



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

**English Language and Literature
6726**

Specification B

NTB5 Talk in Life and Literature

Mark Scheme

2009 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 2009**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

Band 6 *Very good answers: the best that can be expected of A2 candidates under examination conditions*

30-35 key characteristic - able to analyse in some depth

- uses fluent, accurate expression and appropriate terminology (AO1, AO3ii, AO4)
- shows detailed understanding of literary/linguistic features in talk (AO2 ii, AO3ii)
- some in-depth analysis of literary dialogue/discourse/form (AO2ii, 3ii)
- able to analyse/evaluate contextual factors and effects (AO4)
- applies relevant concepts and theoretical approaches to texts (AO3ii, AO4)
- (Q.2) explains in detail how attitudes and values are created/conveyed (AO5)
- can move discussion convincingly between specific case, overview and back

Band 5 *Good answers displaying several qualities of top band; some lack of consistency and/or thoroughness. Many more strengths than weaknesses*

24-29 key characteristic - explores

- clear, accurate use of language (AO1)
- shows reasonably detailed knowledge about literary/linguistic features (AO2ii, 3ii)
- explores relationship between literary dialogue and discourse (AO2ii, 3ii)
- shows clear knowledge of the ways texts are influenced by context (AO4)
- makes some relevant application (implicit/explicit) of lit/linguistic theory (AO3ii,4)
- (Q2) explores some ways in which attitudes/values are created/conveyed (AO5)
- uses textual support consistently, hence generalising infrequent

Band 4 *Answers in which there is a balance of strengths and weaknesses*

18-23 key characteristic - explains

- uses straightforward clear expression (AO1)
- shows some knowledge of literary/linguistic features in dialogue and talk (AO2ii, 3ii)
- shows reasonable understanding of role of context in dialogue and talk (AO4)
- can explain points making some reference to literary/linguistic theory (AO3, AO4)
- (Q2) can explain how some attitudes and values are created/conveyed in texts (AO5)
- some generalisations, but also provides reasonable textual support

Band 3 *Answers that address the question, but have a few significant weaknesses*

12-17 key characteristic - identifies

- uses generally clear expression (AO1)
- simple knowledge of literary/linguistic features used in dialogue/talk (AO2ii, 3ii)
- some awareness that context affects the way characters and people speak (AO4)
- some reference (may be vague/inaccurate) to literary/linguistic theory (AO3ii, AO4)
- (Q2) some limited understanding of how attitudes and values are created in texts (AO5)
- may generalise/offer running commentary/feature-spot/reproduce 'learnt-up' material/paraphrase

Band 2 *Answers that have a significant number of weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

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 (e.g plot and simple character relationships) (AO4)
- (Q2) vague awareness of attitudes and values and how they are shown (AO5)
- unthinking generalisations; minimal textual reference; gaps in knowledge

Band 1 *Answers that are little more than rudimentary and/or fragmentary*

1-5 key characteristic - random

- weak/wordy expression; frequent lapses in control; inaccurate terminology (AO1)
- minimal recognition of differences between dialogue and talk (AO2ii, AO3ii)
- minimal recognition of literary/linguistic features (might mention one) (AO2ii, AO3ii)
- only vague or partial recognition of context (e.g plot/dramatic situation) (AO4)
- (Q2) unaware of presence of attitudes and values in texts (AO5)
- answers typically thin/rambling/vacuous/naïve/showing total lack of preparation

FURTHER INFORMATION FOR EXAMINERS

MARK BOUNDARY DESCRIPTORS

To be placed in a particular mark band, it is NOT necessary for a candidate to demonstrate achievement under EVERY point. Examiners should assess a candidate's work under the 'best fit' principle, by choosing the mark band which sounds broadly right, and then testing the script against each descriptor. A high score suggests top of the band and vice versa. The degree to which a candidate makes effective use of the *bullet points* in both questions is also a useful indicator.

