



General Certificate of Education

English Language and Literature 6726 *Specification B*

NTB5 Talk in Life and Literature

Mark Scheme

2005 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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)
 confident implicit or explicit application of 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 are created/conveyed (AO5)
 able to make some competent implicit/explicit 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 are 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 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

Othello Passage A - Act 2 Sc.1 175-206

Answers may include the following:

context including brief reference to the play as a whole Iago, Emilia and Cassio are present as Desdemona meets Othello; audience aware of Iago's current plotting/manipulation via previous asides and soliloquies; audience in suspense as Othello and Desdemona rapturously reunited against background of Iago hidden threats

spoken language features and discourse conventions terms of address reveal nature of relationships ('my fair warrior' 'my dear Othello' 'Honey' 'my sweet' 'good Iago'); smooth exchanges; Iago's aside chills audience; Othello's dominance shown by agenda-setting, length of turns; adjacency pairs create sense of harmony and balance but Iago's intervention disrupt mood/harmony

literary, grammatical and rhetorical devices figurative language conveys mood and character: tempest/calm; 'fair warrior'; harmony/discord; Othello (heaven/hell, prattle, dote); Desdemona (heaven, love, comfort); Iago (hidden meanings); rhetorical devices, hyperbole; paradox/dramatic irony (die/happy); apostrophe; Iago's short clauses; Othello's conditional clauses/imperatives (power but uncertainty)

phonological features including delivery of lines in performance Iago's prose transformed into Othello's blank verse matching change in mood: Iago's sharp asides, Desdemona and Othello's formal, passionate exchanges contrasted; dramatic effects on audience include sense of apprehension/dramatic irony that harmony and joy is doomed

Othello Passage B - Act V Sc. 2 122-159

Answers may include the following:

context including brief reference to the play as a whole Emilia arriving to report Roderigo's death finds Desdemona dying, denounced by Othello (citing Iago); passage shows Emilia's horrified disbelief, recognition of Iago's lies and passionate loyalty to Desdemona. She scorns Othello's accusation; shocked by her defiance, he begins to doubt, preparing audience (riveted by terrible speed of revelations) for further horrors

spoken language features and discourse conventions passage consists of rapid exchanges/adjacency pairs, almost stychomythic; Emilia sets agenda (exclamatives/questions/declaratives/imperatives; Desdemona's fragmented words assert innocence/deny Othello's guilt; Emilia and Othello equal in power (21 lines each); terms of address/reference contrasted ('sweet mistress'/'woman', 'kind lord'/'whore'; 'you'/'thou')

literary, grammatical and rhetorical devices figurative language ('false as water', 'rash as fire', 'slime'); lexis crude ('top her') or elevated ('proceed/just grounds/extremity' 'entire and perfect chrysolite'); high number of exclamations/questions convey dramatic tension; short sentences; repetition ('husband'); antithesis/contrast (angel/devil; heaven/hell); syntactic parallelism; hyperbole ('if heaven..' 'most filthy'; 'rot half a grain a day'); dramatic irony ('honest man' 'honest, honest Iago')

phonological features including delivery of lines in performance blank verse fitting high tragedy; enjambement conveys Othello's initial confidence, disturbed by Emilia's outraged half-line challenges; alliteration/assonance/onomatopoeia ('fond/filthy' 'damned/depth' 'slime/sticks/filthy'); lexical and phrasal repetition used to hammer home falsity of Iago's case and raising of emotional temperature

THE WINTER'S TALE Passage A Answers may include the following:

context (including brief reference to play as a whole) (Act 3 Sc2 78-115) Hermione in court defends herself against Leontes' outrageous accusations, demanding the oracle to be her judge, proudly aware of her ancestry; audience admires her defiance, is shocked by Leontes' deranged and brutal words: Hermione's scorn for his threats elevates her status (she uses coolly logical argument in highly vulnerable, emotive context)

spoken language features and discourse conventions highly formalised exchange (King/Queen/court-room context, retaining politeness strategies but artificially); each has extended turn but Hermione's longer (she has moral, logical and emotional weight of argument); modes of address formal ('you' 'Sir' 'my liege' 'your honours all' but Leontes uses 'thou' to diminish her); each seeks to set agenda

literary, grammatical and rhetorical devices harsh lexis (Leontes: 'bastard' 'brat' 'shame' 'criminal', Hermione: 'bug' 'strumpet' 'not a straw'); figurative language associated with dreams, death, fear, infection, even 'language'; syntactic parallelism; repetition; Hermione uses imperatives, Leontes declaratives; rhetorical strategies include enumeration of points, hyperbole, metonymy; both use -/- structures; dramatic ending

phonological features including delivery of lines in performance highly dramatic scene in terms of performance; oppositions of gender/status/power; both eloquent but Hermione empowered by vulnerability, shown by caesura/enjambement/half-line; audience riveted by conflict and emotional tension conveyed (vocal contrast etc)

