

A-LEVEL  
**English Language and  
Literature (Specification B)**

ELLB3 – Talk in Life and Literature  
Mark scheme

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2725  
June 2015

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Version 1.0 Final

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Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

## **GENERAL PRINCIPLES**

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
- 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
- AO3** Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
- AO4** Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies

**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 – analysis**

- 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***King Lear* – William Shakespeare

0 1

Explore the ways in which Shakespeare presents **Lear's grief** 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.

**[48 marks]****INDICATIVE CONTENT****Examination of Lear's grief including thematic links across the play.**

*Please note that candidates are not expected to include all the contextual details given below. The full discussion here is provided as general guidance for examiners.*

*Details about the historical context are not outlined below, but examiners should acknowledge and reward any use of relevant details which are integrated into the response and which illuminate any points made.*

**Before this scene:** Cordelia has landed at Dover with an army and she and Lear have been reunited. Goneril and Regan persuade Edmund and Albany to join forces against the French ( Goneril: 'Combine together 'gainst the enemy') although Edmund plans that Goneril should 'devise/His speedy taking off' and that Albany's desire to pardon Cordelia and Lear will never happen. Lear loses the battle and he and Cordelia are taken prisoners: 'We two alone will sing like birds 'i' the cage;' Goneril and Regan spar over Edmund's affections and Albany charges Edmund with treason. Albany challenges Edmund and Edgar reveals himself; they fight and Edmund is wounded. It is then announced that Goneril and Regan are both dead: Regan poisoned by her sister and Goneril by her own hand. Edmund professes that 'some good I mean to do/ Despite of my own nature.' And he admits that he has sent a 'writ [...] on the life of Cordelia and on Lear'. Attempts are made to stop the killings.

**In this scene:** Lear's grieving is expressed through anger and disbelief. He curses everyone: 'murderers, traitors all' but the outbursts are contrasted with the touchingly futile hope that she may still be alive, and disbelief at her death. Lear commands the stage with both his invective, and his total preoccupation with the shock of her death which includes some numb, matter-of fact responses. His grief is all-consuming and his anguish and horror that she has 'no breath at all' lead to his own death. The tragic deaths painfully remind the audience about the fickleness of the gods/fate, of injustice, betrayal and barbarism, human vanity and greed and the consequences. We are, however, left with an image of a loving, haunted and completely grief-stricken and broken Lear, who misplaced his love and his reason.

**In the whole play:** Lear has been angry throughout the play and grieving vociferously about his traitorous daughters. But it is in the final scene that his unbearable anguish and his animal 'howls' dramatically reveal his deep felt love for Cordelia and his anger and grief at the inhumanity of such a hanging, and the unbearable nature of such a loss; together with much that is unspoken( guilt ?) The ending is all the more moving because the hope engendered by Lear's reunion and his joy at the loving relationship with Cordelia is cruelly short-lived.

**Dramatic effects created by context and dramatic situation**

A public scene, but with moving intimate moments between Lear and his dead daughter – onstage audience appalled and moved, likening the situation to the end of the world. Tension when Lear

appears not to recognise Kent; audience concern about the intrusion on his grief; apparently low key social exchanges, absurdly following politeness strategies - serve to highlight enormity of the tragedy. Announcement of Edmund's death seen as 'trivial'; the drama of Lear's grief is audience's total focus. Albany's attempt to restore order and concern with justice dissipated by Lear's final outpourings and grief at not only the death of his daughter but his fool. Scene ends with a quiet, dramatically charged simple imperative to look at Cordelia, followed by the shock of Lear's death.

**Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions).**

Lear is centre stage; he sets the agenda with exclamations and exhortations to howl so that 'heaven's vault should crack'. He dominates with his speech and his actions: 'Lend me a looking glass;' Kent, Edgar and Albany react with shocked questions; half lines both speed up the pace and indicate their shock. Kent's mode of address is polite and reverent 'O my good master' but Lear is dismissive, absorbed, and curses them. Change of tone when Lear is sidetracked into talking about his past skills ('I would have made him skip'). He continues to dominate, however, with 'Who are you?' addressed to Kent followed by some adjacency pairs; Lear cuts him short several times; half lines speed up the interaction. After Kent's announcement that his daughters are all dead, Lear appears to sink in to himself; Albany then dominates verbally, but the sight of Lear and Cordelia would dominate the stage. Albany's measured speech addressed to everyone proclaims rationally what he will do; appears considered, controlled, inclusive: 'All friends shall taste/The wages of their virtue,;'; however, disrupted by Lear's emotionally harrowing speech full of exclamations, repetitions and rhetorical questions. His mode of address 'sir' and his final request to 'undo this button' emphasise his humility and Lear's final speech is moving in its simplicity and directness.