PAPER-SPECIFIC ADVICE

- *justify all ticks on script by comments in LEFT hand margin*
- *use agreed abbreviations from standardising to save time as appropriate.*
- *explain clearly at end of each answer specific reasons for mark awarded to candidate within selected mark band*
- *avoid general comments*
- *use full range of available marks.*

POSITIVE MARKING

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

INDICATIVE CONTENT IN MARK SCHEME

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

1 English Drama: Pre-1770

Twelfth Night or Hamlet or The School for Scandal or The Rover

Passages from the above plays are printed on pages 4–11. 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.

TWELFTH NIGHT**Passage A** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act III, Sc.2, l. 1 – 37) Sir Andrew losing faith in plan to marry Olivia because of her attentions to Viola/Cesario. Since Olivia has just declared her love to Viola, this will amuse audience. Fabian and Sir Toby attempt to twist the situation, persuading Sir Andrew that he should challenge Cesario to impress Olivia. Maria enters next to prepare them and audience for comedy of Malvolio, Olivia's other aspiring lover dressed to please

spoken language features and discourse conventions interesting range of terms of address from intimate/humorous to formal ('dear venom', 'old boy', 'Sir Andrew'); Fabian and Sir Toby have longer turns as they try to argue their case to convince Sir Andrew: rapid initial exchange as Sir Andrew is pressured; usual adjacency pair format reversed as Sir Toby and Fabian prevail.

literary, grammatical and rhetorical features Fabian particularly addicted to metaphor likely to amuse audience ('dormouse valour... double guilt of opportunity...sailed into the north...icicle on Dutchman's beard'); hyperbole used to encourage Sir Andrew eg triple structures ('to exasperate..to awake..to put fire in'; syntactic parallelism ('This was looked for..this was balked'); 'since before Noah...'; imperatives used by Sir Toby to dominate

phonological features/ sound patterning

passage in prose to match comedy/scheming: skilful use of sound patterning to enhance persuasive effects of the conspirators' words; balanced phrases ('fire in your heart and brimstone in your liver'); alliteration ('build me...basis..'); rapid initial exchange creates dramatic effect of urgency: 'fight'with Viola set up; similarly tricking of Malvolio.

TWELFTH NIGHT**Passage B** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act III, Sc.4, l. 323 – 355) Another angle on love seen in this painful and dramatic scene: audience already aware of affectionate relationship between Antonio and Sebastian, hence sympathise with Antonio's bitter feelings of betrayal; this gender based misunderstanding intrigues the audience, as Viola's bewilderment is equally strongly conveyed – audience divided in sympathy. Overall sense of injustice communicated.

spoken language features and discourse conventions equal turns in exchange between Sebastian/Viola and Antonio representing balance of power (her mystified compassion versus his angry bewilderment): brusque imperatives from officers: interruptions indicated by shared lines rather than collaboration: terms of address formal 'sir': much use of exclamation, questions and imperatives to convey emotional tension; formal 'you'

literary, grammatical and rhetorical features lexis predominantly abstract ('kindness' 'vice') and pragmatic ('I must obey') until Antonio's outraged image 'snatched...out of the jaws of death', and hints at religious metaphor to describe his love for Sebastian; rhetorical devices include hyperbole, listing, repetition, antithesis: short sentences convey tension, as do frequent interrogatives, exclamations and imperatives; highly pronominal

phonological features/delivery in performance high emotion in both speakers reflected in use of blank verse: half lines used to show sense of outrage in both characters ('What money, sir?' 'Will you deny me now?'): some sound patterning ('vainness, babbling drunkenness..taint of vice..' 'lean and low' 'did I devotion').

HAMLET**Passage A** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act III, Sc. 2, l. 62 – 99) close friendship between Hamlet and Horatio (already established with audience) developed further: Hamlet confides plan to confirm King's guilt with Horatio's support: scene builds up suspense for audience: Hamlet's total sanity confirmed in business-like explanation of plan, contrasting with strongly emotional articulation of respect and esteem for Horatio: Hamlet's sense of isolation implied

spoken language features and discourse conventions Hamlet dominates exchange after opening adjacency pairs: strong sense of 'dialogue' conveyed: Horatio's final response completes Hamlet's plan literally and discourse-wise terms: Hamlet addresses Horatio as 'thou', showing intimacy: Horatio's affection/respect shown in terms of address ('sweet lord' 'O my dear lord'); Hamlet uses rhetorical questions then shifts to brisk planning

