AQA

**General Certificate of Education
January 2011**

English Language and Literature

2726

Specification B

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.

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 3 requires candidates to answer:

- one compulsory question on their chosen play
- one compulsory question based on an unseen text pairing

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

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

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

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

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

SECTION A

MAIN CRITERIA FOR ANSWERS

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

BAND 6   42 – 48
Very good answers: the best that can be expected of A2 candidates under examination conditions
key characteristic – analyses
- uses fluent, accurate expression and appropriate terminology (**AO1**)
- shows good and detailed understanding of literary and linguistic features in talk (**AO1, AO2**)
- analyses dialogue/discourse with critical understanding of structure/form/language (**AO2**)
- analyses/evaluates contextual factors and effects on production/reception of texts (**AO3**)
- applies relevant concepts and theoretical approaches to texts (**AO1, AO2, AO3**)
- demonstrates expertise and creativity in writing for/**recognising** audience/purpose (**AO4**)

BAND 5   34 – 41
Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses
key characteristic – explores
- accurate use of language and appropriate terminology (**AO1**)
- shows sound and clear understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows sound and clear understanding of structure/form/language in lit/ling. texts (**AO2**)
- shows clear knowledge and understanding of how texts are influenced by contexts (**AO3**)
- some application (explicit/implicit) of relevant concepts/approaches to texts (**AO1, AO2, AO3**)
- showing some expertise and creativity in writing for/**recognising** audience/purpose (**AO4**)

BAND 4   25 – 33
Answers in which there is a balance of strengths and weaknesses
key characteristic - explains
- generally accurate use of language and appropriate terminology (**AO1**)
- shows reasonable understanding of literary and linguistic features in talk (**AO1, AO2**)
- shows some understanding of structure/form/language in lit/ling. texts (**AO2**)
- shows some knowledge of how texts are influenced by contexts (**AO3**)
- may refer to some relevant concepts/approaches when explaining points (**AO1**, **AO2, AO3**)
- shows some sustained ability in writing for/**recognising** audience/purpose (**AO4**)

BAND 3   17 – 24
Answers that address the question, but have a few significant weaknesses
key characteristic – identifies
- mainly accurate use of language and appropriate terminology (**AO1**)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (**AO1, AO2**)
- some general awareness of structure/form/language in lit/ling. texts (**AO2**)
- some sense that context influences how characters/people speak (**AO3**)
- vague reference to 'theory'; generalises without text support; running commentary (**AO2, AO3**)
- some elements of ability in writing for /**recognising** audience/purpose, but inconsistent (**AO4**)

BAND 2   9 – 16
Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge
key characteristic- narrates/describes
- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of contextual factors (plot/simple character relationships) (**AO3**)
- very limited ability; minimal sense of audience/purpose (**AO4**)

BAND 1   0 – 8
Answers that are little more than rudimentary and/or fragmentary
key characteristic – randomness
- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises context (plot/situation) (**AO3**)
- minimal ability; unprepared; naïve (**AO4**)

NOTE TO EXAMINERS

As noted earlier, examiners are reminded that to be placed in a particular mark band, it is <u>not</u> <u>necessary</u> for a candidate to demonstrate achievement on <u>every point</u> 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 <u>positively</u> at all times, rewarding strengths and achievements and making use of the <u>full</u> marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

EITHER   *Hamlet* – William Shakespeare
                                             (Act II, Scene ii, lines 171-217)
Question 1

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

INDICATIVE CONTENT

explanation of 'Hamlet's state of mind' including thematic links across the play
After Ghost's revelation of his father's murder, whilst brooding on his mother's marriage, Hamlet
realises that it is his task alone to take revenge. Having aroused suspicion at court, he tries to
divert this by pretending madness to Polonius whilst exercising cruel wit: each exchange with
Polonius also conveys Hamlet's sense of universal disorder/ chaos plus an awareness of deceit,
corruption, decay and death everywhere; despairing mood lifted by players' arrival and prospect
of plotting to reveal Claudius's guilt

dramatic effects created by context and dramatic situation relating to the 'steer'
Audience shocked as Hamlet assumes 'antic disposition' he warned Horatio to expect, and
unclear whether he overheard Polonius's plans or is simply angry with situation and mocks
pompous old man (apparent sanity will re-appear when Rosencrantz and Guildenstern enter).
Hamlet reveals huge disgust at all corruption, physical ('fishmonger' 'maggots in a dead dog' 'old
men have grey beards'), moral ('honest…one man out of ten thousand') and personal/total
disillusionment ('except my life...')

