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**General Certificate of Education
June 2010**

**English Language and Literature B
2726**

ELLB3 Talk in Life and Literature

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 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.

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GENERAL PRINCIPLES

Assessment Unit 3 requires candidates to answer:

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

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

AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. **(15%)**

AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts **(20%)**

AO3 Use integrated approaches to explore relationships between texts, analysing and Evaluating the significance of contextual factors in their production and reception **(15%)**.

AO4 Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies **(10%)**

SECTION A**MAIN CRITERIA FOR ANSWERS**

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

BAND 6 42 – 48

Very good answers: the best that can be expected of A2 candidates under examination conditions

key characteristic – analyses

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

BAND 2 9 – 16

Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge

key characteristic- narrates/describes

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

BAND 1 0 – 8

Answers that are little more than rudimentary and/or fragmentary

key characteristic – randomness

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

NOTE TO EXAMINERS

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

Suggested procedure is as follows:

- decide on which mark band seems the ‘best fit’ for an answer.
- check how many descriptors in that band are fulfilled by the script
- check the indicative content of the answer.
- high scores on descriptors and indicative content suggest the mark should be around the top of band/ bottom of next band; low scores suggest the mark should be well down in the band.

POSITIVE MARKING

Examiners should mark positively at all times, rewarding strengths and achievements and making use of the full marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

EITHER

Hamlet – William Shakespeare
(Act IV, Scene iii, lines 31-70)

Question 1

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

INDICATIVE CONTENT***explanation of ‘theme of falseness’ including thematic links across the play***

Hamlet has been *pretending* to be mad (‘antic disposition’) since Act 1 sc 5 in order to *disguise* his true feelings and disconcert friend and foe. He also shows signs of genuine mental disturbance. Polonius’ murder unintended but Hamlet *conceals* regret under cloak of chilling humour. Claudius *pretends* to care for the ‘safety’ of his stepson/ nephew, but plots his murder. Hamlet eager to leave for England but remains clear-sighted and *watchful*; audience as yet unaware that Rosencrantz and Guildenstern will suffer when Hamlet discovers Claudius’s ‘purposes’

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

drama of Polonius’s accidental death at the beginning of Hamlet’s meeting with Gertrude frames passage, plus Ghost’s chilling visitation; pace quickens as body is sought; Claudius eagerly seizes opportunity to get rid of Hamlet. Audience’s suspicions about King confirmed and fears for Hamlet unsupported by Horatio. Pace of events likely to be reflected in pace of performance; dramatic irony (‘Good.’ ‘So is it, if thou knewest our purposes’); macabre tone set by Hamlet’s grim humour about death and sex (‘..man and wife is one flesh’)

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

entire exchange between King and Hamlet, though Rosencrantz and Guildenstern listening and other attendants present to follow orders etc. Claudius’s power indicated by length and number of turns, culminating in final soliloquy; Hamlet’s turns mainly short, ironic, terse (‘A will stay till you come’); sardonic terms of address (‘Farewell, dear mother’); Hamlet uses ‘you’, King ‘thou’; agenda set first by Hamlet, then by King

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

grammatical features creating d/e include imperatives (‘prepare thyself’ ‘follow him’ ‘Tempt him’), modal auxiliaries (‘must send thee hence’); *syntactical* features include balanced clauses – parallelism in Hamlet’s first turn, with initial conditional clauses; lots of short sentences creating effect of speed and urgency (‘Follow him..Tempt him...Delay it not..Away!) *lexis* associated with speed (‘fiery quickness’ ‘speed aboard’ ‘make haste’) and royal power (‘we’ ‘awe’ ‘homage’ ‘sovereign process’ ‘England’); *imagery* of disease and cure, injury and infection, death and decomposition (‘hectic ..rages’, ‘cicatrice.. raw and red’ ‘nose him’); *punning* includes play on family relationships (‘Father and mother is man and wife’) with symbolic and ironic effects; interesting *sound patterning* includes prose/blank verse mix, with prose usually linked with Hamlet the pragmatic joker, and poetry linked with royal power being exerted: both replicate different speech rhythms of speech; half lines repeated (‘For England./For England?’); rhyming couplet at end of King’s soliloquy.

