



**General Certificate of Education (A-level)
January 2012**

**English Language and Literature B ELLB3
(Specification 2725)**

Unit 3: Talk in Life and Literature

Mark Scheme

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

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GENERAL PRINCIPLES

Assessment Unit 3 requires students to answer:

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

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

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
(15%)
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts **(20%)**
- AO3** Use integrated approaches to explore relationships between texts, analysing and Evaluating the significance of contextual factors in their production and reception
(15%)
- AO4** Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies
(10%)

SECTION A

MAIN CRITERIA FOR ANSWERS

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

BAND 6 42 – 48

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

key characteristic – analyses

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

BAND 5 34 – 41

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

key characteristic – explores

- accurate use of language and appropriate terminology (AO1)
- shows sound and clear understanding of literary and linguistic features in talk (AO1, AO2)
- shows sound and clear understanding of structure/form/language in lit/ling. texts (AO2)
- shows clear knowledge and understanding of how texts are influenced by contexts (AO3)
- some application (explicit/implicit) of relevant concepts/approaches to texts (AO1, AO2, AO3)
- showing some expertise and creativity in writing for/recognising audience/purpose (AO4)

BAND 4 25 – 33

Answers in which there is a balance of strengths and weaknesses

key characteristic - explains

- generally accurate use of language and appropriate terminology (AO1)
- shows reasonable understanding of literary and linguistic features in talk (AO1, AO2)
- shows some understanding of structure/form/language in lit/ling. texts (AO2)
- shows some knowledge of how texts are influenced by contexts (AO3)
- may refer to some relevant concepts/approaches when explaining points (AO1, AO2, AO3)
- shows some sustained ability in writing for/recognising audience/purpose (AO4)

BAND 3 17 – 24

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

key characteristic – identifies

- mainly accurate use of language and appropriate terminology (AO1)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (AO1, AO2)
- some general awareness of structure/form/language in lit/ling. texts (AO2)
- some sense that context influences how characters/people speak (AO3)
- vague reference to 'theory'; generalises without text support; running commentary (AO2, AO3)
- some elements of ability in writing for /recognising audience/purpose, but inconsistent (AO4)

BAND 2 9 – 16

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

key characteristic- narrates/describes

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

BAND 1 0 – 8

Answers that are little more than rudimentary and/or fragmentary

key characteristic – randomness

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

NOTE TO EXAMINERS

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

Suggested procedure is as follows:

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

POSITIVE MARKING

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

EITHER

Hamlet – William Shakespeare
(Act III, Scene iv, lines 138-189)

Question 1

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

INDICATIVE CONTENT

explanation of 'Hamlet's attitude to his mother' including thematic links across the play

The Ghost has chided Hamlet about his attitude to Gertrude, reminding him of his 'blunted purpose'; affirming his sanity, Hamlet urges her avoid the King's bed and tells her not to use the idea that he is mad as false comfort. He spells out her physical subservience to Claudius and urges her to break the bond of lust, ending with an injunction not to tell Claudius that he is 'not in madness/But mad in craft'. Audience recognises threat. Hamlet's attitude divided between anger and affection ('I must be cruel only to be kind')

dramatic effects created by context and dramatic situation relating to the 'steer'

audience shocked by speed of events from Polonius's murder to appearance of Ghost and now Hamlet's violent and seemingly inappropriate advice to Gertrude. Hamlet's declaration that he is not mad prepares us for Claudius's murderous plot and its consequences for all. Gertrude's comment that Hamlet is 'mad as the sea and wind when they contend' fails to reassure King, even more afraid of discovery

dramatic effects created by use of discourse conventions and spoken language features relating to the 'steer'

