



General Certificate of Education

English Language and Literature 6726

Specification B

NTB5 Talk in Life and Literature

Mark Scheme

2007 examination - January series

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

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

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January 2007**NTB5****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%**)
- AO2ii** Respond with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them (**2½%**)
- AO3ii** 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 (**2½%**)
- 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 – explores and analyses, using fluent, confident English (AO1)
shows detailed understanding of literary/linguistic features (AO2ii, 3ii)
some thoughtful analysis of literary dialogue/discourse (AO2ii, 3ii)
shows real understanding of contextual factors and their effects (AO4)
applies literary/linguistic theory to texts with clear understanding (AO3ii,AO4)
can move appropriately and convincingly between overview and specific case
explains in some detail (Qu.2) how attitudes/values are created/conveyed (AO5)

24-29 key characteristic – explores and explains in clear, controlled English (AO1)
some secure knowledge about literary/linguistic features (AO2ii, 3ii)
some consideration of literary dialogue in relation to talk (AO2ii, 3ii)
some clear knowledge of the ways texts are influenced by context (AO4)
makes some relevant application (implicit/explicit) of lit./ling. theory (AO3ii,4)
textual evidence used to support most points, hence generalisations infrequent
explains (Qu.2) some ways in which attitudes/values created/conveyed (AO5)

18-23 key characteristic – able to explain using straightforward, clear English (AO1)
shows reasonable knowledge of lit./linguistic features in dialogue/talk (AO2ii, 3ii)
shows reasonable understanding of role of context in dialogue/talk (AO4)
explains point(s) with some reference to literary/linguistic theory (AO3, AO4)
hardworking; gives reasonable text support; some generalisations
attempts to show (Qu.2) how attitudes/values created and conveyed in texts (AO5)

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)
generalises without text support; running commentary; reproduces 'learnt' material
limited understanding (Qu.2) of how attitudes/values are created in texts(AO5)

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 (ie plot and simple character relationships) (AO4)
unthinking generalisations; minimal text reference; gaps in knowledge
basic awareness (Qu.2) of key attitudes/values and how they are shown (AO5)

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 (ie plot or dramatic situation) (AO4)
unaware of attitudes/values in texts; thin (candidate naive 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 every tick on script with brief comment or agreed abbreviation*
- *write comments in LEFT hand margin, final mark at RIGHT hand side*
- *use agreed abbreviations from standardising to save time (as appropriate)*
- *explain clearly at end of each answer specific reasons for mark awarded*
- *avoid general comments taken from descriptors: indicate mark band selected*
- *use full range of available marks.*

POSITIVE MARKING

Examiners should mark positively at all times, rewarding strengths and achievements. There will be candidates whose achievement is remarkable – be prepared to reward them appropriately.

INDICATIVE CONTENT IN MARK SCHEME

- the purpose of providing Indicative Content for each question is *not* to be prescriptive, but to help examiners to recognise a range of possible responses to a question at the start of their marking
- credit must be given to *all* well-supported and *relevant* points and/or arguments.

QUESTION 1 English Drama: Pre-1770

Read the **two** passages from the play that you have studied.

Discuss the ways in which these **two** passages reveal the playwright's skills in **creating specific dramatic effects**.

In your answer you should consider:

- context (including *brief* reference to the play as a whole)
- spoken language features and discourse conventions
- literary, grammatical and rhetorical devices
- phonological features including delivery of lines in performance
- any other relevant aspects.

Note to examiners

In Question 1 the best answers will **stay focused on how the dramatist creates dramatic effects**. Candidates should show awareness of the four approaches described in the specification:

- influence of context
- interactional features
- lexico-grammatical features
- phonological features

Examiners will note that the bullet points in the question above closely match these approaches.