OR

The Rivals – Richard Brinsley Sheridan
(Act II, Scene I, lines 350-403)

Question 2

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

INDICATIVE CONTENT***explanation of ‘father-son relations’ including thematic links across the play***

the theme of conflict between generations (*diachronic*) is established early in the play as the two ‘authority’ figures plot the marriage of Lydia and Captain Absolute. (However at a *synchronic* level all the key figures, young and old, are seeking love within their *own* generation.) Because ‘a noble independence’ is every young man’s dream, Sir Anthony genuinely believes he is doing his best as a father. Absolute is grateful until he realises that he has no choice but accept his father’s decision (‘if you have the estate you must take the livestock’). He remains cool but his father becomes angrier and angrier, with the ultimate penalty being ‘damn me! If I ever call you Jack again’ (slightly bathetic to a modern audience’s ears). NB infantilisation tendency ‘my boy’

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

The 18th social context is important here; money rather than romantic love is at the heart of marriage/joining of property/estates for upper middle class and upper class parents. Sir Anthony reflects this as well as (to us) an appalling attitude to heiresses/women in general. Absolute’s attitude to love (‘I am engaged to an angel’ is romantic, much less money-driven and more ‘modern’. Contemporary audiences would be perfectly in sympathy – modern audiences (mostly) appalled by sexism. Quarrel between father –son highly dramatic, especially as Sir Anthony is exaggeratedly money driven yet sentimental about Jack.

dramatic effects created by discourse conventions and spoken language features relating to the ‘theme’

exchange has perfect trajectory, starting low-key (‘your kindness overpowers me’) to rational argument (‘this is not very reasonable..’) to complete deadlock (‘in this I cannot obey you’); Sir Anthony sets agenda (‘noble independence’) but turns are virtually equal throughout; much use of polite/formal term of address ‘sir’, reflecting increasing anger in both speakers; use of more intimate FN ‘Jack’ as argument reaches climax; exchange framed by declaratives, with central section full of adjacency pairs and exclamatives

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

register/lexis politely elaborate and Latinate at first until bombshell (‘..your wife chooses’); ‘wife’ (Old English) is word that shocks Absolute and audience; other lexis relates to money and property (‘munificence’ ‘fortune’ ‘estate’ ‘purchase’ ‘livestock’ ‘foreclose’ ‘business’) and romantic love/sentiment (‘happiness’ ‘inclinations’ ‘affections’ ‘my heart is engaged to an angel’); some metaphor (‘saddled’); *rhetorical devices* include argument/logic; repetition (‘wife’ x 4: ‘cool’ x 2: ‘fortune’ x 2); pace of dialogue very fast – no more than 2 utterances per turn except for Sir Anthony as his anger increases – his final turn close to incoherence.

OR

A Streetcar Named Desire – Tennessee Williams
(Scene 1)

Question 3

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

INDICATIVE CONTENT

explanation of ‘the relationship between the sisters’ including thematic links across the play

the relationship between Blanche and Stella is an important aspect of the dynamic of the play. In this early scene the audience is shown Blanche arriving after her frightening journey at 632 Elysian Fields (‘poor’ with ‘raffish charm’) and trying to assess her sister’s situation whilst desperate herself for support. Stella delighted to see Blanche; but each privately aware of contrasting world of Belle Reve. Both have secrets, relating to death and life; Blanche close to hysteria (alcohol addicted), Stella calm but also anxious about Stanley’s likely reaction; Blanche shocked by homely modesty of Stella’s surroundings; the elder/younger sister relationship seems upside down, with Blanche more needy and greedy for sympathy on her terms

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

later in this scene Blanche will tell the story of the loss of Belle Reve, preparing the ground for Stanley’s increasing suspicions and long term for the ‘betrayal’ of sisterhood. Audience divided in sympathy between sisters. Blanche’s links with the romantic but corrupt South shown by her need or protection from light as an aging Southern belle; Stella evidently not enchanted by past but pragmatist

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

though Stella’s joyful greeting opens exchange, Blanche dominates in terms of length of turn and hysterical pace of delivery (‘You haven’t said a *word* to me/ You haven’t given me a chance to, honey!’) and sets agenda, which follows a switchback and contradictory trajectory; many exclamatives from Blanche; terms of address include FN, ‘...my baby’ ‘Precious lamb’ ‘...blessed baby’ (Blanche) and ‘...honey’ (both sisters); Stella has brief but measured turns, confident in her own world of passion rather than romance.