Hamlet totally dominates the exchange, with Gertrude only able to offer agonised interpolations ('thou hast cleft my heart in twain.' 'What shall I do?') Terms of address include 'Mother' 'good lady' suggesting filial affection. Salutations ('goodnight'): many imperatives throughout passage; pragmatic tone but also anguished

dramatic effects created by other linguistic, literary and rhetorical features (including sound patterning) relating to the 'steer'

grammatical features include multiple use of negative imperatives ('Repent..Avoid..Forgive..go not..Refrain'); declaratives reflect what (if any) certainty Hamlet has ('I must be their scourge and minister'; pronominal usage varied - 2nd person pronoun 'thou' used by Gertrude to Hamlet, but 'you'/'your' consistently used by Hamlet to Gertrude, suggesting anger/distancing etc; imagery crucial to power of passage NB lexis of disease ('ulcerous place')/ religion ('soul' 'grace' 'confess' 'angel' 'devil'); corrupted nature ('ranker' weeds); many similar binary oppositions of good/evil; multiple use of caesuras/enjambments giving blank verse strong dynamic tempo and pace; sense of Hamlet's emphatic delivery.

OR

The Rivals – Richard Brinsley Sheridan
(Act III, Scene ii, lines 36-89)

Question 2

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

INDICATIVE CONTENT

explanation of ‘caprice’ including thematic links across the play

‘Caprice’ suggests irrational or whimsical behaviour, and has resonance across the whole play (especially in relation to Lydia and even Mrs Malaprop). Here it refers to the impossible behaviour of Julia’s appointed lover, Faulkland, who expects her attitudes and emotions to mirror his at all times, and doubts her love whilst expecting her to (endlessly) soothe his ‘anxieties’. Rationality is entirely absent and though Julia is a true and generous lover, Faulkland is egotistical and ruled by ‘sensibility’ (excessive emotion)

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

this scene refers back to previous act, but is placed between Jack’s discovery about his father’s ‘marriage plans’ and the next scene with Lydia; thinking fast, Jack has to plan how to make ‘Captain Absolute’ as appealing as ‘Ensign Beverley’; ironic comparison of two sets of lovers developing; complex audience response to situation likely; earlier, sympathies divided between capricious Lydia and deceitful Jack; here, total hostility to Faulkland and sympathy with Julia most likely outcome.

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

lofty discourse of formal romantic love used by both speakers, but more by Faulkland; pattern of statement and counter-statement, with Falkland constantly adding doubting provisos; he uses simple FN terms of address (‘Julia’) whereas Julia ranges from ‘Faulkland’ to ‘my Faulkland’. Few adjacency pairs but a range of other exchange patterns including imperatives/declaratives. Turn lengths exactly equal – each vigorous in expressing own point of view. Julia always direct, Faulkland always hedges

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

mainly abstract, formal lexis/elevated register (‘affection, content, truth, malice, credulity, sorrow, unkindness, constancy, levity’); modal auxiliaries/hedges convey uncertainty; frequent negative lexis conveying negative aspects of relationship (‘deformed, misplaced, vain, despised, unkind, fettered, base ingratitude’ culminating in ‘you torture me to the heart’); Julia uses rhetorical questions, Faulkland exclamatives until end of passage when both use exclamatives to show heightened emotion; variable sentence length, depending on emotional impact of utterance ‘I see you are determined to be unkind’ ‘Then try me now!’ ‘I cannot bear it’.

OR

A Streetcar Named Desire – Tennessee Williams
(Scene 4)

Question 3

- 03** Explore the ways in which Williams presents **Stella's views on marriage** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

INDICATIVE CONTENT

explanation of 'Stella's views on marriage' including thematic links across the play