QUESTION 1**INDICATIVE CONTENT**

A MIDSUMMER NIGHT'S DREAM Passage A (III.ii.245–70) **Answers may include the following:**

context (including brief reference to play as a whole) Puck has placed charm on wrong lover's eyes; Demetrius and Lysander both adore outraged Helena and reject Hermia; Lysander's charmed passion as powerful as previous love; comedy for audience lies in competition between men, and women's angry responses; theme of misplaced love continues, though Oberon about to put matters right

spoken language features and discourse conventions contrasting terms of address ('gentle Helena', 'my love, my life, my soul', 'my sweet', 'you Ethiop', 'thou cat, thou burr', 'Vile thing', 'tawny Tartar', 'loathed medicine'); rapid exchange between competing lovers; interruptions rather than shared lines, broken adjacency pairs; short turns apart from Lysander's declaration of rejection and passion

literary, grammatical and rhetorical devices much use of passionate exclamation and imperatives; personal pronoun choice conveys emotional relationship (thee/you); rhetorical devices including repetition ('out..out..out'), triple structures ('hurt her, strike her, kill her dead?'), degree comparison/ hyperbole, listing, antithesis ('compel ..entreat'); imagery negative ('cat' 'burr' 'serpent' 'hated potion'), visual mockery 'tawny'

phonological features including delivery of lines in performance audience amused by effects of charm on romantic lovers (gender relations also source of interest); physical appearance part of comedy (tall blonde/small brunette); sound patterning very important because rapid exchange, alliteration, interruptions, exclamations etc all contribute to creating tense mood.

A MIDSUMMER NIGHT'S DREAM Passage B (V.i.304–48) **Answers may include the following:**

context including brief reference to play as a whole the mechanicals' play draws to its tragic conclusion, continuing to delight the ducal party; audience enjoys rustic malapropisms and burlesque of contemporary dramatists; after melodramatic demise of Pyramus/Bottom, Thisbe/Flute dies tragically, with all danger to human lovers avoided for now; audience prepared for nuptial bliss and Puck's epilogue

spoken language features and discourse conventions contrast between melodramatic poetry of rustics/prose comments/adjacency pairs between Duke, Hippolyta/lovers; frequent exclamation/apostrophe/terms of address from Thisbe ('my love.. my dove' 'O Pyramus' 'O sisters three' 'trusty sword' 'tongue' 'sword' 'blade'); Elizabethan spoken usage ('how chance')

literary, grammatical and rhetorical devices lexis visual/tactile ('starlight' 'lily.. cherry...cowslip...cherry...leeks.. milk...silk') from natural world; occasional register shift ('breast imbrue'); register of ducal party accommodates to workers' speech (eg 'God warrant you/God bless us'/dialect usage 'means'); play parodies elevated register of classical romantic tragedy; rhetorical devices include repetition, listing, bathos etc

phonological features including delivery of lines in performance comedy reaches its height in Thisbe's impassioned speech where absurdity of images used to describe the hero's corpse (straight from kitchen garden) deconstruct potential tragedy of all love; performance will physically and aurally convey rhythms of tragedy and wry commentary; much use of sound patterning including alliteration, assonance, onomatopoeia.

TWELFTH NIGHT Passage A (II.iii.70-112) **Answers may include:**

context (including brief reference to play as a whole) Sir Toby and Sir Andrew are drunkenly singing with Feste when Maria attempts to quieten them; previously Malvolio has shown his disdain for this 'barren rascal'; contrast between Viola's dutiful service, Malvolio's arrogance and Sir Toby's outrageous excess; later Maria proposes scheme to make a fool of Malvolio which will darken mood of comedy; theme of disorder/order

spoken language features and discourse conventions drink not class disturbs normal exchange structure (Maria – sober, Feste – merry, Sir Toby/Sir Andrew – enjoyably drunk); Malvolio's turns involve multiple rhetorical questions/declaratives/pious exclamations; anger sobers Sir Toby from joyful abandon to sharp riposte; formal modes of address ('My masters' 'Sir Toby' 'sir'); mocking use of adjacency pairs with Feste

literary, grammatical and rhetorical devices lexis/idiolects range from Maria's directness ('caterwauling') and Malvolio's Latinate style ('mitigation', 'misdemeanours') to Sir Toby's mixture of colloquialism ('Sneck up!') and poetry ('Farewell dear heart'); rhetorical devices include triple structures ('wit, manners or honesty'), antithesis, balanced structures, hyperbole; imagery basic ('gabble like tinkers', 'squeak..catches')

phonological features including delivery of lines in performance much of fun depends on punning, drunken stumbling over words, Sir Andrew's naïve folly/Sir Toby's drunken exuberance contrasted with Malvolio's pomposity; parodic version of song telling of departure from loved one; rhyme ('spare not/dare not'), puns ('We did keep time..'); repetition ('O no,no,no,no..').