THE WINTER'S TALE Passage B Answers may include the following:

context including brief reference to play as a whole (Act 5 Sc1 49-84) Camillo, Florizel, Perdita, Autolycus, Shepherd and Clown having resolved to leave Sicilia, in Bohemia Paulina assures repentant Leontes that an heir will be found (dramatic irony), and extracts promise that she only chooses next wife; Paulina's power shown throughout ('dead' Hermione omnipresent); audience prepared for dramatic ambiguity on Perdita's arrival (she is like her mother);

spoken language features and discourse conventions Paulina's power shown (longer turns, holds floor and sets agenda) though Leontes' royal status noted ('till thou bid'st us'); terms of address show attitude of Leontes ('Good Paulina' 'my true Paulina' 'thou'), courtiers ('good my lords' and 'good madam'); Leontes and Paulina cooperate (shared half-lines, latching and continuers); power struggle (Cleomenes/Paulina overlap)

literary, grammatical and rhetorical devices figurative language associated with death/life, resurrection/ghosts; Paulina use 'you' to Leontes); frequent negation/modal verbs ('might') become declarative ('shall not marry'); use of opposition/antithesis (life/death; stars/coins; murder/marry); other rhetorical figures include degree comparison

phonological features including delivery of lines in performance Leontes' behaviour contrasted with previous attitude shown in demeanour and tone of actor (broken man?); sound patterning (alliteration 'murder/marry'; 'shriek/should/rift'); blank verse reflects serious situation (loss of child endangers succession, Leontes' guilt, Paulina's grief)

MUCH ADO ABOUT NOTHING Passage A Answers may include the following:

context (including brief reference to play as a whole) (Act 1 Sc1 240-84) opening scene shows attitudes to love, reveals character (Benedick to remain a bachelor, Claudio conveniently in love with Hero; relationship between young men equal but Claudio defers to Don Pedro); scene anticipates future plot except for Don John's machinations; audience intrigued by Benedick's views (aware of Beatrice); male friendship set up; light tone created

spoken language features and discourse conventions power relations variable; Benedick/Don Pedro have longer turns till Claudio takes over scene (declaration of 'love'); terms of address reveal status ('good Signior Benedick', 'my lord' 'my liege' you/thou); politeness strategies; some use of adjacency pairs; idiolect reveals character

literary, grammatical and rhetorical devices Benedick's verbal extravagance conveys to audience attitude to falling in love (e.g. 'earthquake', 'great letters'); parodic tone ('I commit you') word-play ('horn-mad'-Elizabethan joke); use of imperatives (Don Pedro) but also 'one of boys'; join in; figurative language refers to education, animals, cooking, war, diplomacy, love (antithesis); hyperbole part of masculine domain/register

phonological features including delivery of lines in performance rapid pace in first part, slowing to thoughtful pace in exchange between Claudio/Don Pedro, as mood changes from joking about love to 'reality'; passage starts in prose but changes to blank verse as mood changes from jesting to something more serious; much verbal humour (especially punning); audience fascinated by repartee/intrigued by Claudio's change of heart

MUCH ADO ABOUT NOTHING Passage B Answers may include the following:

context including brief reference to play as a whole (Act 5 Sc4 84-120) last ditch attempt by Beatrice and Benedick to break relationship foiled by friends (dramatic device of stolen 'papers' creaks a little but audience want this marriage will happen; passage shows 'reluctant' bride/groom explaining themselves; humour of link with opening scene; Benedick reviews meaning of humour/wit; male hostilities reconciled

spoken language features and discourse conventions registers of wit and romantic love in collision (starts in blank verse, reverts to prose); Claudio and Hero collaborative; Benedick and Beatrice address *others* as well as each other; Beatrice silenced (3 lines), Benedick allowed explication of change of heart; holds floor; variation in modes of address (you/thou) reflects power relations

literary, grammatical and rhetorical devices some figurative language (irony) 'a miracle' but mainly lexis associated with love, marriage, affection, cuckoldry ('tipped with horn') and with wit (college/satire/epigram/sonnet/paper); implies gap between real emotion/artifice? Hyperbole; repetition; triple structures; Beatrice's joke against herself ('told you were in a consumption'); theme of reconciliation between lovers and friends

phonological features including delivery of lines in performance lively final scene in which audience is fully engaged; suspense (will they/won't they) has sustained interest throughout; slight plot variation resolved by firmness of Claudio and Hero, their situation reconciled; pace variable; Benedick's main speech leading to final instruction to Prince 'get thee a wife'