literary, grammatical and rhetorical features lexis relates to poverty/wealth, flattery, friendship, guilt: imagery associated with fawning dogs, false sweetness, music, warfare, slavery, furnace of gods, royalty/royal burdens/pomp, theft: Hamlet uses questions and declaratives, then imperatives ('Give me that man' 'Observe my uncle': use of hyperbole, antithesis: echoes of earlier phrases in play ('pipe...finger' 'thrift' 'imagination' 'election')

phonological features/delivery in performance rapid exchange then Hamlet shown in confidential mode: use of caesura, half-line suggests natural speech patterns and intimacy; blank verse matches heightened drama/emotion: onomatopoeia (voiced palato-dentals, plosives convey disgust 'crook' etc): dramatic exposition of Hamlet's concern about validity of Ghost: sense of equality in mutual respect/affection/understanding if not status.

HAMLET**Passage B** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act III, Sc. 3, l. 36 –74) Claudius reveals to audience truth about his deed, unaware that Hamlet is observing: high point of drama in play so far: monologue/soliloquy in fact a 'dialogue' between Claudius and his better/worse self /God: as rationalist knows that sin still enjoyed cannot be forgiven/absolved: theological debate behind argument: Hamlet tempted to kill him now but afraid he may not be damned for murder if in prayer

spoken language features and discourse conventions not a usual situation re discourse because the addressees include audience, Hamlet as spy as well as Claudius' own self: his dialogue is both internal and external: the (inevitable) use of rhetorical questions throughout speech, with clustered instances, as well as similar groupings of exclamatives communicate moments of high internal tension in speech: parallel 'monologues' (Hamlet)

literary, grammatical and rhetorical features synaesthetic imagery associated with corruption, physical and moral ('..rank..smells..'); syntactic variation between rhetorical questions, declaratives and exclamatives conveys emotional and intellectual tension within King: metaphors associated with warfare, purification (literal and moral), corruption/wealth; head as engine of body; soul/bird limed; metal assaying (heart of steel)

phonological features/delivery in performance unrhymed blank verse perfect instrument for King's monologue; caesura/enjambement used to replicate vocal rhythms, and convey varied range of emotions: also provides opportunity for persuasive argumentation (pro/con) as King attempts self justification: fluency of Claudius's speech contrasts with spitting anger of with Hamlet's angry plosives, syntactic parallelism and caesura/pause.

THE SCHOOL FOR SCANDAL **Passage A** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act I, Sc. 1, l. 85 –119) entry of Joseph Surface to join exchange between Lady Sneerwell and Snake; in previous scene audience made aware of characters of Joseph and brother Charles, and of Charles's romance with Maria; here Joseph's hypocrisy revealed: developing plot-line continues re Charles Surface's financial problems and Maria's romantic attachment; roles of conspirators established for audience

spoken language features and discourse conventions

balanced exchange between conspirators (all equal in culpability if not in social position); irony of polite terms of address ('My dear Lady Sneerwell' 'My dear Snake') ie formality of villainy; Surface in effect holds floor but is interrupted (to comic effect) by Lady Sneerwell: Snake more subsidiary presence

literary, grammatical and rhetorical features much irony and humour addressed to audience at outrageous plotting and comedy of Joseph's hypocrisy; rhetorical usages include hyperbole (Mr Snake's 'sensibility and discernment' and Joseph's pretended eagerness to be 'of any essential service' to Charles); minor oath 'Egad' 'O lud'; Latinate lexis ('dissipation and extravagance'); 18th century syntax ('notwithstanding')

phonological features/sound patterning

use of exclamations to vary flow of hypocrisy ('Poor Charles'); structure of exchange nicely shaped to the 'dying fall' ('Mr Snake, your most obedient..' 'Sir, your very devoted...'); brisk, not overlong sentences create pace and comic effect.