***dramatic effects created by use of discourse conventions and spoken language features
relating to the 'steer'***
rapid exchange as Hamlet constantly surprises Polonius with his outrageous ripostes – almost
stichomythic: Hamlet holds floor and dominates turns though Polonius addresses 'audience' with
longer asides; exchange pattern varies from adjacency pairs to question/question or
statement/statement; terms of address include 'my good Lord Hamlet' 'my lord' 'my honourable
lord' [Polonius] and 'friend' 'sir'[Hamlet]; pronoun use consistently the formal, distancing 'you'

***dramatic effects created by other linguistic, literary and rhetorical features (including
sound patterning) relating to the 'steer'***
Hamlet uses more modal auxiliaries suggesting uncertainty, Polonius uses only declaratives; the
passage is in prose, being less formal, and the register is colloquial ('maggots, dead dog, carrion,
fishmonger, purging, weak hams); lexis associated with death, corruption, falseness, irrationality
and madness. Hamlet uses punning to suggest distortion of reality (crabs go sidewise not
backwards) and cruelty ('plentiful lack of wit'); allusion to Ophelia deliberately hints at unchastity
in order to taunt and distress her father; audience divided between laughter at Polonius's
discomfiture and inability to understand what Hamlet is really saying, horror at Hamlet's brutality,
and pity for his desolation of spirit and hopelessness: sound patterning reflects these mood
variants ('dead dog' 'willingly..withal'); syntax varies from simple sentences to compound
complex structures with multiple subordination (Hamlet) suggesting the tortuous nature of his
thought: rhetorical devices include triple structures ('except my life..') repetition ('honest') and
antithesis.

OR   *The Rivals* – Richard Brinsley Sheridan
                                        (Act III, Scene iv, lines 49-103)
Question 2

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

INDICATIVE CONTENT

explanation of 'the nature of honour' including thematic links across the play
The play explains concept of honour in love *and* the idea of personal honour (ancient rules of
'chivalry' seguing into the ideal of 'the gentleman'). Here simple country gentleman encounters
sophisticated expert in code of 'honour' (humorous effect on audience intended). Sir Lucius (NB
Irish ie hotheaded) hypes up the 'affront', convinced of validity of family honour; Acres doesn't
know Beverley but tries to feel outraged!

dramatic effects created by context and dramatic situation relating to the 'theme'
Previously Lydia has discovered Beverley's true identity and lovers have declared their
everlasting love in hyperbolic terms: Mrs Malaprop and and Sir Anthony surprised and gratified by
Lydia's agreement: in following scene reality of challenge terrifies Acres and 'planned marriage
outrages romantic Lydia. This scene explores all aspects of honour from comic point of view:
surprisingly, Acres has access to elevated romantic register/artificial passion. Logic for emotional
declarations absent 'Breach of friendship? But I have no acquaintance with this man!'

***dramatic effects created by discourse conventions and spoken language features relating
to the 'theme'***
Lexis – many 'loaded' words supporting Sir Lucius's anxious wish for duel ('supplanted, ill-used,
provocation, heinous offence, anger); dissociation from moral binary opposition of right/wrong;
rapid exchanges initially as Sir Lucius establishes nature of situation as he sees it; then longer
turns as his outrage at 'Beverley's' success develops and increases; formal/informal terms of
address ('Mr Acres, Sir Lucius, my little friend'); use of relevant expletives/oaths ('ods hilts and
blades, ods balls and barrels, ods slanders and lies, ods bullets and blades')

***dramatic effects created by other linguistic, literary and rhetorical features, (including
sound patterning) relating to the 'theme'***
Conversational exchanges obviously prose, but pattern of exchange repartee has own rhythmic
structure. Dramatic effects achieved by use of rhetorical questions, multiple exclamations; more
exclamatives, directives and interrogatives than indicative statements. Not much modality
because wit confident and assertive, not uncertain. Plenty of interesting metaphoric usage and
allusion to heroes of past (Achilles, Alexander); different registers including military language
such as 'hilts and blades' 'killed his man' (conventional language of love); bombast, bravado and
hyperbole all in evidence; comedy ('soured milk of human kindness'): use of alliteration and
assonance to support dramatic effects of high comedy and high emotion.

