



General Certificate of Education

English Language and Literature

Specification B

ELLB3 Talk in Life and Literature

Mark Scheme

Specimen mark scheme for examinations in June 2010 onwards
This mark scheme uses the [new numbering system](#)

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

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Set and published by the Assessment and Qualifications Alliance.

GENERAL PRINCIPLES

Assessment Unit 3 requires candidates to answer:

- one compulsory question on their chosen play
- one compulsory question on a pair of unseen texts.

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

This paper tests **Assessment Objectives AO1, AO2, AO3, AO4**.

- 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.

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)

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)

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)

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)

9 – 16 *Answers that have a significant number of 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)
- unthinking generalisations; text support absent (AO4)
- very limited ability; minimal sense of audience/purpose (AO4)

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

Key characteristic – random

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

NOTE TO EXAMINERS

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

The suggested procedure is as follows:

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

POSTIVE MARKING

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

SECTION A**EITHER***Hamlet* – William Shakespeare
(Act III, Scene IV, lines 104 – 370)**Question 1**

0	1
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Explore the ways in which Shakespeare **portrays conflicting relationships** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

INDICATIVE CONTENT***explanation of ‘conflicting relationships’ (including context and dramatic situation)***

Any explanation should include Hamlet’s anger with his mother for her marriage to Claudius, the Ghost’s determination to rouse Hamlet to action and revenge balanced by compassion for his distressed wife, Gertrude, and their guilt-ridden ‘tardy son’; conflicting emotions of love and horror felt by both mother and son in their exchange. Overall Shakespeare portrays a family in terrible distress - audience prepared for increasing tragedy faced by Gertrude and increasing danger for Hamlet. *dramatic situation*: dramatically chilling effect of Ghost’s appearance in performance – multiple versions of revenge

dramatic effects created by use of linguistic devices including discourse conventions, spoken language features and sound patterning

discourse and spoken language features: each speaker has separate agenda - creates sense of confusion/disturbance; Hamlet in dialogue with invisible Ghost (interrogative) and Queen; Ghost addresses Hamlet (imperative ‘do not forget’); Queen’s half lines reflect tension ‘Alas he’s mad’ (NB 3rd person addressee – heavens?): shared lines with Hamlet increase tension: rapid adjacency pairs (‘Nor did you nothing hear’/‘No nothing..’); dramatic range of terms of address (‘you heavenly guards, ‘gentle son’); mood reflects context/ character (Hamlet uses 7 imperatives, 3 interrogatives; Ghost 4 imperatives; Queen 3 questions)

phonological features and sound patterning: use of blank verse characteristic of heightened emotion in drama and of status (eg royal status); heightened use of caesura and enjambement to create emotional tension/drama; Ghost’s speech mainly end-stopped – decisive; Queen varies between short, crisp half lines and lengthier descriptions; Hamlet’s speeches full of disruption, caesura creating sense of increasing desperation; plenty of sound patterning (alliteration: ‘sleeping/soldiers’, ‘start/stand/son’; consonance: ‘whet/blunted’; assonance: ‘you/do/do’, ‘forth/your’, ‘peep/sleeping’);

dramatic effects created by use of literary and rhetorical devices and conventions

figurative language and lexis associated with warfare (‘guards’, ‘fighting soul’, ‘sleeping soldiers’), fear (‘dread’, ‘bedded hair’), heat and passion (‘amazement’, heat and flame’, ‘cool patience’), anger (‘glares’), speech and acting (‘holds discourse’, ‘preaching to stones’, ‘piteous action’); *rhetorical features* include repetition (‘nothing...nothing...nothing’, ‘On him, on him’), antithesis (‘weakest/strongest’), pairings (‘start up and stand’, ‘heat and flame’, ‘form and cause’); NB consistent use by all speakers of formal distancing ‘you/your’; variation of sentence length matching emotional intensity – cumulative short sentences increase tension;