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

rhetorical features include many rhetorical questions from Blanche, plus repetition (‘Stella, oh Stella, Stella! Stella for Star!’ ‘...no, no, no’ ‘I spy!, I spy!’), triple structures (‘hot and tired and dirty’); *lexis* emotional/evaluative (‘merciless glare’ ‘horrible place’ ‘convenient location’ ‘pretty mouth’ ‘worst dreams’); use of literary allusion to Southern gothic poet Edgar Allan Poe (‘ghoul-haunted woodland of Weir’); conflicting versions of Elysian Fields; Blanche’s emotional fragility conveyed by mixture of exclamatives, questions, non-fluency features etc. In performance contrast between two sisters, one composed, one in shreds demonstrated by text and by blocking, movement etc.

OR*Translations* – Brian Friel
(Act II, Scene II)**Question 4**

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

INDICATIVE CONTENT***explanation of ‘love and courtship’ including thematic links across play***

Yolland and Maire, though speaking different languages, and with different attitudes to Irish culture, education, classical learning and English colonialism, are drawn to each other; in this sequence Maire is persuaded by Yolland’s addressing her with Irish place names (the only Irish he knows), and gradually turns back to him as she longs to; the exchange and repetition of names becomes a kind of language of love, culminating in a dialogue which is not a dialogue, when each speaks in their own language and speaks of what is in their heart, until both make their final declaration. This love, seen and reported by Sarah, will lead to the death of Yolland and the final words of the play spoken by Jimmy refer to the danger of marrying outside of the tribe (Trojan Wars)

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

this poignant exchange likely to have powerful effect on audience simply because the lovers speak beyond language, mindless of the consequences; earlier in the play Friel shows the contrasting worlds of the hedge school and the English army surveyors – very little common ground; sense of imminent doom likely, especially in context of audience’s historical knowledge

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

equal exchange here with Yolland initiating but Maire continuing agenda-setting; comments only really possible on dialogue in English which audience and Yolland understand but Maire doesn’t except in the language of intuition; both describe their longing for each other, their delight in each other’s beauty, and exchange becomes more broken as emotion increases

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

the Irish place-names create hypnotic, romantic sound effects, as audience more likely to be just English-speaking; the exchange in English (with Maire’s native Irish ‘translated’ into English) full of balanced structures (‘Every evening.. and every morning...’), repetition (‘trembling’ ‘trembling’), and eventually fractured syntax as emotion overwhelms both; lexis of love and passion.

SECTION B**MAIN CRITERIA FOR ANSWERS**

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

BAND 6 42 – 48

Very good answers: the best that can be expected of A2 candidates under examination conditions

Key characteristic – analyses

- uses fluent, accurate expression and appropriate terminology (AO1)
- shows good and detailed understanding of literary and linguistic features in talk (AO1, AO2)
- analyses dialogue/discourse with critical understanding of structure/form/language (AO2)
- analyses/evaluates the differences/similarities between talk in life and literature; sustained perceptive comparison (AO3)
- applies relevant concepts and theoretical approaches to texts (AO1, AO2, AO3)

BAND 5 34 – 41

Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses

Key characteristic – explores

- accurate use of language and appropriate terminology (AO1)
- shows sound and clear understanding of literary and linguistic features in talk (AO1, AO2)
- shows sound and clear understanding of structure/form/language in lit/ling. texts (AO2)
- shows clear knowledge and understanding of the differences/similarities between talk in life and literature; sound, explicit comparison (AO3)
- some application (explicit/implicit) of relevant concepts/approaches to texts (AO1, AO2, AO3)

BAND 4 25 – 33

Answers in which there is a balance of strengths and weaknesses

Key characteristic – explains

- generally accurate use of language and appropriate terminology (AO1)
- shows reasonable understanding of literary and linguistic features in talk (AO1, AO2)
- shows some understanding of structure/form/language in lit/ling. texts (AO2)
- shows some knowledge and understanding of the differences/similarities between talk in life and literature; some interesting comparisons, both explicit and implicit (AO3)
- may refer to some relevant concepts/approaches when explaining points (AO1, AO2, AO3)

