issue of honesty, misjudgement, guilt, crime and punishment; Othello starts by asking questions; then Desdemona herself changes from declaratives and becomes questioner; figurative language replaced by information exchange; some use of repetition, some balanced structures (implying harmonious, equal relationship).

phonological features including delivery of lines in performance

Iago significantly silent in exchange after initial sly question; Iago's earlier prose replaced by Othello's blank verse (change in mood); Desdemona and Othello's formal exchanges contrast with expression of powerful emotion; dramatic effects on audience include sense of apprehension/irony that present harmony and joy is doomed; pace brisk

RE-SIT TEXT

OTHELLO Passage B (V.ii.1-32) Answers may include the following:

context including brief reference to the play as a whole

Roderigo dead at Iago's hands; Cassio, wounded, unaware of Iago's murderous plot; Othello enters resolved on Desdemona's death but in love with her beauty; conflicting impulses shown in his coldness/her innocent responses; audience horrified by incipient event (his calm/her fear)

spoken language features and discourse conventions

Othello's lengthy soliloquy followed by increasingly rapid exchange (adjacency pairs) as Desdemona hears Othello's ominous words; she uses formal terms of address ('my lord'), he uses none; Othello uses mainly declaratives, Desdemona uses first interrogatives, then exclamatives, then declaratives; ironic use of shared lines

literary, grammatical and rhetorical devices

Imagery particularly significant (alabaster/snow are cold, light/rose full of warmth/life); passage full of antithesis; thou/you variants show relationship/status between Othello/Desdemona (informal 'thou' only used as he prepares to kill her); monosyllabic lexis ('crime' 'kill' 'fear' 'loves' 'sins' 'soul' 'heart') with important exceptions ('fatal' 'guiltiness' 'unnatural')

phonological features including delivery of lines in performance

Blank verse matches high drama; enjambment conveys Othello's chilling certainty; alliteration/assonance/onomatopoeia ('solicit/straight' 'fear/fatal..feel/fear'); lexical and phrasal repetition; contrast between drowsy Desdemona and Othello's murderous eloquence; audience transfixed with horror as Desdemona talks of her own murder

RE-SIT TEXT

THE WINTER'S TALE Passage A (II.i.139-63) Answers may include the following:

context (including brief reference to play as a whole)

Leontes has accused Hermione in public of adultery and sent her to prison; Antigonus, as far as he dares, challenges Leontes' judgement (even offering excuses); Leontes supremely confident of rightness of his actions; audience shocked by Leontes' brutality to wife/child

spoken language features and discourse conventions

Leontes' cold imperatives ('Hold your peaces' 'Cease no more') derail Antigonus's longer turns; terms of address ('good my lord' 'my lord') show courtier's nervous respect; Antigonus interrupts Lord setting agenda (to support plea to Leontes); Leontes interrupts to disrupt argument and assert power (note incredulous interrogative 'What? Lack I credit?')

literary, grammatical and rhetorical devices

Overarching themes of death, betrayal, stained honour, excrement and decay; Antigonus's lexis is brutal ('I am-damn') and hyperbolic (reference to own innocent daughters); prepares audience for noble self-sacrifice later and cruel (if faintly absurd) demise; figurative language associated with death and decay; Leontes' use of royal 2nd person plural; use of incrementum

phonological features including delivery of lines in performance

Audience shocked by Leontes' behaviour and deranged stubbornness; wilful refusal to hear; courage of courtiers impressively shown by Antigonus and Lord in face of his madness; audience prepared for terrible court-room scene and judgement from Delphos