Lear's language is often monosyllabic, strikingly simple and colloquial ('I know when one is dead and when one lives'; 'I'll tell you straight'; 'You have seen the day'; 'And my poor fool is hanged!') but with some effective imagery: 'She's dead as earth'; 'you are men of stones'; 'I would have made him skip'. And memorable phonological effects: alliteration ('stain the stone,'); use of sibilants apt for the gentle, heart-rending depiction of Lear's desperate hopes: 'This feather stirs....does redeem all sorrows'. Use of repetition emphasises his anguish ('Never, never, never, never, never'; 'Howl, howl, howl!') Much use of enjambment stresses natural quality of his speech. (' Her voice was ever soft,/Gentle and low' or the well-phrased 'I have seen the day....spoil me'.) contrasted with use of caesurae which show abrupt changes of thought and hesitations and reveal his emotional state ('...That heaven's vault should crack. She's gone for ever. /I know when one is dead and when one lives;/ She's dead as earth.'). Rhetorical devices: tripling ('a dog, a horse, a rat..') together with rhetorical questions and emphatic repetition command the audience's attention and sympathy.

Lear's raw emotions are shown in an honest, uncontrived and credible way: the image of a shocked and angry and desperately sad character dominate the action. The other characters respond to his grief by initially mirroring his use of cosmic imagery, then in Kent's case trying to assure him that there is one loyal friend always at his side. In Albany's case Lear's grief-stricken state leads him to adopt the language of control and reason and he assures everyone that he will be just and that he will re-instate Lear's absolute power. Lear, in his grief, has no interest in any of his proclamations.

Iambic pentameter throughout, with some shared lines.

OR

*The Way of the World* – William Congreve

0 2

Explore the ways in which Congreve presents **the first meeting of Sir Rowland (Waitwell in disguise) and Lady Wishfort** 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.

[48 marks]

**INDICATIVE CONTENT****Examination of the first meeting of Sir Rowland and Lady Wishfort including thematic links across the play**

*Please note that candidates are not expected to include all the contextual details given below. The full discussion here is provided as general guidance for examiners.*

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**Before this scene:** As part of Mirabell's plot to persuade Lady Wishfort to allow him to marry Millamant, he has invented an uncle: Sir Rowland (played by Waitwell his servant). If this fictional uncle marries, Mirabell would supposedly lose his inheritance which would please Lady Wishfort. The aim is for Lady Wishfort to agree to marry Sir Rowland and then Mirabell would explain the embarrassing situation to her (that Sir Rowland alias Waitwell is already married) and then persuade her that to avoid further embarrassment she should agree to his marriage to Millamant. Foible (who has already married Waitwell/Sir Rowland) pretends that Sir Rowland is 'so enamoured – so transported' by Wishfort and gives her a picture. Lady Wishfort fusses over preparations for the meeting, ensuring that the stables smell sweet, the staff are well dressed, and music and dancing are at the ready before the meeting.

**In this scene:** Lady Wishfort wishes to 'dispense with ceremony' and Waitwell plays along with the idea of an irresistible passion and a speedy marriage. Waitwell then comments melodramatically that Mirabell, his supposed nephew, will poison him if he hears of a marriage. This leads Wishfort into a diatribe about Mirabell and how he falsely wooed her. Waitwell pretends he wants him to suffer and Lady Wishfort approves slow starvation. Lady Wishfort returns to protestations and defensive comments about her desire for 'nuptuals', implying that 'carnality' is not a part of her nature.

They are both play-acting. Wishfort is desperate for revenge and to prevent Mirabell succeeding in marriage but she has also been genuinely slighted by Mirabell's false wooing of her. Also, her desperation for a man - according to the other characters - is also humorously mixed with her desire for revenge and triumph.