BAND 3 17 – 24

Answers that address the question, but have a few significant weaknesses

Key characteristic – identifies

- mainly accurate use of language and appropriate terminology (AO1)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (AO1, AO2)
- some general awareness of structure/form/language in lit/ling. texts (AO2)
- some sense of the differences/similarities between talk in life and literature; some useful comparisons though limited in scope with some superficiality (AO3)
- vague reference to 'theory'; generalises without text support; running commentary (AO2, AO3)

BAND 2 9 – 16

Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge

Key characteristic – narrates/describes

- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of the differences/similarities between talk in life and literature; some focused comparisons though at a superficial level (**AO3**)

BAND 1 0 – 8

Answers that are little more than rudimentary and/or fragmentary

Key characteristic – randomness

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises the differences/similarities between talk in life and literature; neglect/omission of purposeful comparisons; may be forced on 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 *Educating Rita* (1980), a play by Willy Russell set in a northern university. Frank is a middle-aged lecturer, and Rita his Open University student. She has just had an angry quarrel with her husband, who despises her longing for an education. She is anxious to know what Frank thinks about her essay on *Macbeth*.

Text B is part of a transcription of a university tutorial. The tutor is discussing Julie's essay with her.

Compare the two texts, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. In your answer you must explore the relationship between context, purpose and audience and the ways in which speakers' attitudes and values are conveyed.

INDICATIVE CONTENT

- **comparing the differences between talk in life and talk in literature**

Text A

Russell has adapted the genre of tutorial to suit his own purposes (ie revealing character, developing plot etc): it is informal and does not follow the conventional schema; the tutor/tutee relationship is personal as well as academic; the *social* power balance is equal; in Rita's eyes Frank's *academic* status makes it completely unequal, with Frank high and her low. The exchange is less about current work and more about what Rita needs to learn in the future to achieve her ambitions.

Text B

In this one-to-one exchange the tutor is returning an essay and trying to make helpful comments to the student, despite some problem with non-fluency features; both Tutor and Julie reflect each other's hesitations and false starts. However, the tutor does manage to do some teaching and then becomes notably more fluent.

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

Text A

The *writer's* purpose in the passage is to reveal more about the characters in a new situation. Within the play, Rita's purpose is transactional ie to find out the truth about her *Macbeth* essay and to learn how to do better, despite her emotional state. Frank's purpose is expressive and interactive: he is supportive of Rita ('It's wonderful'), but fails to recognize her desperate need for constructive criticism ('If I do somethin' that's crap, I don't want pity, you just tell me, that's crap'). In the university context the audience expects a traditional tutorial and instead gets a sequence of exclamatives/evasive replies (Frank) and direct challenges (Rita) in which the power balance seems reversed. Class difference is shown by Rita's non SE ('me...essay'), accent ('wanna', 'gorra') and colloquial lexis ('dead firm', 'crap'); Frank uses SE (apart from 'sod *Macbeth*') and polysyllabic lexis ('...unashamedly emotional statement about a certain experience.' '...suppress...abandon your uniqueness.').

Text B

The university context means that there is an expected schema, in which questions and answers are exchanged and advice given. The purpose of the exchange is primarily transactional and informative, with a touch of interactional and social talk. There is obviously no audience, though the tutor will have followed similar practices in other tutorials.

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

Text A

Both speakers show signs of uncertainty, for different reasons. Rita uses hesitations, incomplete structures, repetitions ('come on, come on') as well as multiple questions, Frank's reluctance to criticise is shown by hedging ('...in the circumstances' 'Oh God, you see, I don't'), fillers ('erm'), hesitations ('it's – it's wonderful'), syntactic parallelisms (... 'I don't know if I want to tell you... I don't know that I want to teach you.') and repetition ('No no no'). Frank also uses antithesis ('worthless/wonderful'). Both use evaluative lexis ('useless', 'rubbish', 'valuable', 'no good', 'difficult', 'dead firm', 'dump in the bin', 'crap' Rita) and ('honest, passionate'; 'moving', 'valuable', 'suppress...uniqueness' Frank). Exchange features first questions, then statements, then rhetorical questions then strong declaratives to conclude it.

Text B

The tutor seems to be uncertain and even lacking in confidence in terms of fluency, which is a little unexpected. Obviously Julie is going to be anxious about having her essay returned ('I didn't know what you meant by...'). However, the tutor's role is to be supportive as well as pedagogically truthful, and lots of hedges, vague language and other softening or mitigating devices are used ('you could mention', 'be positive').