Stella tells Blanche that Stanley 'didn't know what he was doing', that he is 'very, very ashamed of himself' and that he has 'always smashed things'. Blanche is incredulous about the situation (as is the audience, potentially) and declaring 'You're married to a madman', urges Stella that she 'can get out'. Stella's assertion that 'I'm not in anything I want to get out of' shocks Blanche for its implicit acceptance of violence (the opposite of her own experience of marriage) and erotic rawness, and her tolerance/'indifference'

dramatic effects created by context and dramatic situation relating to the 'steer'

contrast between Blanche's shocked attitude and Stella's willingness to put up with Stanley established here; previous scene showing violent quarrel and reconciliation offers other contrasting reactions – Mitch's gentle 'There's nothing to be scared of. They're crazy about each other' with Blanche's terror and confusion. Further discussion shows Blanche continuing to seek escape for them both, with Stella laughing at her fears as both confront the power of *desire*

dramatic effects created by use of discourse conventions and spoken language features relating to the 'steer'

exchange dominated by Stella both in length and number of turns, reflecting her empowerment: Blanche's utterances are shorter, sharper and more reactive ('I don't understand you'): Stella calmly explains at length why she forgives Stanley's drunken behaviour and why he attracts her; some adjacency pairs 'He did –*what?*/He smashed all the light-bulbs..' 'And you –you *let* him?/ I was –sort-of thrilled by it': both have moments of incoherence showing anxiety – both supremely confident each is right ('..you've given in' 'No, I didn't think so'); terms of address FN, used progressively less as the scene develops

dramatic effects created by other literary, linguistic and rhetorical features (including sound patterning) relating to the 'steer'

lexis reflects difference between sisters in their experience – Blanche shocked by violence, Stella accepts it ('smashed/smashing/smashed' 'madman' 'terrible row' 'mess' 'powder-keg'): Blanche predominantly uses interrogatives, rhetorical questions and exclamatives, Stella mainly declaratives (this is how things are and will remain so). Most powerful sound patterning; the contrasting tones of speakers in fast-moving dialogue (Blanche endlessly shocked, Stella conciliatory but rock solid in her view of Stanley).

OR

Translations – Brian Friel
(Act 3)

Question 4

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

INDICATIVE CONTENT

explanation of ‘a sense of fear’ including thematic links across play

Every one present in this scene is experiencing fear of the English, or of the situation causing their reaction; Doalty and Bridget report on wake being interrupted by the arrival of the soldiers, and on Hugh’s drunken roaring at the ‘Visigoths! Huns! Vandals!’ (ie he fears the arrival of the ‘barbarians’); Manus has left but is potentially in danger; worst of all, George Yolland has vanished; Owen fears what may have happened to him and how the English will respond: equally frightening are the mysterious Donnelly twins and their whereabouts; worst of all is the army of the rulers ‘crawling all over the place’

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

the immediate context of this potential tragedy is Maire and George having fallen in love with each other, something affecting not only Manus but other less kindly observers: Maire is terrified for him and fears the hands of the secret rebels; this scene tells audience indirectly, through the reactions of different characters, that she has reason for her concerns; Doalty fluctuates between stonewalling and human sympathy, whilst excited by the soldiers’ activities (‘moving/scattering/tumbling/prodding/levelling’)

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

rapid exchange between the main speakers creates sense of urgency and fear, though Doalty knows more than he lets on, and is challenged by Owen; his excited ‘Cripes...’ creates further tension for the audience: choric effect of descriptive dialogue; lots of interruptions as different people tell story creating more excitement; short turns; longest turn Doalty’s assessment of situation

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

almost stichomythic exchanges as lexis swings from local ‘au fella’ to the simple ‘George is a friend of mine.’ imagery of infestation shows negative attitude to English (‘crawling all over the place’); dramatic use of present participles to create sense of urgency and immediacy; hyperbole (‘Cripes, there’s millions of them!’): high number of proper nouns (names) repeated giving sense of community and also ‘naming’ theme of play; intertextual usage of classical allusion (‘Thermopylae!’): multiple use of interrogatives and exclamatives as well as dramatic declaratives.

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 student's work under the 'best fit' principle.