RE-SIT TEXT

THE WINTER'S TALE Passage B (IV.iv.353-75) Answers may include the following:

context including brief reference to play as a whole

having met Perdita with Florizel, the disguised Polixenes is ready to end matters; chiding Florizel for his ungenerosity, this unexpectedly prompts Florizel to a passionate declaration of his love for Perdita (not what Polixenes intended); audience aware of irony of situation, anticipates rupture of friendly relations between son and disguised father

spoken language features and discourse conventions

Florizel's confident and determined response to Polixenes' challenge confirms his youthful dominance (he has longer turns, holds floor and sets agenda); terms of address/reference include 'old sir', 'this ancient sir' but also 'this young swain'; Polixenes interrupts his raptures briskly, but Florizel can't be quelled

literary, grammatical and rhetorical devices

Figurative language visual and tactile, associated with softness/purity (associated with Perdita) and the cosmos (extent of Florizel's love); rhetorical terms include hyperbole, triple structures ('the earth, the heavens and all'); syntactic parallelism; superlative forms ('most imperial' 'most worthy' 'fairest'); powerful use of subjunctive as part of incrementum; use of repetition

phonological features including delivery of lines in performance

Scene gains impact from audience awareness that all participants are disguised and/or have a hidden agenda; audience empowered by their knowledge of each character's situation; sound patterning (alliteration 'than/that/thereof/than', 'dove's down'; consonance 'packed/locked'; punning 'commend/condemn'); blank verse matches status of participants

RE-SIT TEXT

MUCH ADO ABOUT NOTHING Passage A (I.iii.25-51) Answers may include:

context (including brief reference to play as a whole)

Scene starts plot of Don John's trickery and Hero's downfall; complexity of his character revealed in speech to Conrade; audience intrigued and prepared for villainy; Don John cheerfully sets out potential for making trouble; news of Claudio's intended marriage to heiress offers scope for plotting

spoken language features and discourse conventions

Power relations show Don John in control, confirmed by length/number of turns; offers (in effect, to audience) self-confession (cf other Shakespearean villains like Iago/ Richard III); other characters subservient, with short terms; whilst Don John is expressive, they are informative

literary, grammatical and rhetorical devices

Negative lexis ('canker' 'rob' 'villain' 'muzzle' 'clog' 'bite' 'discontent') conveys character; 'I' dominant (12 repetitions in 12 lines); confident declaratives (conditional clauses threatening); insistent interrogatives about news; figurative language suggests wildness untamed ('canker in hedge' 'enfranchised with a clog'); frequent antithesis/balanced structures; tone mocking

phonological features including delivery of lines in performance

Thoughtful pace initially, speeding up at prospect of mischief-making; audience 'in the know' half-colludes with roguery; actor likely to intrigue and charm audience with character's wit and effrontery, as yet unaware of darker plot potential

RE-SIT TEXT***MUCH ADO ABOUT NOTHING Passage B (V.i.58-79) Answers may include:******context including brief reference to play as a whole***

Leonato no longer angry with Hero but angry with those who have wronged her, especially Claudio (Antonio's support minimal); Claudio seems shallow/uncaring, Don Pedro dismissive; audience sympathetic with Leonato's changed attitude/willingness to challenge Claudio; his pain convinces

spoken language features and discourse conventions

Leonato dominates passage with longest turn and fast-moving accusations; frequent sharp imperatives convey anger, focused on Claudio; variation in modes of address ('thou/you' 'man' 'old man' 'My lord, my lord' 'boy') reflect power relations/attitudes (Leonato's scorn for Claudio)

literary, grammatical and rhetorical devices

Colloquial, direct lexis used by Leonato ('tush, tush' 'flee' 'daff') as well as more formal register ('reverence' 'privilege'); figurative language mainly metaphoric ('grey hairs and bruise' 'slander...' 'May of youth'); use of antithesis (life/death, youth/age, child/man, innocence/guilt) as part of Leonato's accusation of Claudio: repetition ('killed' 'kill'st' 'kill')

phonological features including delivery of lines in performance

Skilful management of repetition (words, phrases and clauses) sometimes to heighten emotion, sometimes to show cold wit; audience fully engaged by unexpected empowerment of Leonato and disempowerment of Claudio and Don Pedro; emphatic use of monosyllables ('Tush, tush, man...'); blank verse enables Leonato's passion to be conveyed through enjambement and caesura; climactic word of long speech is 'villainy'; emotion (scorn) conveyed by assonance and consonance ('his nice fence and his active practice')

QUESTION 2 *Unseen texts*

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 2a

Text A is a transcribed extract from *Any Questions*, a radio discussion on the topic of smoking. The participants include the person from the audience who asked the question (Questioner), the Chairman of the discussion, a Labour government minister, a Conservative politician (David Willetts) and an academic (Professor Halsey).