OR

The Rivals – Richard Brinsley Sheridan**Question 2**

0	2
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Explore the ways in which Sheridan **furtheres his comic purposes** 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***furthering of comic purposes (including context and dramatic situation)***

whole play a social comedy which moves from target to target, frequently using exaggeration to make satiric/comic points: each pair of lovers comic for different reasons (Lydia applies romantic novels to real life, Absolute is prepared to play tricks to please her and deceive his father; Julia is patient with Faulkland's perverse melancholy till driven to despair by his emotional self-indulgence); Mrs Malaprop is absurd, self-centred, conniving, vain and totally lacks self-awareness – all grist to Sheridan's mill; *context and dramatic situation*: comedy of scene accentuated by contrast in styles of speech and urgency of young women's questions about their lovers; names of character match nature; audience amused by suspense about events and comic contrasts in characters seeking information; as dramatic denouement approaches, each woman responds in character to the unexpected situation; Lydia and Julia, though recently criticising their lovers strongly, here fear for their lives; Mrs Malaprop shows herself to be vulnerable to love whilst remaining absurd.

dramatic effects created by use of linguistic devices including discourse conventions, spoken language features and sound patterning

Mrs Malaprop sets agenda by declaring crisis situation; rapid exchange with Julia and Lydia followed by comically slow and elaborate responses by Fag and David; contrast between male and female speech; Lydia uses predominantly interrogatives with some desperate exclamatives; Julia joins in with some brief questions; Mrs Malaprop also uses exclamatives and declaratives – no questions; modes of address formal ('madam/sir/ma'am/friend/Mrs Aunt'); use of imperative/interrogative/exclamatives of women balanced against declaratives of men; Fag's use of conditional and subjunctive to indicate polite prevaricating and digression; no interruptions despite anxiety; some mild expletives ('O patience/for Heaven's sake/Heavens/by the mass') and hedges ('to be sure/as you say/of course/believe me/I say'); Fag and David have longer narrative turns

dramatic effects created by use of literary and rhetorical devices and conventions

lexis/idiolect carefully differentiated to reveal character – Mrs Malaprop's comic errors dramatically powerful and astutely managed (not too frequent, often very close to the correct word, eg 'suicide/parricide/simulation', 'antistrophe', 'enveloped', 'the perpendiculars', 'participate', 'petrifications'); comic prolixity of Fag (polite and vague) and lively rhetoric of David; Lydia and Julia differentiated – one more desperate, the other more polite; rhetorical features include incrementum ('who? who? who?'); listing ('fire-arms...fire-office'); triple structure ('suicide, parricide and simulation') and hyperbole ('murder's the matter! Slaughter's the matter! Killing's the matter!')

OR

A Streetcar Named Desire – Tennessee Williams**Question 3**

0	3
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Explore the ways in which Williams **presents the relationship between Blanche and Stella** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

INDICATIVE CONTENT***the relationship between Blanche and Stella including context and dramatic situation***

the sisters' relationship: Stella is the younger sister but acts as if she were the older; reassures and looks after Blanche ('I like to wait on you'); Blanche accepts reversed hierarchy; shows anxiety about reputation then admits some dubious behaviour; presents own character in romantic light (tells truth as well as being emotionally indulgent); admits to fear of growing old ('You've got to be soft and attractive'); unexpectedly tough about alcohol ('a shot never does a coke any harm'); Stella's calm realism contrasts with Blanche's indulgent hysteria.

context: passage reveals to audience more about Blanche's past, and about the relationship between the sisters in their youth; Stella has protected Blanche, and now is expected to continue this; audience aware of Stanley's possessiveness; Blanche's instability becoming clearer; hints of her needy attitude to men – and of alcohol – all spelling trouble for Stella as well as for Blanche.