TWELFTH NIGHT Passage B (III.iv.197-238) **Answers may include:**

context including brief reference to play as a whole Maria's trick on Malvolio has succeeded (he is confined to a dark room); Sir Toby and Fabian still plotting (against Sir Andrew and Viola); love plot thickens into impasse, in preparation for Sebastian's appearance; mood grows darker (despite comedy of Malvolio's preening); Sir Toby's cruelty emerges, echoing theme of unrequited or failed love (Orsino and Olivia)

spoken language features and discourse conventions verse becomes prose as plot changes to tricking of Viola; Olivia's turns longer than Viola's (both now guilty of hard-heartedness); sober, direct exchange with no modes of address/one shared line, followed by Sir Toby's ironic address ('Gentleman, God save thee!'); Viola's polite/panicky denials amuse audience in the know; variation in you/thou forms reflect power/status

literary, grammatical and rhetorical devices opening image ('heart of stone') sets up theme of cruelty, accidental or deliberate (eg 'a fiend like thee...' 'hath no tongue to vex you'), confirmed by Sir Toby's description of Viola's alleged enemy ('bloody as a hunter', 'a devil'); negative lexis throughout ('mocks reproof', 'griefs', 'deadly', 'wrath', 'rapier', 'brawl'); rhetorical devices include balanced structures, antithesis, listing

phonological features including delivery of lines in performance contrast between quiet desperation of first part and gleeful cruelty of second (not necessarily clear to audience – can just seem comic); Sir Toby deliberately melodramatic, contrasts with quiet tension of first part; comedy depends on audience recollecting terrified figure of Sir Andrew in this description ('your opposite hath...youth, strength, skill and wrath').

HAMLET Passage A (I.v.1-38) Answers may include:

context (including brief reference to the play as a whole) Hamlet, warned by Horatio and Marcellus of strange sights, returns to battlements, and despite attempts to restrain him, follows the Ghost (audience also fears devilish trap); encounter will confirm Hamlet's worst fears about Claudius (carousing below); revelation of act of murder will drive Hamlet close to madness (observed subsequently by Horatio, Ophelia and court)

spoken language features and discourse conventions exchange marked by Hamlet's questions, Ghost's agenda-setting extended answers; dramatic adjacency pairs ('Mark me/I will') prepare audience for Ghost's story; Hamlet's interjections ('What?' 'Oh God!' 'Murder?') heighten effect of injunction ('Revenge...'); shared half-lines increase tension and show father/son relationship; single term of address ('poor ghost!')

literary, grammatical and rhetorical features Hamlet uses interrogatives/imperatives ('Speak') Ghost declaratives/imperatives ('Revenge'); semantic fields of hell/purgatory ('sulphurous and tormenting flames'), sin ('foul crimes' 'murder most foul') or cosmos ('stars...spheres', 'eternal blazon'); pronouns ('thee/thy'); images of natural/unnatural behaviour ('fretful porpentine', 'murder'); rhetorical devices include triple structures, repetition, inversion, listing, hyperbole, ekphrasis (vivid description), antithesis

phonological features including delivery of lines in performance sound patterning enhances mood of fear, eg assonance ('Doomed..' 'burnt and purged', 'List, list, O list!'), alliteration ('stars...start...spheres'), onomatopoeia ('freeze thy young blood'); context of dark isolation creates mood (audience as fearful as Hamlet); Ghost's delivery portentous.