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

context (including brief reference to the play as a whole) (Act 1 Sc1 132-78) Duke Theseus has judged that Hermia must do as Egeus wishes and marry Demetrius; she and Lysander discuss the problems of true love (anticipating theme of entire play); scene establishes plot (elopement) and location (the wood) and sets up register and domain of love/romance; character begins to be established though role as 'lovers' primordial

spoken language features and discourse conventions exchanges equally balanced between lovers; starts with adjacency pairs but changes to longer turns (still more or less equal); plenty of exclamations ('Ay me O cross! O spite! O hell!'); both rather formally explore issues (happiness is vulnerable, love must be patient); then vows of loyalty; modes of address affectionate but formal ('gentle Hermia' 'good Lysander')

literary, grammatical and rhetorical features lexis romantic, classical allusions, philosophical/moralistic/proverbial; figurative language (youth/age darkness/light;/ storm/cosmos; dreams/reality; law/love/faithfulness); allusion to authority ('tale or history'); antithesis; varied phrase structure (either/or..or..or); use of conditional (if..if..if..) reflecting uncertainty; rhetorical structure of vows (incrementum)

phonological features including delivery of lines in performance lovers plan next steps after formality of Duke's judgment (irony); audience learns about character of each through balanced, complementary turns; equal relation of sexes shown; blank verse used to reflect seriousness of situation, match emotion and convey increasing pace and urgency through potential enactment of plans to run away; message - love is serious

A MIDSUMMER NIGHT'S DREAM Passage B Answers may include the following:

context including brief reference to play as a whole (Act 5 Sc1 255-303) rustics perform for wedding party; 'audience' interjections amuse internal and external audiences; scene provides parody of romantic love similar to previous night's events; shows social contrast between lovers and workman as romantic hero; both audiences amused by exaggerated eloquence of actors who take their roles entirely seriously

spoken language features and discourse conventions contrast between commentary and 'elevated' verse means that normal speech patterns disrupted, except when comments turn into exchange conventions of 'theatrical speech'; parodied informal register 'beshrew my heart'; adjacency pairs in prose commentary

literary, grammatical and rhetorical features humour of play lies in excess use of romantic devices - hyperbole and litotes, paradox, antithesis, apostrophe, bathos; use of elevated diction; comic effect of multiple verbs, repetition of words, refrain etc; lexical variation between more Latinate 'discretion' and more Saxon 'dole, duck, thrum, pap'

phonological features including delivery of lines in performance play in verse, comments by Theseus and Hippolyta in prose; parodic sound patterning throughout; much use of alliteration for comic effect; physical theatre important aspect of scene; poetic form varied; pace fast-moving even allowing for set speeches

THE COUNTRY WIFE Passage A Answers may include the following:

context including brief reference to play as a whole (Act 1 Sc1 392-430) Pinchwife attempts to conceal Mrs Pinchwife's beauty etc (audience know differently); Harcourt supports greedy Horner in curiosity: explains marriage on mercenary grounds; modern audience likely to respond with horror to sexist attitudes; merciless exploitation shown

spoken language features and discourse conventions casual conversation between men shows mixture of politeness strategies, terms of address and grotesque comments about women; Pinchwife's lies evoke response from audience, whilst other men show character by style of address; use of asides

literary, grammatical and rhetorical features lexical choice outrageously sexist; metaphors associating food with sex and wealth; triple structures, repetition, hyperbole all support dehumanising aspects of discussion about women

phonological features including delivery of lines in performance exchanges between equals though hidden power struggle between individuals shown in performance by actors' styles of delivery; whole passage is one enormous lie

THE COUNTRY WIFE Passage B Answers may include the following:

context (including brief reference to the play as a whole) (Act 3 Sc1 1-46) Mrs Pinchwife still longs to enjoy city excitement, fascinated rather than frightened by its dangers; frustrated by being kept at home, she complains to Alithea of her situation; Alithea defends herself when Pinchwife blames her for wife's restlessness (setting bad example) and points out his folly/hypocrisy; later in scene a masked excursion agreed

spoken language features and discourse conventions terms of address vary from 'sister' to 'Mistress Flippant', 'poor wretch' 'dearest'; adjacency pairs reflect more or less balanced turns throughout; 'you/thou' variation reveals relationships/attitudes; Mrs Pinchwife and Alithea have balanced turns; Pinchwife dominates exchange with longer turns; adjacency pairs suggest sharp exchange between brother/sister, husband/wife

literary, grammatical and rhetorical features use of developed image (bird in cage) to describe Mrs Pinchwife's situation; Alithea mocks Pinchwife's 'moral' stance ('like a confessor' '..forbidding a silly ostler'); country idiolect ('so they do'); triple structure ('dancings, meetings, junketings'); much antithesis (good precepts/bad examples); lists

phonological features including delivery of lines in performance some verbal humour ('Pish!...What, pish at the country?'); Mrs Pinchwife's self-pity ('poor lonely sullen bird in a cage'); audience amused by aural contrast between sophisticated Alithea and Pinchwife and by 'punch-line' of Mrs Pinchwife's 'illness'; many opportunities for comic delivery in performance

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 an extract from a transcribed consultation between a doctor (D) and a patient (P).