**In the whole play:** The anticipation of this first meeting provides much humour with Wishfort wanting to look her best and set the scene well; there is an air of desperation: 'I'll give the first impression on a couch'. The success of the meeting, however, is short-lived, although Waitwell initially manages to explain away the letter from Mrs Marwood which reveals the deceit, Mrs Marwood later tells all. She and Fainall attempt to blackmail Lady Wishfort based on this



embarrassing incident and information about Mrs Fainall's earlier affair with Mirabell. Eventually these incidents lead to the final plot resolution with the revelation of the legal deed and Mirabell's returning of the deed of trust to Mrs Fainall, and Wishfort's final agreement to his marriage to Millamant.

The plot is convoluted, but events are all cleverly linked and this 'meeting' has played a large part in progressing the action and leading to the final successful outcome. Themes of disguise, deceit, greed, theatricality and the machinations of love and desire run through the whole play.

### **Dramatic effects created by context and dramatic situation**

Audience, aware of deceit by both parties, anticipate a humorous encounter. Suspense created: how will Waitwell act the part; will Lady Wishfort assume a bashful pose? Audience stunned by pace of apparent decision to marry. Much humour in hyperbolic exchanges and detailed diatribe about punishment to be inflicted on Mirabell, and Wishfort's speech about Mirabell's wooing. Misuse of elevated language and overly polite exchanges – humorous. Climactic moments of polemic but scene ends with a pacier interaction where disagreement seems staged; then tension subsides as Foible interrupts and Wishfort exits with a supposedly heartfelt declaration that she will – ironically - 'wait on you incessantly'.

### **Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions).**

Polite modes of address, especially on Wishfort's part: excessive use of Sir Rowland – over keen, obsequious, false. Waitwell – 'madam' / 'dear madam'. Turn-taking with lengths of turn initially even, but Wishfort dominates and Waitwell reactive (apart from introducing topic of Mirabell's perfidy). Shorter, interrupted exchanges towards the end when Wishfort is pretending to false modesty and she flatters Rowland. Waitwell on the back foot but finally concludes hilariously with a denial that she has been indiscreet ('all chastity and odour').

Expressive declaratives throughout ('I am tantalized on a rack'; 'you are no novice in the labyrinth of love' etc). As tempo and temperature rises when topic of Mirabell is introduced, some exclamatives (speech about wooing ending on a climactic note – 'oh no memory can register!'; Waitwell: 'A'dies'). Rhetorical devices of incrementum (eg: 'barefoot', 'begging', 'starve', 'go out in a stink'); Wishfort's listing from 'tears', 'hand-grippings' to 'protesting eyes'; much hyperbole and repetition (collocations- 'heart-heavings and heart- grippings'; 'trances and the tremblings').

Wishfort's language full of Latinate, polysyllabic lexis ('retrospection', 'iteration', 'protestation', etc); some odd, amusing phrases - 'indigestion of widowhood' (but cleverly linked with 'sinister appetite?') and impenetrable, formal phrases (attempts to impress – and/or part of her theatrical posing ?) – 'nor impute my complacency to any lethargy of continence.' Much tautology and verbosity, but also contrasted with some colloquial moments ('But a day or two for decency of marriage...') Waitwell – lexis more colloquial ('My nephew will get an inkling of my designs'; 'A' dies!'; 'I'll do't'; 'go out in a stink'). His attempts at grandiose language are humorous failures (but with ring of truth): 'You are all camphire and frankincense, all chastity and odour'.

Overall much colourful, figurative language ('unnatural viper'; 'more pardons to ask than the Pope distributes etc'; 'go out in a stink, like a candle's end upon a save-all'); dynamic verbs and nouns ('ardour and ecstasies'; 'kill', 'starve', 'poisoned'). Much sound patterning - memorable alliterative

phrases from Wishfort: 'the pangs and the pathetic regards of his protesting eyes'; 'labyrinth of love'; consonance in phrases such as 'kneelings and risings'.

Contrast between Wishfort's pretentious, elevated language and overdone protestations and Waitwell's more down-to-earth language, but with amusing attempts to rival her overblown phrasing.

OR

*The Crucible* – Arthur Miller

0 3

Explore the ways in which Miller presents **Abigail's behaviour towards the other characters** 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.