HAMLET Passage B (V.ii.191-225) Answers may include:

context including brief reference to play as a whole Rosencrantz, Guildenstern, Ophelia and Polonius dead; calmly resolute, Hamlet prepares for potential denouement (no signs of real or assumed madness), after exercising wit on unfortunate Osric; for audience (aware of King's plot) this constitutes calm before storm; Hamlet's courtesy to Laertes (urged by Gertrude) may be disingenuous, but Laertes' secret is more deadly

spoken language features and discourse conventions Hamlet uses informal prose to talk to Lord/Horatio, blank verse in court context; positive politeness strategies ('In happy time'); modes of address reflect status ('My lord', 'good my lord'/'Hamlet'); exchange with Horatio frank, showing anxiety as well as resolution (Horatio sets agenda but Hamlet's turns longer, as he argues through own position on potentially deadly duel)

literary, grammatical and rhetorical features lexis/register formal, polite (ambiguous to audience) in court context ('his majesty commends him...the King's pleasure'); with Horatio, friendly, confidential ('thou', 'no matter', 'not a whit'); modal verbs ('wouldst... would perhaps trouble..') reveal inner anxiety, plus conditional clauses/interrogative; short sentences/phrases convey rational tone ('the readiness is all'); refers to New Testament ('fall of sparrow'); rhetorical devices more evident in formal speech to Laertes

phonological features including delivery of lines in performance scene full of unresolved tension (audience fears worst); importance of Horatio's friendship confirmed; change from private confidence to public performance signified by prose/verse switch and by skilful use of caesura to convey contrition ('What I have done').

THE SCHOOL FOR SCANDAL Passage A (I.i.201-236) Answers may include the following:

context including brief reference to play as a whole opening scene set in Lady Sneerwell's house establishes 'school' as more gossips arrive; allusion made to plot themes/characters (Teazles, Surfaces and Maria); theme of scandal/gossip/back-biting enjoyed equally by men and women; Mrs Candour's hypocrisy makes her scandal-mongering 'morality' worst of all (though highly amusing to audience)

spoken language features and discourse conventions register of polite society includes formal modes of address ('Mrs Candour'/'Mr Surface'); gossip collaborative and patterned (i. moral statement ii. eg of moral failure iii. hypocritical denial iv. further generalisation/further moral lapse); adjacency pair (Maria/Surface) attempt to defend victims; Surface's exchanges with Mrs Candour mutually supportive/symbiotic

literary, grammatical and rhetorical features comic contrast between Latinate lexis of morality/scandal (censorious/indiscretion/foundation/invention/observation/provocation) and real world of sin (dancing-master, diligence, dropsy, swords); names of characters reflect stereotypes (Mrs Clackitt, Miss Tattle); colloquial usage ('Lord..', 'I dare swear', 'To be sure' 'what's to be done, as I said before'); veiled usage 'a certain widow...'

phonological features including delivery of lines in performance Lady Sneerwell's dressing room filled with more and more people, each of whom has a turn centre stage; gossips inclined to repeat themselves, make assertions indirectly/use innuendo, and assert own rightness ('Talebearers are just as bad as the tale-makers'); superb dramatic irony ensures audience enjoyment; sound patterning involves acute ear for rhythms of gossip.

THE SCHOOL FOR SCANDAL Passage B (V.iii.189-224) Answers may include the following:

context (including brief reference to the play as a whole) denouement approaches; Teazles are reconciled; Charles's good nature preferred; tables turned on Lady Sneerwell and Joseph (Snake bribed to tell truth); Lady Teazle roundly defends her marriage; best comedy lies in Snake's insistence on keeping his good deed secret; topsy-turvy morality shows corrupt power of gossip defeated by 'honour' of villain

spoken language features and discourse conventions modes of address formal despite negative content ('Lady Sneerwell', 'madam', 'provoking insolent'); rapid exchange of exclamations between all: Joseph pretends elaborate innocence but disappears; Sir Oliver and Sir Peter more informal in contrast; Snake in formal exchange with Sir Peter (adjacency pairs), ending with comic bombshell; Rowley calm centre of discourse

literary, grammatical and rhetorical features mixed registers; elaborate formal lexis associated with villains, colloquial lexis with good-hearted ('Hey! What the plague!'); Lady Teazle ironically formal – uses third person to resign from 'scandalous college'; semantic field of 'education'; metaphor describing mix of Joseph/Lady Sneerwell ('Oil and vinegar'); lexis of morality ('malicious, guilty, revengeful, ashamed, badness, infamy/ atonement, good deed, honest, friend')

phonological features including delivery of lines in performance scene enables all parties and audience to enjoy resolution of plot and to prepare for wedding of Charles and Maria; most significant sound patterning relates to speech variations and contrasts in registers and length of turn.