Text B is a comic exchange in verse between a young man and his father, taken from *Through the Looking-Glass* (1871) by Lewis Carroll.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in real life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of interaction
- how attitudes and values are conveyed.

QUESTION 2a

INDICATIVE CONTENT

Answers may include the following

- ***Comparing the significance of context and situation***

Text A genre - radio programme/public discussion; listening audience and ‘studio’ audience; topic - government proposal to ‘ban teenage smoking’; panellists’ responses range from personal/anecdotal response (smoker/non-smoker/reformed smoker); logical response (16 age of consent/marriage/able to join armed forces); political response – David Willetts wary of ‘intrusive...heavy-handed legislation’; chairman repeats question and tries to focus discussion on issues of ‘freedom’ and responsibility

Text B genre - verse (irregular quatrain); question/answer structure (elaborate adjacency pairs); each speaker has four stanzas - the son asks four questions, receives three genuine answers and one dismissive response; audience general reading public (plus *Alice in Wonderland* enthusiasts); formalised discussion compared with Text A - but basic premises of questions absurd, unreal and typical of a ‘Looking-Glass’ reversal of reality

- ***Comparing language functions***

Text A overall purpose of programme to entertain, persuade and possibly inform; choice of interesting/possibly controversial panellists include political opponents; individuals have independent agendas/functions (expressive, combative, humorous); Professor Halsey unaware of proposal - makes personal comment; Speaker 3 defends government proposal as socially useful; David Willetts unhappy with legislating personal choices; discussion not focused

Text B purpose of poem to entertain and amuse (parodic); purpose of speakers to challenge each other and express their opinions; son admires father but questions his behaviour (is it right to stand on head when hair is white? Is it wise to somersault when very fat? How can he eat a whole goose with aging jaws? How does he manage to see well enough to balance an eel?) Age/youth conflict

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

Text A idiolect of each speaker reveals attitudes/values: Professor Halsey academic/anti-smoking ‘rather stinking habit’ lacks knowledge of issue hence insecure (use of fillers, hesitations, self repairs, cliché ‘all reasonable means’); Speaker 3 embarrassed/admits to being smoker; confident use of government lexis (‘marked increase’ ‘young people’ ‘explore every possibility’); David Willetts praises question(er); uses ‘we’ not ‘I’ and argues being too repressive (political answer); all speakers audience aware but opinion variably derived

Text B ‘old’ used as negative term implying that behaviour should be sober/restrained and sensible; each stanza poses Father William’s conduct against ‘better’ criteria, which he refutes, ignores or loses patience with. Point of comparison is that seemingly important evaluation/attitudes/values can’t be applied in looking-glass world

QUESTION 2b

Text C is a transcription of part of an interview between a teacher (T) and a pupil (P), concerning the time when P was referred to a counselling unit at his school.

Text D is an extract from *Blood Brothers* (1983), a play by Willy Russell. In this scene the teacher is teaching South American geography; Mickey Johnstone and Linda are friends and classmates.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in real life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of interaction
- how attitudes and values are conveyed.

QUESTION 2b INDICATIVE CONTENT

Answers may include the following:

- **Comparing the significance of context and situation**

Text C genre - interview; immediate audience individual teacher, wider audience those with pupil's permission to hear tape/read transcript; context of school, but special environment where confidential exchange is possible/encouraged; both speakers at ease and willing to give time and thought to exchange; T sympathetic listener, P able to describe what he valued about 'people in the unit'; power balance fairly equal

Text D play crafted to reveal negative experience in classroom in relations to key characters Mickey and Linda; teacher's role shown to be communication of obscure knowledge to unwilling pupils - all participants negatively presented; contrasts with teacher-pupil exchange in Text C (one to one, agreed venue/topic, relevant to pupil)