[48 marks]

## INDICATIVE CONTENT

### **Examination of Abigail's behaviour towards the other characters, including thematic links across the play**

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*Details about the historical context are not outlined below, but examiners should acknowledge and reward any use of relevant details which are integrated into the response and which illuminate any points made.*

**Before this scene:** This is early in the play but we have already witnessed Parris's cross-examination of Abigail and seen her ability to defend herself and her declarations that 'Betty's not witched'. She has offered advice to Susanna ('Speak nothin' of it in the village') and advised her uncle to deny the rumours of witchcraft. She has confessed that they danced but asserted that there was no witchcraft: 'It were sport, uncle!' Doubts are raised about her behaviour at Goody Proctor's although Abigail protests that 'There be no blush about my name'. We see a character who will speak out ('Goody Proctor is a gossiping liar!') and who resents authority, but who appears to take control of a situation. She names Tituba and Ruth as having conjured spirits and advises Mercy to reveal that they had danced.

**In this scene:** Mary reports to Abigail - the apparent ring-leader. There is fear in Mary's outburst but Abby seems calm and sarcastically reminds her that they are all in it together: 'Oh, we'll be whipped!' Abigail's violent shaking of Betty arouses her and Abigail deals calmly but cruelly with her – pulling her away from the window after bluntly telling her that her mama is dead. Abigail is clearly angered and fearful about the impact of Betty's revelations about drinking blood, and her reaction is instinctively violent and threatening, smashing her across the face and yelling at her to 'Shut it!' She continues to threaten all the girls present: 'I can make you wish you had never seen the sun go down.' Abigail's behaviour changes dramatically after Proctor's entrance: a mixture of nervousness, assumed coyness and flirtatiousness.

**In the whole play:** Abigail's character and her behaviour influence the action of the play. The initial 'sport' and the fall out triggers the resultant hysteria and accusations. Her relationship with Proctor, her rejection and her revengeful behaviour, together with her own need for self-preservation, motivate her orchestration of the mounting hysteria. Throughout the play the veiled references to Abigail and Proctor's adultery increase the tension and lead eventually to Elizabeth's denial/lie. Abigail's behaviour focuses us on themes which run throughout the play such as: deceit, vengefulness, selfishness, crowd mentality; the destructiveness of blind, unthinking reverence for rigid authority, and the dangers of illicit passion.

### **Dramatic effects created by context and dramatic situation**

Character is established early in the play and Abigail's leadership and her manipulative behaviour are already clear. This is an anxious, tense scene with Betty in a trance and earlier reports of Ruth similarly unable to be woken. The audience are thrust into the dramatic action with a hysterical outburst from Mary Warren – we are made immediately aware that feelings are running high in Salem and rumours are rife. Abby's angry, violent reactions seal her character as someone to be reckoned with – someone who may dominate and frighten others. There is a change of atmosphere when Proctor enters, with a down-to-earth rebuking of Mary providing a lull and an opportunity for a dramatic change. The next episode is a more intimate scene, not witnessed by anyone else (except Betty who is still in a trance) and we see another side to Abigail: a mixture of the seductive and the nervous. Immediately, dramatic interest is created in the nature and potential impact of this relationship.

### **Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions)**

Mary's exclamatory outburst and Abigail's short, firm retort establish their roles at this point. Mercy supports Abigail with critical comment on Mary's 'peeping courage'. Dialogue dominated by Abigail - imperatives varying from gentler 'Betty, dear, wake up now' to the direct 'I'll beat you' and later, harsh imperatives ('Shut it!' etc) in response to Betty's exclamations and declarations. Much visual action with Betty trying to fly and Abigail physically attacking her. Turns are short until climactic moment when Abby takes a long turn which ends with another imperative 'sit up and stop this!' and then a similar imperative directed at the hysterical Mary.

Proctor then dominates the stage with rhetorical questions and imperatives chastising Mary. Dialogue between John and Abby - equally balanced with many adjacency pairs – imperatives and strong declaratives have disappeared and tone has changed completely: there is sexual tension and Abigail has a 'wicked air'.

Modes of address throughout are frequent; Mary repeats Abby's name, establishing her as the one to report to, the one with possible power. Abby uses full name 'Mary Warren' (as does Mercy and Proctor) establishing distance between each character and Mary – the 'loose cannon'. Mary and Mercy formally address him as Mr Proctor but Abby's addressing of him as John Proctor, or John, reveals their intimacy.