THE COUNTRY WIFE Passage A (II.i.223-49) Answers may include the following:

context including brief reference to the play as a whole scene offers new perspective on marriage; virtuous Alithea and romantic Harcourt are in love; absurd folly of Sparkish amazes audience; Harcourt cynical about marriage (Lady Fidget and quarrelling Pinchwives confirming this); Alithea's view idealistic (she believes Sparkish esteems her) and pragmatic (she values her reputation); Harcourt rejected and Sparkish informed

spoken language features and discourse conventions exchange takes place in full view of Alithea's future husband but is 'aside', hence rapid, almost stichomythic exchange, initiated by Alithea ('tis too late'); terms of address ('sir'/'madam') less formal to 17th century ear, apart from 'Master Sparkish'; adjacency pairs; shortest turn/most important response ('My love'); more elaborate arguments follow till Alithea calls Sparkish back

literary, grammatical and rhetorical devices single image ('cloak') alludes to darker side of intrigue; variant lexis symbolic (Latinate=legal 'revocation' 'obligation' reputation'; French=sexual 'esteem' 'interest' 'mistress' 'jealousy'; English=elemental 'death' 'love'); pronouns 'you' (formal); all declaratives, one question; rhetorical devices include much antithesis, lexical and syntactic ('very troublesome/very loving'); triple structures etc

phonological features including delivery of lines in performance balanced structures in exchanges convey aural sense of controlled emotion; formality of argument between Alithea/Harcourt belies passion beneath; her stubborn resolution not swayed by his persuasive rhetoric; audience listens with bated breath to fierce discussion.

THE COUNTRY WIFE Passage B (IV.ii.92-119) Answers may include the following:

context including brief reference to the play as a whole naïve Mrs Pinchwife tells jealous Pinchwife about Horner's response to her disguise; he insists on dictating a letter of rejection; audience amused by contrast between her reluctance/his determination (his ill-judged behaviour provoked her foolishness); infatuated with Horner, she plans to cheat him and sends wrong letter (ie her version), confirming play's negative view of marriage

spoken language features and discourse conventions contrast between written and spoken modes; terms of address formal, informal or non-existent ('Dear Sir' or 'Sir'/'good bud'); term of reference brutal ('whore'); varying length of turn shows different power strategies used by Pinchwife, and her attempts to resist; IRF structures more common than adjacency pairs; reproduces 'reading aloud' voice ('So - so -')

literary, grammatical and rhetorical devices use of imperatives and declaratives by Pinchwife/interrogatives by Mrs Pinchwife shows imbalance of power; contrasting lexis – violent ('penknife', 'nauseous', 'loathed', 'stab') or conciliatory ('good bud', 'sweet breath'); some hint of his unhappiness ('cause me mischief'); rhetorical devices include hyperbole, antithesis, balanced structures; no imagery except metaphor 'write'

phonological features including delivery of lines in performance situation has great performance potential; varying tones from angry to pedantic to pleading ('let me but put out 'loathed'); reluctance of Mrs Pinchwife creates comic effect; some sound patterning ('I will spoil.. I will stab..'); thou/you variation depends on anger level; dark humour.

QUESTION 2 *Unseen texts*

QUESTION 2a

Text A is a transcript of an exchange between a door-to-door canvasser (C) for a company called *Damp Detectors* and a householder (H).

Text B is an extract from a play, *The Dream of Peter Mann* (1960), written by Bernard Kops. It is set in a market place.