OR   *A Streetcar Named Desire* – Tennessee Williams
(Scene 3)
Question 3

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

INDICATIVE CONTENT

explanation of 'the relationship between Blanche and Mitch' including thematic links across the play
scene marks beginning of relationship between Blanche and Mitch (already doomed to failure because of Stanley's malice/jealousy/hatred, despite its genuine potential); good and bad aspects of each character show in exchanges ie Blanche is less than truthful and Mitch is less than courageous; Williams shows Blanche's attempt to turn the clock back and using a 'cute' approach – seductive yet chaste courtship; she seems genuinely tuned in to his sensitive if nervous nature: Blanche's self- perception in romantic chivalrous mode: however, her economy with truth also shown – to be blown apart by Stanley later in the play for his own purposes. Themes of romance, chivalry and manipulation evident.

dramatic effects created by context and dramatic situation relating to the 'theme'
context - a drunken 'men only' poker game; Blanche came to the Garden District/ Elysian Fields seeking chivalry and flattery and gets neither; she seems genuinely shocked by Stella's tolerance of Stanley's behaviour (or is she?); Stella a pragmatist yet she is hopeful of a Blanche/Mitch relationship, seeing them both as vulnerable and sensitive; violent row contrasts with gentler (though no less determined) previous courtship; scene ultimately reveals difference between Stella and Stanley's passionate relationship and Blanche's romantic dreams.

dramatic effects created by use of discourse conventions and spoken language features relating to the 'theme'
Blanche's length of turns signify power of character, increasing exponentially as familiarity grows and Mitch becomes more at ease with her: his sympathetic view of women shown in his serious narrative about the girl who died young; use of adjacency pairs earlier in extract build-up of relationship; no FN or significant use of terms of address (except 'Miss Dubois') implying formality (Mitch) and very discreet 'seduction' (Blanche); gradual development of intimacy

dramatic effects created by other literary, linguistic and rhetorical features (including sound patterning) relating to the 'theme'
Blanche uses euphemism ('Little Boys'Room') to suggest delicate nature of her character: sentimental /romantic lexis ('like an orchard in spring', 'sorrow', 'death') comically undercut for audience by slurring of speech (deliberate bathos); use of dramatic irony (audience unlikely to believe her assertion of sensitivity to alcohol – comic here, but with tragic implications for later); use of poetry and direct quotation supports romantic mood and potential tragic theme: Mitch's firm response to Stan's demand to return to poker game suggests hidden strength via imperative ('Deal me out. I'm talking to Miss…'); use of repetition ('sorrow') by Blanche to create mood of empathy.

OR   *Translations* – Brian Friel
                          (Act 1, Scene 1)
Question 4

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

INDICATIVE CONTENT

explanation of 'the theme of education' including thematic links across play
hedge school is key place for education – two central and contrasting characters, Sarah and
Jimmy, are introduced; Sarah can hardly speak, certainly not write, whereas Jimmy is an
autodidact who is at ease with the classics; Manus as Sarah's teacher uses praise as a strategy
for education – Jimmy is eager to share his learning. The play overall deals with the double
themes of 'education' and 'translation' (both literal and symbolic), as both communities (English
and Irish, colonisers and colonised) must learn understanding and acceptance of 'difference' and
of the strength of love

dramatic effects created by context and dramatic situation relating to the 'theme'
Jimmy (the Infant Prodigy) is an extraordinary figure – a scholar who looks like a tramp but is
defined by his passionate love of learning: Manus immediately shown as gifted teacher, further
contributing to theme of play: Sarah's achievement by end of play a measure of his skill: central
role of Manus indicated here by relationship with Sarah and Jimmy; narrative about
transformation of Ulysses by Athena sets up idea of hidden power, strength and wisdom, and that
ugliness/poverty/'difference'