Syntax and grammar – echoes of 17<sup>th</sup> century speech: 'She took fright is all'; 'be you foolish'; colloquial expressions: 'My, you seem improving'; 'shut it'; 'a great doin' on your arse'; phonetic indicators of pronunciation; 'dancin'; 'brewin'. Lexis varied with some more formally expressed and exact sentences – eg: Abigail's threatening speech – using rhetorical device – building to a climax, with figurative descriptions to evoke terror – eg: 'the black of some terrible night' and concrete detail, creating a horrific narrative: 'I saw Indians smash my dear parents' heads etc'; use of tripling ('I saw...', 'I have...', 'I can...'). Change in Abigail's tone and lexis when Proctor appears (colloquial, gentle exclamatives: 'Oh, she's only gone silly...' and 'Oh, posh!' and mitigated imperatives 'Give me a word, John. A soft word.') Proctor's lexis and syntax informal, but takes control and sets agenda – 'What's this mischief, here?'; light hearted comments on her wickedness and mock despair at the possibility of her being 'clapped in the stocks' but ending with a firm negative – simple short syntax: 'No, no, Abby. That's done with.'

Some effective figurative language throughout: 'peeping courage', 'pointy reckoning', 'reddish work'; 'town's mumbling witchcraft' - but mostly simple lexis, short sentences and fast-paced interactions.

OR

*Waiting for Godot* – Beckett

0 4

Explore the ways in which Beckett presents **uncertainty** 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.

[48 marks]

**INDICATIVE CONTENT****Examination of the presentation of uncertainty, including thematic links across the play**

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**Before this scene:** This scene is towards the end of the play. Prior to this much uncertainty has been voiced about who Godot is and when and if he will appear. Also doubts and uncertainty have been expressed about the past, about time and about individuals - whether they are recognisable or not. (Eg - much uncertainty when recently blinded Pozzo meets Vladimir and Estragon a second time: 'Pozzo: Who are you?', Vladimir: 'We are men.')

Uncertainty throughout about language and semantics.

**In this scene:** Further uncertainty is expressed about who the two tramps are: friends, highwaymen? The notion of friends helping each other is negated by Vladimir tentatively suggesting ('Possibly') that maybe people help each other anyway. Every assertion is undermined by doubting comments such as the observation that Pozzo is blind followed by Estragon's comment 'So he says'. Uncertainty about the time of day is raised with the implication of the impossibility of being exact about anything although doubts in this case are apparently quashed by Vladimir's assertion that it is evening. (Hanging on to some certainties?) Estragon's 'We wouldn't know' concerning the absurd but amusing notion that thinking of happiness must be unpleasant, is ambiguous - emphasising their unhappiness, but also their uncertainty about understanding feelings. Pozzo is uncertain about if and when he became blind. Attitudes to time emphasise opposing views and remind us that this is an unknowable, incomprehensible world where nothing is clear or certain – including knowing who and where we are.

**In the whole play:** The action, or inaction revolves around the two men trying to find purpose and some certainty in a situation which seems absurd. Each time some resolution occurs – such as yes we are happy - doubts and uncertainties are raised. The smallest decision is debated. In Act 1 Estragon says 'We weren't made for the same road' to which Vladimir replies: 'It's not certain' followed by Estragon's 'Nothing is certain'. The movement of the plot is without apparent progression and the play ends as it began: waiting - with doubts and uncertainties, for something to happen. Beckett offers few comforting observations except perhaps the human ability to endure and laugh at the absurdity of our desire to construct a purposeful, comprehensible universe. There are arguably others such as the endurance of the two tramps' relationship despite frequent

arguments and threats. But every time we note a positive observation we are simultaneously aware of its opposite - the destructive, although strong, relationship of Pozzo and Lucky; the tramps talk of suicide and hopelessness etc amidst the attempt to dredge up happy memories. The audience are rarely able to draw any simple, certain and unambiguous conclusions about situation and character.