BAND 6 42 – 48

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

Key characteristic – analyses

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

BAND 5 34 – 41

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

Key characteristic – explores

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

BAND 4 25 – 33

Answers in which there is a balance of strengths and weaknesses

Key characteristic – explains

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

BAND 3 17 – 24

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

Key characteristic – identifies

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

BAND 2 9 – 16

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

Key characteristic – narrates/describes

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

BAND 1 0 – 8

Answers that are little more than rudimentary and/or fragmentary

Key characteristic – randomness

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises the differences/similarities between talk in life and literature; neglect/omission of purposeful comparisons; may be forced or unconvincing (**AO3**)

NOTE TO EXAMINERS

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

The suggested procedure is as follows:

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

POSTIVE MARKING

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

Question 5

05 Text A is a transcript of an exchange between a customer (C) and an assistant (S) in a jeweller's shop.

Text B is an extract from the opening chapter of *Middlemarch* (1872), a novel by George Eliot, in which Dorothea, the heroine, is looking at her mother's jewels with her sister Celia. Their uncle, Mr Brooke, became their guardian when they were orphaned at an early age.

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

INDICATIVE CONTENT

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

Text A

This exchange between a customer and a shop assistant follows the normal pattern (schema) of a service encounter, with a series of adjacency pairs or triple structures (IR or IRF or statement/question: exchange seems unstructured in that conversation revolving round a variety of possible pieces of jewellery for the customer and includes digressions on colour and style of jewellery.

Text B

Narrative (early in the novel) describing the two sisters Celia and Dorothea, their different attitudes to the jewels and to each other; the first exchange is about Dorothea's affectionate and teasing attitude to Celia, and the second exchange follows a description of the jewels (3rd person narrative) and reveals the sisters' response to their beauty.

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

Text A

The context is a shop: the audience consists of the participants and the purposes are to inform and persuade: there is an agreed shared purpose since this is a familiar situation (service encounter) though C's purpose is to select the right jewellery and S's is to make a sale and please C. If a sale is made potentially both will have achieved their purposes; C has to be happy about a) the colour and b) the length of the jewellery, and S makes suggestions appropriately ('a cream a cream would do' '..off-white pearls..' 'what about grey').

Text B

The audience is dual, consisting of the readers (external) and the participants within the narrative (internal). The author's purpose is to tell the story, reveal character and describe the situation. Celia's purpose is to persuade Dorothea that the time is right to share their mother's jewels so that she can enjoy her share: Dorothea's purpose is to first to please her younger sister by being co-operative, and only at the end of the exchange to please herself, having discovered her own powerful response to the beauty of the jewels (and even then she tries to drown the aesthetic in a moral response 'Yet what miserable men find such things, and work at them, and sell them').

- **compare the use of narrative voice**

Text A

No narrative voice in the transcribed passage, though narrative structure can be partially recognised in the exchange when C explains why she's looking for a necklace.

Text B

Narrative voice provides commentary and gives the reader extra insights into the characters ('..two associated facts which might show a mysterious electricity if you touched them'; 'this explanation had been long meditated and prearranged'); commentary enables narrator to convey some ironic perspective for the (reading) audience.

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

Text A

Predictably, a range of attitudes are revealed both between the speakers and towards the jewellery; C polite and hedges but initially lacks confidence in self and in request ('don't think I shall find it' 'don't waste your time on me' 'wrong colour') but changes ('that's awfully nice actually') and refers to past successful purchase ('through you I got a very nice thing of this sort'); S uses comparatives and superlatives ('nearest' 'better') as the search progresses: choric response to final choice ('that's the sort of colour'): final positive 'it lifts the dress'.

Text B

Narrator's description informs readers of the magnificence of the jewels (3rd person) and the sisters' reaction follows: both Celia and Dorothea respond with passion and emotion to their beauty ('trying not to smile with pleasure' 'How beautiful these gems are..look like fragments of heaven'; author reveals complexity of Dorothea's character as her response fluctuates ('more beautiful' 'trying to justify her delight'); gentle comedy created by Celia's mixed attitudes ('The complete unfitness of the necklace...for Dorothea, made Celia the happier in taking it' 'these agates are very pretty – and quiet').