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

In your answer you should refer to:

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

QUESTION 2a**INDICATIVE CONTENT**

Answers may include the following:

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

Text A C is trying to sell a 'free' service to householders on the doorstep, in order to persuade them later to invest in damp-proofing; the householder is polite but gradually reveals she's already had the service done; frustrated, C attempts various ploys but eventually uses his get-out phrase ('not bothered'); and closes exchange

Text B various stall-holders try to sell their fresh products to an early morning customer (a man with glasses and umbrella); he astonishes each one by requesting instead a packaged and processed version of their fresh meat, fish or fruit; this subversion apparently represents the commodification of the supermarket (saving 'time for time')

- **Comparing language functions**

Text A purpose here is to 'sell' the service to likely customers (housewives, elderly or retired people); C adjusts script ('we give ya a knock...are you usually around; surveyors do recommend...in the area..free..already seeing twenty to thirty...is it better for you earlier..') because – big shock – H has 'had it/done'. Set opening/ending 'don't worry..', '...just give us a ring'; phatic, social and persuasive functions shown

Text B overall purpose of writer to disrupt expectations of audience; too early in play to create character but social point being made; contradictory modes of persuasion/selling employed, 'old-fashioned' strategy stresses variety, freshness, colour, taste and price of food; new strategy stresses easy cooking, hygienic and tastiness of processed food; same product sold differently to different audience; intended to amuse/challenge audience

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

Text A C uses seemingly friendly and casual scripted approach to disarm potential customer; non-SE; thrown off course by H's response ('oh right' 'I mean' 3 times); H good-humoured but many negatives ('no/not'); synthetic personalisation 'we' ('if we find...', 'we give ya...', 'we'll pop round' (ubiquitous 'pop' to minimise impact); both parties friendly 'hello there' 'yeah, yes okay sir', 'thanks a lot..yes, thank you'; C is pushy and tries hard: 'surveyors do recommend.. survey done every year to eighteen months' but gradually tails off persuasion to convenient neutral phrase 'not bothered' – appeals to both

Text B theme of cheating hinted at; each trader responds angrily to Man ('before I mince you', 'you little eel', 'all you make is trouble'; his theme is 'move with the times', past out-dated 'this market's dead'; comic absurdity of asking for fish-fingers, chicken pie, commodification of freshness, colour, taste and texture.

QUESTION 2b

Text C is an extract from a transcript of a television commentary on a horse race. There is only one commentator.

Text D is an extract from a crime novel, *Risk* (1977) by Dick Francis, set in the world of horse racing. The narrator is an amateur jockey who has been asked to ride in the Cheltenham Gold Cup.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between a *single speaker* describing a horse race in real life and the representation of a *single speaker* describing a horse race in literature.

In your answer you should refer to:

- the significance of context and situation
- point of view and narrative structure
- how attitudes and values are conveyed.

QUESTION 2b

INDICATIVE CONTENT

Answers may include the following:

Comparing the significance of context and situation

Text C this race is flat (ie no jumping involved) and is very fast; commentator works with camera crew following progress of race; needs to recognise and report for viewers on key horses (leaders and favourites) at same speed as race takes place, probably from commentary box; gender of commentator likely to be male; some personal response ('chuckle') allowed; third person narrative

Text D whole narrative in first person past tense (crafted for immediacy and to engage readers in excitement of race); describes how favourite's fall disrupts other horses disastrously, so that hero's horse 'forged his way out like a bull'; progress reported as finishing post draws near and opposition melts away; emotions high as climax reached 'Tapestry scorched past... and won the Gold Cup'

• ***Comparing point of view and narrative structure***

Text C function of first person commentary to inform viewers of progress/history of horses, evaluate their performance ('Rock Falcon made virtually all the running'), identify ('horse with a big white face'), communicate expert opinion ('it's Sensori who's coming storming ..to win comfortably'); and narrate events in race

Text D function to create excitement and suspense through first person narrative voice ('Round the bend...only one fence to go..' 'it's now or never'), describe events of race, convey emotions of narrator (creating character 'Hard luck..Too bad..'), give sense of personal voice ('I'm third.. I'm *bloody* third'); listing of phrases without finite verbs ('A fence half-way down..')

• ***Comparing the ways in which attitudes and values are conveyed***

Text C attitudes of commentator linked with expectations of horses in race (favourite does not win); shows sympathy with conditions of race course, assesses training programme, way course was run/managed by jockey

Text D main way attitudes and values conveyed is via emotions and experience of amateur jockey in course of race; competitive but not expecting to succeed; dramatic account of fall of various horse, use of imagery, evocative description conveyed via lexis and syntax.

	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.

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.
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