### **Dramatic effects created by context and dramatic situation**

Pozzo's blindness, metaphorical or real, creates tension and humour through misunderstandings and quibbles (highwaymen?; evening, sunrise?); humour at Vladimir's description of living through a 'long day' (the audience at this point might feel frustrated too); hopes raised that a conclusion is near: 'I can assure you that it's very near the end of its repertory'. Beckett continues to subvert audience expectations: thinking of happy days is, according to Vladimir – unpleasant. Opportunities for some apparently more serious observations on human nature create audience interest and intrigue ('as blind as Fortune', 'The blind have no notion of time').

Overall shape of episode is the quizzing of each other, but with few answers clarifying the situation – only raising more doubts and questions.

### **Dramatic effects created by use of literary, linguistic and rhetorical devices and conventions (including discourse conventions).**

Pozzo initially sets the agenda ('Who are you?') but there are no simple adjacency pairs - question often followed by another question or asides and debate. Topic shifts occur from Pozzo again ('What time is it?') but he does not dominate. His questions are never answered quickly; the discussion with some occasional adjacency pairs between the tramps – scrutinising the sunset – highlight that everything is debatable and answers are never simple. Conversational maxims rarely followed. Vladimir finally answers Pozzo's question in a longer turn ('It's evening') full of declaratives. Lack of immediate response to interrogatives continues with a shift in roles - answers to Vladimir's questions are now frustrated and Estragon becomes impatient and irritable (imperatives 'Expand! Expand!').

Terms of address - mostly 'you' but also 'My friend' (endearing?). Vladimir's respectful 'sir' highlights a change of tone in his longer turn.

Syntax, simple – exchanges mostly short; often quick one word responses ('Possibly', 'True') – no need for elaborate formal syntax. Consequently Vladimir's contrasting longer turn emphasised – longer compound sentences. Pozzo's more serious observations also expressed in more formal, complete sentences compared with expressive utterances - 'Quite wonderful' or short, deictic references ('Anyway, it hasn't moved'.) Variety creates changes in pace (eg: possibly speedy interaction about sunset after pauses and silence; then slower delivery of more elaborate sentences from Vladimir?).

Lexis varied from the colloquial/ conversational ('Well'; 'I tell you'; 'For the moment'; '...if I heard you right'; 'Well just fancy that') to more elaborate, formal register: 'My friend here would have me doubt it and I must confess etc...' and a classical reference (Latin).

Occasional rhetorical questions ('How much longer must we cart him round?') but mostly genuine, but unanswered questions.

**SECTION B****MAIN CRITERIA FOR ANSWERS**

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**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.

0 5

**Text A** is an extract from the transcript of a discussion between a mother (**M**) and her 17 year old daughter (**D**) which takes place in their own home. Before the discussion, the mother had just finished listening to a broadcast of *Desert Island Discs*.

**Text B** is an extract from *Murmuring Judges* by David Hare. The scene takes place in a corridor leading to the High Court. Cuddeford is a judge and Sir Peter a barrister. Irina is the new, young barrister.

**Compare the two texts**, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. You must explore the relationship between context, purpose and audience, and the ways in which speakers' attitudes and values are conveyed.

[48 marks]

## INDICATIVE CONTENT

### Comparing the relationship between context, purpose and audience

#### **Text A**

The context is the daughter's bedroom at home. The mother's purpose is to engage the daughter in conversation - quizzing her about her views and trying to find common ground. The setting is relaxed and intimate and the daughter obligingly answers. There is no external audience – only each other. Some of the mother's questions sound a little rehearsed as if she might have planned to have a one-to-one conversation and *Desert Island Discs* provides a non-threatening topic. The mother has previously listened to a broadcast of the programme which has prompted the questions. The informal setting encourages a relaxed response and quick interaction.

#### **Text B**

The context is a public setting, but the conversation is private between the barrister, judge and the new starter: Irina. Cuddeford and Sir Peter clearly know each other professionally; they are a similar age ('started together'). The discussion revolves around *Desert Island Discs* but The High Court setting influences the nature of the exchange and Cuddeford quietly dominates the interaction, leading the audience (including Irina) to his revelations - in the style of an interrogative barrister.

The authorial purpose is to entertain and amuse, but also to establish characters and reveal much about Sir Peter's self-perception and the court room rivalry which spills into the public domain. The wider audience perceive Hare's satirising of the self-satisfied, rather out of touch legal profession. Irina acts as a polite audience: 'Impassive' (uninterested?). The internal purpose of the characters includes Sir Peter justifying what he perceives as the opening up of the profession and defending his choice to go on the programme, and Cuddeford seizing the opportunity to impress Irina, needle Sir Peter and to win the sparring match.