***dramatic effects created by use of discourse conventions and spoken language features
relating to the 'theme'***
Sarah's painful struggles to speak create powerful dramatic and symbolic effect; whole concept of
speech and articulation foregrounded as crucial to human existence ('Now we're really started!
Nothing'll stop us now! Nothing in the wide world!'); her dysfluency contrasted with Jimmy's
extraordinary and effortless fluency in 'Irish' and Greek; 'adjacency pairs' (but echoic IR rather
than q/a structure) between Sarah and Manus almost stichomythic, whereas Jimmy dominates
second part of passage with increasingly dominant turns; Manus uses supportive terms of
address ('good girl') to encourage Sarah, whereas to Jimmy he uses the formal FN ('James')

***dramatic effects created by literary, linguistic and rhetorical features (including sound
patterning) relating to the 'theme'***
unexpected stress on sound and articulation of speech as Sarah struggles – literally - to express
herself ('My name… My name is… My name is Sarah'); contrast with Jimmy's accented 'Irish'
pronunciation ('the divil') and fluent Greek (completely different sound system); canonical in first
half of extract between three speakers; lexis ranges from colloquial ('Marvellous! Bloody
marvellous!') to formal but descriptive ('She withered the fair skin of his supple limbs'); ambiguity
of anaphoric reference – Sarah or Athene (*Manus* 'You couldn't watch her, Jimmy? *Jimmy* You
know what they call her); use of dramatic irony throughout passage – audience trying to 'read'
situation and anticipate lines of development.

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 a series of extracts from a transcript of work colleagues talking about their children.

   Text B is an extract from *The Adventures of Tom Sawyer* (1876) by Mark Twain. It is set in the Mississippi River Valley, where Twain spent his own childhood. Tom is an orphan being brought up by his aunt.

   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, the use of narrative voice and the ways in which speakers' attitudes and values are conveyed.

INDICATIVE CONTENT

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

Text A
Talk in life is less focused (structured) than talk in literature (ie topic shifts, random interjections); tendency to use adjacency pairs or IRF in exchanges; each speaker seems to have different agendas, possibly influenced by gendered roles as parents; Elaine tends to use longer turns/narratives, Richard more comment clauses.

Text B
Talk in literature is used to reveal character and further plot: in this opening extract from the novel, Twain's 3rd person narrator introduces us to the 'old lady' shouting for her nephew, followed by a brief exchange when she 'arrests his flight'. In a monologue she muses aloud about her problems with Tom, her duty to his mother (her deceased sister) as substitute parent to 'bring him up right', and of her underlying sympathy. All direct speech is in complete cohesive and coherent sentences. Her exchange with Tom is brief – and on his part evasive. NB use of South-Western American dialect.

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

Text A
Children topic of exchange throughout, with parental roles subordinated to how each deals with the family; situation recounted is domestic, though perceived through eyes of parents talking in work-related context, hence some degree of distance. Purposes of exchange social, possibly transactional, interactional; participants comparing family roles and situations; no audience except speakers themselves; gender aspect of parental roles may be significant (ie Elaine has longer turns).

Text B
Context is unsophisticated rural America and situation is the clash of adult and child over their different wishes; Tom rebels against rules and conventions, Aunt Polly attempts to teach him to toe the line; purpose of exchange to set scene for narrative and give insight into aunt's real feelings about Tom; audience given privileged insight through her monologue; children will sympathise with Tom, adults more with Polly (though some will also empathise with Tom).

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

Text A
Elaine's attitudes to her children quite critical; Richard's children described as helping a bit with chores; both willing to excuse their children's behaviour/ attitudes as 'normal'; Richard compliments Elaine on her parenting.

Text B
Reader deduces that Tom has the negative attitude that he doesn't want to be caught; however this is shown by his *actions* (hiding, running away) not by what he *says*; aunt not used to small boys though canny enough to tempt him out of hiding; describes her mixed feelings about him – ie rage, humour, empathy, irritation – and her sense of duty/responsibility. Her own sympathetic character, slightly drawn to 'villainy' clearly demonstrated; reader has gained important insight before meeting Tom on his own.