THE SCHOOL FOR SCANDAL **Passage B** Answers may include the following:

Context and situation, including brief reference to play as a whole (Act V, Sc. 1, l. 62 –101) having lost his character with Sir Peter, his hopes with Maria, and been unexpectedly rejected by Lady Teazle, Joseph Surface is unwilling to be kind to 'poor relation' Mr Stanley/Sir Oliver and refuses to assist him; audience amused by Joseph's hypocrisy and Sir Oliver's realisation of his ingratitude/extravagantly empty promises: audience anticipates Joseph's downfall, delighted that his real villainy is known

spoken language features and discourse conventions terms of address and politeness strategies used to characterise Joseph ('my dear sir'): tables turned on him when Sir Oliver spits out 'Dissembler!' and then outdoes Joseph in extravagant politeness ('your most obedient humble servant' 'your most obsequious..' 'your ever grateful and perpetual humble servant'); Joseph starts with longer turns then balance shifts to equal turns

literary, grammatical and rhetorical features Joseph's idiolect full of hyperbole, polite formulaic phrases and circumlocutions ('deprived me of the pleasure' 'it grieves me to say'); abstract lexis except for description of gifts from India: elaborate vocabulary partly Joseph's but also part of lexis of fashionable society; contrast with directness of honour and truth ('What? Has he never transmitted to you bullion – rupees, pagodas?')

phonological features/delivery in performance

comic parody of Joseph's pomposity (by Sir Oliver) adds to audience's relish in imminent fall; actors' varying intonation likely to amuse audience: skilful management of pauses and interruptions adds dramatic emphasis to Sheridan's plotting; rhythms of polite exchanges and sociolect almost soporific at times until dramatic 'Charles, you are my heir!'

THE ROVER**Passage A** Answers may include the following:**Context and situation, including brief reference to play as a whole** (Act I, Sc. 1, l. 140 – 178)

Florinda's brother Don Pedro urges her to marry the elderly and rich Don Vincentio; Hellena horrified and after graphic description of such a marriage, urges other suitors; Pedro resolved to get Hellena out of the way into the planned nunnery; scene shows audience more plot potential with Antonio and Belvile as suitors; Hellena's 'wildcat' nature shown; wedding to Antonio set for next day

spoken language features and discourse conventions increasingly emotional exchange:

Pedro has most turns (6), Hellena (4) and Florinda (1): Pedro and Hellena dominate exchange, with Pedro speaking more (gendered power imbalance): topic shift from argument re marriage to argument re Hellena's future, then shift back to Florinda's wedding 'tomorrow': Florinda's first turn conveys shock: no address terms (family)

literary, grammatical and rhetorical features highly rhetorical extract with Hellena using triple structures ('banished.., despised.. pitied...');

hyperbole:antithesis; syntactic parallelism: Hellena's lexis bold and irreverent('I'd rather have a saint of my own...'): frequent questions/exclamations (mainly Hellena) plus short sentences convey emotion/ anger ('I care not');

Hellena's fiery character shown 'such a wedlock worse than adultery'

phonological features/delivery in performance rapid exchange speeding up even more to reach climactic 'Tomorrow!': effective use of *Aside* shows audience Hellena's real character and prepares them for likely plot complexities – contrast between different kinds of women (Hellena, Florinda and Callis) emerging: idiolect/performance differentiation: occasional dramatic use of plosives 'wild cat'.

THE ROVER**Passage B** Answers may include the following:**Context and situation, including brief reference to play as a whole** (Act III, Sc. 6, l. 1 – 41)

scene shows consequences of Florinda's near rape by Belvile's drunken friend and eponymous hero, Willmore (name implies excess): audience sees Belvile at his noble best, Willmore at his sottish, sexist worst: each follows different agenda in relations between sexes: Willmore still sees all women as food for his appetites, Belvile (beautiful city?) has learn to honour them (plus touches of courtly love attitude)

spoken language features and discourse conventions terms of address reflect tension of situation ('brute' 'sot' 'dear colonel'): parallel structures ('Why, how the devil../Why how the devil') wittily reinforce impasse: exclamations include '..how the devil..' 'sdeath' 'curse the star' 'curse ...thin skull' 'Damn your debauched opinion!'): Willmore's turns longer at first as vainly attempts self-defence – balance of power shifts to Belvile