Text B is an extract from the novel *Middlemarch* (1872) by George Eliot. Mr. Casaubon, an elderly scholar and clergyman, has requested a consultation with the doctor, Mr. Lydgate. Dorothea is Mr. Casaubon's young wife. Mr. Casaubon fears that his ill health might interfere with the completion of his lifelong work.

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

You should refer in your answer to:

- the significance of context and situation
- the functions 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 takes place in consulting room, patient explains problem immediately; doctor asks chronological narrative of events, and after physical examination gives diagnosis and advises on treatment.

Text B takes place in grounds of patient's house; Mr Lydgate, having been asked about the possible fatal outcome of his patient's illness, describes the condition, points to its unpredictability but acknowledges that death could occur suddenly. No treatment is proposed.

- ***Comparing language functions***

Text A informative (both P and D); phatic (D); reassuring (lexis like 'OK' 'take your time'; instructional (just relax); evaluative; politeness strategies/euphemism (waterworks OK?) Both P and D follow expected frame/schema; transactional (making diagnosis); informal register

Text B to reveal character of both Lydgate and Casaubon; to inform readers of situation likely to affect plot; to show relationship between men; to show Lydgate in a professional capacity; to describe atmosphere and further the plot (how will Dorothea be affected?)

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

Text A friendly tone; informal register; non-specialist lexis; patient uses vague language; D uses precise explanation and positive outcome

Text B Mr Casaubon's unhappiness shown via lexis and by description of scene; Lydgate is shown to be a professional physician (wishing to help...); scientist; could be more supportive; sensitive to Casaubon's need for honesty

Question 2b

Text C is an extract from a transcript of negotiations between Pete, a union representative (P) and managers Bill (B), Andy (A) and Kev (K) on the subject of a shorter working week.

Text D is an extract from the play *Death of a Salesman* (1949) by Arthur Miller.

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

You should refer in your answer to:

- the significance of context and situation
- purpose and audience
- how attitudes and values are conveyed.

Question 2b**INDICATIVE CONTENT**

Answers may include the following:

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

Text C the extract shows management and union representatives discussing the issue of a shorter working week: obviously Pete is looking at ways of keeping this on the agenda of future meetings even if it's not currently possible; Pete keeps questions going as Bill pops in comments about time of business year - Andy is looking towards a resolution of the discussion in his summary; they are listening to each other.

Text D Willy is asking Howard for a concession; Howard is hardly listening and has obviously not taken any steps to respond to his earlier request; Willy is tired and feels himself a failure - he is no longer ambitious and tries to persuade Howard to let him ease off; Howard shows no interest or sympathy, offers no concessions, and quotes the 'business is business cliché'; there is no resolution apart from Willy's romantic memories of his past attitude to business

- **Comparing functions of interaction**

Text C purposes of interaction informative, persuasive, expository - aim to achieve positive outcome from meeting without either side making significant concessions (lexis, interruptions, latching, minimal responses)

Text D playwright aims to show hopelessness of Willy's situation, let down by the business practices he once supported; Howard is shown to be pragmatic and impersonal in his approach, not listening and quite unable to empathise; hard-headed. Willy dominates turns but is actually defeated

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

Text C length of turn - equally balanced between management and union rep. Use of 1st person plural pronoun to express solidarity; hedging 'you know' mitigated directives; lexical choice business register; terms of address show informality 'Pete'; use of positive lexis etc...

Text D Willy polite 'You got a minute' Howard brusque questions (with imperative force); Howard unsympathetic ('had me worried') dismissive ('oh yeah, yeah'); Willy has much longer turns but no power – the more he talks the less power he has; wanders off into romantic story of his view of 'selling' which is meaningless to the inhuman version practiced by Howard etc

	0 – 5 marks	6 – 11 marks
<p>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.</p>	<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.
<p>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.</p>	<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.
<p>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.</p>	<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.
<p>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.</p>	<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.
<p>AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.</p>	<ul style="list-style-type: none"> • 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.
<p>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.</p>	<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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