dramatic situation: dialogue varies from initial rapid exchange to Blanche holding the floor and raising the emotional temperature by her final outburst; Stella remains mainly calm though becoming embarrassed by Blanche's hysterical display; tempo of extract accurately communicates character and relationship in a confidential context

dramatic effects created by use of linguistic devices including discourse conventions and spoken language features and sound patterning

initial rapid exchange (adjacency pairs) as Blanche quizzes Stella about local gossip, and then moves into confession mode; the lengthy turn reflects her apparent dominance over Stella, though latter is dismissive ('I don't listen to you when you're being morbid'). Final part of extract returns to single rapid and broken utterances (Blanche) indicating emotional intensity; terms of address FN and 'honey'; Blanche's long speech includes much hesitation, repetition, incomplete utterances, self-repairs contrasted with Stella's directness – except when she wants 'a shot' when she is coolly direct; some use of repetition, syntactic parallelism to emphasise Blanche's rhetoricising ('scared – awfully scared'). Almost child-like use of contradiction/ellipsis ('Have got to be seductive', 'don't don't – don't');

dramatic effects created by use of literary and rhetorical devices and conventions

Blanche euphemistic about her age and her situation ('unkind-gossip', 'good deal of talk', 'wasn't so good', 'not so awfully good'); uses visual metaphor to describe the image she seeks ('soft colours, the colours of butterfly wings') and extends the metaphor of a vulnerable house to convey her need for protection in 'the storm', 'from one leaky roof to another leaky roof'; describes herself as 'soft', someone who has to 'shimmer and glow'; starts with three rapid interrogatives, then extended declaratives becoming shorter and shorter as she becomes more agitated;

OR

Translations – Brian Friel**Question 4**

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Explore the ways in which Friel **presents issues of communication and miscommunication** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

INDICATIVE CONTENT***presentation of issues of communication and miscommunication (including context and dramatic situation)***

communication and miscommunication: opening scene in hedge-school has established harmonious atmosphere of learning (Sarah struggling to speak, Jimmy delighting in Homer in Greek, Hugh the schoolmaster, Manus his assistant, Maire who wants to learn English); arrival of English military survey an immediate challenge (ie all place-names to be Anglicized – linguistic and political assertion of power); extract highlights potential problems since Owen (aka ‘Roland’) ‘translates’ English to ‘Irish’ in his own way, and exercises power over each speaker differently, depending whether s/he is monolingual or bilingual (all characters apart from Lancey and Yolland ‘speak’ ‘Irish’);

dramatic situation: complex aspect of whole opening scene is that audience (probably English-speaking) monolingual or possible English/Irish bilingual) needs to be convinced by writer that although they are *hearing* English, it *represents* Irish, the native tongue of all the characters except Lancey and Yolland. Difference might be signalled in performance by Irish/English RP accents; significantly, pronunciation and mispronunciation (Owen/Roland) used to symbolise the theme of language as colonial instrument

context all the key people are present whose problems are being ‘prepared for’ here; Lancey’s indifference to the language and people his survey disempowers; Yolland’s doomed ‘love’ affair with Ireland and Maire; the quarrel between pragmatic Owen and idealist Manus; Hugh’s cheerfully despairing drunkenness; Jimmy, impoverished bard and linguist whose passion for language crosses national differences; key question being set-up is – how can people communicate when meaning is destabilised politically and emotionally?

dramatic effects created by use of linguistic devices including discourse conventions and spoken language features