literary, grammatical and rhetorical features sexist attitudes revealed in lexis (especially Willmore); Belvile's lexis full of powerful negative terms/romantic view of women ('the devil' 'brute' 'beast' 'swine' 'arrant harlot' / ('patience' 'wretched' 'awful reverence'): irony of Willmore trying self-justification ('quarrel on my side...interrupting me'), further proof of misogyny ('as mere a woman'): rhetorical figures including triple structures: Belvile's imperatives show anger/vengeance

phonological features/delivery in performance lively fast moving scene; dramatic/comic delivery; clear revelation of Willmore's misogynistic character: audience outraged; sound patterning used to show emotion ('Damn..debauched'): scene in prose till shift of focus to Florinda's threatened marriage (serious emotion) and Willmore becomes supportive again.

2 Unseen texts

Answer EITHER Question 2(a) (printed below)

OR Question 2(b) (printed on page 14 of this Mark Scheme).

EITHER

Question 2(a) **Text A** (page 14 of the Question Paper) is an extract from an exchange between a mother and daughter who are playing scrabble, a board game in which players create words and compete to achieve the highest score. The words have to fit into spaces on a board, rather like a crossword.

Text B (page 15 of the Question Paper) is an extract from *A Streetcar Named Desire* (1947), a play by Tennessee Williams. It is set in New Orleans. The four men are playing poker whilst Stanley's wife Stella, and her older sister Blanche, have been out for the evening.

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 **must** refer to:

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

Note to examiners

According to the Specification, this question requires candidates to **compare two unseen texts**. These will be: a transcript of a 'real life, spoken situation' and 'an example of talk in literature'. The literary genre will be either poetry, prose fiction or drama.

In making these **comparisons** between texts, candidates need to be aware of the significance of *context and situation*, variations in *form and expression*, and the ways in which *attitudes and values* are conveyed. Question 2 uses **bullet** points to direct candidates' attention to these important aspects of talk in life and literature.

Candidates also need to be aware of the **purposes** of talk within unseen texts:

- because talk in real life is **spontaneous**, its purposes can be *phatic, transactional, expressive, evaluative, expository, persuasive, collaborative, performative, etc*
- because talk in literature is **crafted**, its purposes will include one or more of the following: *creating/revealing character; advancing plot/narrative; describing a place, situation/setting the scene; conveying mood or emotion or creating atmosphere; expressing opinion/feeling; addressing the reader/audience, inviting empathy/sympathy or other involvement.*

The best answers will offer a **sustained comparison** between the texts, showing a clear awareness of the differences between **spontaneous** talk and **crafted** speech.

QUESTION 2(a)**INDICATIVE CONTENT**Answers may include the following

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

Text A

Scrabble game part of relaxed conversation over food and gossip; daughter comments good-humouredly on mother's lack of strategy: some topic shifting away from game to banana bread and attitudes to food, then return to Scrabble as scores being added up: cooperation shown by latching, laughter, smooth speaker switching: daughter controls.

Text B

Writer showing all male talk over poker – game of chance may be symbolic in terms of play and focus on Blanche: Stanley, Blanche's husband initially silent but tension over game increases and Stanley's patience snaps when Pablo suggests food: Stanley appears to take game more seriously than other: Blanche and Stella's return casts new light on game.

- **comparing the functions and purposes of talk**

Text A

Purpose of talk is interactive and social – the half-hearted attempt to show the mother how to score more per word might be called transactional. Both speakers participating equally and enjoying exchange. Daughter spells out good-humouredly her dislike of banana bread – mother reacts decisively but cheerfully 'Never mention it again'.

Text B

Purpose of scene (crafted) is to show more of Stanley's misogynistic character in relation to other males, and to create contrast between dramatic convention of 'poker game' (tough guy genre) with women's return (romantic fiction - Blanche will have designs on Mitch, least 'macho' of poker players): Stanley shown teasing Mitch who looks after his mother.

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

Text A

Daughter quite bossy, mother a little irritated by this but both basically good-humoured and cooperative: evidence of collaborative talk include latching, smooth speaker switches Daughter also a little annoyed by banana bread situation but aware that mother won't really 'take it personally': genuine pleasure in each other's company shown in passage.