- **Comparing functions of interaction**

Text C purpose to elicit information and opinion, show co-operation of trainee teacher and former disruptive pupil; supportive and informative exchange - both speakers use pauses and hesitations to hedge politely; other functions expressive, informative - pupil shares information and experience; teacher empathetic and wanting to explore how pupil changed as a result of being part of unit

Text D interaction crafted to show all participants are failing each other (in theory purposes of teaching to inform, entertain, persuade, instruct etc); teacher initially uses synthetic personalisation 'we know then, don't we' and tries to encourage 'a diet of what...' /but loses patience, moves into abuse ('y' boring little turd'), taboo language ('how the hell...') and anger ('Out!'); pupils mostly unwilling to learn ('What?' 'I don't know' 'Yeh' 'It's borin'); nothing achieved in exchange except suspension

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

Text C constant process of evaluation in this text as pupil assesses own development ('I went for counselling...some anger management.. bad temper'); teacher suggests programme was 'more relaxed'; term 'helpful' repeated; lexis shows pupil's sense of achievement ('enjoyed the company' 'honesty' 'how to make you better'); pupil asked about what makes 'good teacher' 'you actually have a conversation with them' - realisation that they are human!

Text D exaggeratedly negative/polarised attitudes shown in scene; teaching strategies intended to elicit responses, but topic lacks relevance hence Mickey's 'what' 'I don't know'; teacher uses range of terms of address, from patronising to confrontational; Linda supportive ('I love you') but aggressive ('Y big worm'); imperatives ('shut up' 'get out'); power struggle between Mickey and teacher concluded by suspension; in contrast with Text C, neither teacher or Mickey see human qualities in each other, or can talk

	0-5 marks	6-11 marks
AO1 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.	<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English. • Limited and rudimentary vocabulary. • An unclear line of argument and /or poor deployment of knowledge/evidence. 	<ul style="list-style-type: none"> • Lapses in effective written English and technical errors do not seriously impede communication of meaning. • Limited general vocabulary. • Some presentation of ideas, sometimes simplistic, makes some reference to data.
AO2ii 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.	<ul style="list-style-type: none"> • Rudimentary responses to texts of different types and from different periods with little or no knowledge or understanding. • Makes rudimentary comments on and comparisons between texts of different types and from different periods. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with some awareness. • Comments on and compares texts of different types and different periods with some awareness.
AO3ii 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.	<ul style="list-style-type: none"> • Little or no awareness of how to use and evaluate a methodology. • Rudimentary readings of texts uninformed by systematic approaches. 	<ul style="list-style-type: none"> • Some awareness of how to use and evaluate a methodology. • Readings of texts informed by partial and limited systematic approaches.
AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.	<ul style="list-style-type: none"> • Some awareness of influence of context. • Some awareness of how form, style and/or vocabulary shape meaning. 	<ul style="list-style-type: none"> • Awareness and some understanding of contextual factors. • Awareness and some understanding of how form, style and vocabulary shape meaning.
AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.	<ul style="list-style-type: none"> • Little comment on attitudes and values. • Some awareness of how attitudes and values are created and conveyed. 	<ul style="list-style-type: none"> • Identification of attitudes and values. • Consideration of how these are created and conveyed.
AO6 Candidates should be able to demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on choices made.	<ul style="list-style-type: none"> • Shows rudimentary knowledge of genre requirements. • Rudimentary attempt to suit content, structure and style to specific audiences. • Rudimentary comments on own language use and choices. 	<ul style="list-style-type: none"> • Shows some knowledge of genre requirements. • Shows some awareness, in content, structure or style of how to write for a variety of specific audiences. • Some relevant comments on own language use and choices.

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

<ul style="list-style-type: none"> • Shows some knowledge and some control of genre requirements. • Shows awareness in content, structure or style, of how to write with some success for a variety of specific audiences. • Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and some control of genre requirements for achieving specific purposes. • Achieves some success in content, structure and style of how to write for a variety of specific audiences. • Apt comments on own language use some valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and control of genre requirements for range of purposes. • Controlled use of content, style and register. • Detailed comments on own language use makes valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes. • Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences. • Exemplary comment on features of own language use makes cogent connections between linguistic knowledge and features of language use.
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