Owen as ‘translator’ has longer turns, and more of them (opening statement first example of ‘translation’); Hugh uses politeness strategies and phatic comments (‘Our pleasure, Captain’); Maire (only woman present) has single turn; Yolland’s turns extremely polite (‘very kind of you’) but full of hesitation, repetition, hedges; Owen dominant – interrupts Jimmy – but supports Hugh; Manus challenges by answering question with question; several layers of communication happening here, not all entirely successful; use of FN (‘George’, honorific ‘Captain’, ‘Lieutenant’ but also ‘Lancey’ and mistakenly ‘Roland’);

dramatic effects created by use of literary and rhetorical devices and conventions

varied register depending on audience and purpose (Owen to brother Manus informal slang ‘bloody ramrod’, ‘mess’) to ironic summariser (‘committed Hibernophile’), from formal ‘translation’ (‘This survey demonstrates...’) to literary scholar (‘uncertainty...incipient poetry’). Point being made/performed that the ‘language’ (Irish/English) is highly flexible instrument for all, from abstract lexis (‘intrusion’, ‘ambiguity’, ‘rectify’) to taboo words. Plenty of rhetorical questions, one triple structure (‘...friendship, hospitality...assistance’);

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.

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)

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)

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)

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)

9 – 16 *Answers that have a significant number of 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)

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

Key characteristic – random

- 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

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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

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SECTION B
Question 5

0	5
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Text A is an extract from a transcribed exchange between a pharmacist (P) and a female customer (C) who is asking advice about her cough.

Text B is an extract from the television script of a surreal comedy sketch (*Monty Python*) in which a customer is complaining to the shopkeeper that his recently purchased parrot is dead.

Compare the two texts, showing how they reflect 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 Answers *may* include the following

comparing the differences between talk in life and talk in literature (AO1, AO2, AO3)

Text A is a transcription of a spontaneous conversation between two speakers in which normal non-fluency features can be identified as well as discourse structures and conventions; the genre is the *service encounter* and the schema can be recognised. Although it is a public situation, the exchange is private, in that P and C are exchanging information about C's health.

Text B is a planned, constructed and crafted exchange which is an extract from the genre of the comedy television sketch. It is within the public domain and is crafted to entertain, hence discourse structures and conventions may be subverted or crafted to replicate a spontaneous service encounter.

comparing the relationship between context and purpose (AO1, AO2, AO3)

Text A takes place in a chemist's shop where advice is sought and medicines/treatment purchased; genre of service encounter means that both speakers have expectations of their roles (eg schema of phatic exchange, request answered, conclusion enacted by purchase or polite thanks/ purchase declined); some medical lexis used by P but mostly accessible ('mucus', 'bronchials') functions/purposes pragmatic, phatic ('good morning (.) can I help you'); C's questions establish diagnosis, describes treatment; C gives information/listens carefully to advice (monitoring devices 'yeah', 'yeah'); interaction speeds up as P explains how medication will work/informs C of cost; fillers used at beginning and end of exchange

Text B deliberate parodic, subversive version of service encounter (though making complaint is within normal expectations/schema); first joke about gender of shopkeeper, rapidly but illogically corrected; object of purchase exotic; exchange becomes increasingly surreal as question of whether parrot is alive or dead becomes main focus; deliberately absurd tone enhanced by non-standard usage, parodic slang/shop talk ('closing for lunch') crafted to entertain/amuse media audience; within sketch, functions parody of normal service encounter; condition of purchase increasingly bizarre; adjacency pairs used ('What's wrong with it?', 'It's dead'); physical and verbal comedy as Praline becomes angrier (voice raised conveys expressive function), shopkeeper tries to sort matter; use of cliché

comparing how speakers' attitudes and values are conveyed (AO1, AO2, AO3)

Text A attitude of chemist professional, business-like ('help')/supportive; establishes problem via precise questions; advice expressed in declaratives mitigated by modals ('I would take', 'I would have thought') and information ('it's doing two jobs...', '...you'll clear your nasal passage'); positive tone set by reference to: '...the right thing for you'

Text B comic contrast set up between shopkeeper's determinedly positive view of parrot ('...Norwegian Blue..remarkable bird..beautiful plumage..pining for the fiords') and Praline's negative perception ('...stone dead...definitely deceased...tired and shagged out...nailed...'); as audience recognises absurdity of Norwegian parrots; amusement/laughter/enjoyment of scenario; skilful use of hyperbole and repetition to enhance comedy.