Text B

Stanley very hostile to any sign of 'feminine' weakness (presumably fears it): attitude to other men cooperative until feeling threatened, then lashes out: attitude of Mitch shown (kind, considerate, responsible) contrasting with violence of Stanley's insistence on playing the game (poker traditionally game of violent, aggressive male world): Blanche is plainly fragile, self-absorbed, not empathetic to sister and wanting to attract men.

OR

Question 2(b) **Text C** (page 18 of the Question Paper) is an extract from a transcript of a casual conversation between three people, **A**, **B** and **C** about a new house being built in their village and what kind of staircase might be chosen.

Text D (page 19 of the Question Paper) is a passage from *The Forsyte Saga* (1922), a novel by John Galsworthy. The wealthy Soames Forsyte has commissioned an architect, Philip Bosinney, to design a house for him and his wife Irene.

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 **must** refer to:

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

Note to examiners

According to the Specification, this question requires candidates to **compare two unseen texts**. These will be: a transcript of a 'real life, spoken situation' and 'an example of talk in literature'. The literary genre will be either poetry, prose fiction or drama.

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Candidates also need to be aware of the **purposes** of talk within unseen texts:

- because talk in real life is **spontaneous**, its purposes can be *phatic, transactional, expressive, evaluative, expository, persuasive, collaborative, performative, etc*
- because talk in literature is **crafted**, its purposes will include one or more of the following: *creating/revealing character; advancing plot/narrative; describing a place, situation/setting the scene; conveying mood or emotion or creating atmosphere; expressing opinion/feeling; addressing the reader/audience, inviting empathy/sympathy or other involvement.*

The best answers will offer a **sustained comparison** between the texts, showing a clear awareness of the differences between **spontaneous** talk and **crafted** speech.

QUESTION 2(b)**INDICATIVE CONTENT**Answers may include the following

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

Text C

Fairly idle exchange between villagers gossiping about a house being built locally which leads to some speculative discussion of the pros and cons of different kinds of staircases; one speaker has some practical knowledge of the subject: amused imagining of different scenarios: all observers, not involved in building/design of this particular house.

Text D

Exchange here between client and architect whose agendas are very different: Bosinney sees house as creative space for fulfilled living, Soames sees it as money invested, and as symbol of his status and taste: as an upper-middle class merchant Soames wants to be seen as a 'gentleman': humour created by Bosinney's disorderly tie.

- **comparing the functions and purposes of talk**

Text C

The exchange here reflects intimacy of relationship between speakers – purpose is partly social, partly informative. Sharing information gives everyone a sense of vicarious belonging, particularly when expensive projects are undertaken: community more important than individual privacy:

Text D

Purpose of passage is to advance the plot in terms of the house project, and to give reader sense of Bosinney's ambitious plan: character of both men revealed progressively: 3rd person narrative voice enables readers to share humour: unrealistic representation of speech when Bosinney explains plans – is he walking about or looking at plans?

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

Text C

Attitudes and values are less to other participants and more to the topic being discussed ie the new house, the positive and negative aspects of spiral staircases – humour shows comfortable relationship between speakers ('if you ran down it with nothing on'); sense of community interest in and support for project conveyed.

Text D

Narrator describes 'pale, imperturbable, inquiring Soames': overall sense that he is lost/overwhelmed by the plans and doesn't like the feeling ('puzzled' 'an odd house' 'room cut to waste' 'unpleasant feeling'): contrast with creativity of architect 'room to breathe': some snobbery on Bosinney's part re Forsytes: writer amused by Bosinney's faint pomposity? Evidently the characters are on the start of a collision course of sorts...

	1 – 5 marks	6 – 11 marks
<p>AO1</p> <ul style="list-style-type: none"> 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 	<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</p> <ul style="list-style-type: none"> 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 	<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</p> <ul style="list-style-type: none"> 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 	<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</p> <ul style="list-style-type: none"> Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts 	<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</p> <ul style="list-style-type: none"> Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing 	<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