## **Comparing talk in life & talk in literature**

### **Text A**

Mother sets the agenda in both extracts asking about her daughter's awareness of the programme and later her choice of music and luxury item. Daughter, however, sometimes responds by querying topic and/or enlarging on it eg: commenting on intended older audience. Daughter's length of turn generally longer as she responds good-naturedly. Overall, mostly declarative utterances and interrogatives.

Colloquial lexis and expressions: 'Yeah', 'OK', 'like that', 'a bit down', 'upbeatness', 'gonna', 'go on then'; fillers: 'sort of', 'actual', 'you know', 'kind of', 'um'; hesitations, discourse markers – 'Well', 'well then', 'but'; expressive comment clause, 'I think'; incomplete sentences and reformulations: 'I don't really have, I don't know' etc'; 'they have to just make different you know tell her what they think etc'; repetitions ('yeah', 'yeah'); some convergence in lexis ('yeah') and paralinguistics (laughter). Overlaps; use of informal encouragers: 'carry on'; 'go on then'.

Some more formal elaborate syntax and lexis – 'anything that you consider to be a luxury...'; 'I'm not particularly sure'; 'an equivalent'; use of polite conditional phrases: 'I wouldn't have imagined etc' mingled with incomplete sentences and informal register.

### **Text B**

Dialogue is structured in an orderly way, with no overlaps, but there are indicated hesitations to show Sir Peter's uncertainty. More implied in the interaction than is expressed. Simple adjacency pairs are limited apart from Sir Peter's 'What do you mean?' and Cuddeford's direct reply, or 'You heard it?' and Irina's 'I did'. Otherwise declaratives sometimes followed by a question ('Yesterday?') create tension as the expected explanation is delayed. There is some phatic dialogue ('How do you do?') and use of back channel behaviour ('It's true') and expressive utterances ('Excellent'). Turns are evenly distributed between Cuddeford and Sir Peter, but Sir Peter's are lengthier. However, Cuddeford quietly dominates with his monosyllabic and cryptic ripostes.

The dialogue is shaped so that Sir Peter falls into the trap of explaining his rationale at length, using hyperbolic lexis ('the last remaining thing'; 'the whole nation') and pre-modifiers such as 'eye-catching', 'pure'. Rhetorical features include use of repetition/mirroring: 'with all our differences, all our different attitudes to life'. Cuddeford uses a rhetorical question followed by the alliterative 'whistle-stop tour of your wives'. Parallel structures shown – compare Sir Peter's dramatic incrementum which finishes with the bathetic 'before Sunday luncheon...' and Cuddeford's ironic anti-climactic comment of 'You spared us *My Way*.'

Lexis is varied and includes the formal and dated phrases: 'forbidding character'; 'luncheon'; expressions such as 'extraordinary', 'oh my goodness' and elaborate syntax: 'I accepted to do it not in any way for myself' (reminiscent of measured careful word choice of legal profession). Also, Hare includes colloquialisms: 'run into you' and some incomplete sentences and anaphoric references ('Not least at this moment'; 'More fallible, even.')

**Comparing the ways in which speakers' attitudes and values are conveyed.****Text A**

Mother appears genuinely interested in her daughter's views and listens and responds to her answers. The daughter is politely tolerant of the mother's inquisition but there is a desire on both sides to share thoughts and feelings – much shared laughter too.

Daughter is not immediately dismissive of the programme for older people, but she is direct and clear when expressing the view that nobody – presumably of her age – would listen to it. Daughter humours (?) mother by revealing her choices of music and is happy to elaborate. She appears to become more enthusiastic about the 'game' of choosing and gives details; she is self-conscious and apologetic about her choice of the laptop.

Impression is of an honest and open relationship with much shared laughter. Daughter and mother appear to have a similar sense of humour (laughing at the reactions to the 'clubby upbeat song').

**Text B**

Sir Peter seems smug and self-satisfied and happy to talk (defend) at length about his broadcast. He is prone to exaggeration and over-simplification ('all one nation'). In his defence of his choice he includes mention of the eye-catching cases he has been involved in, suggesting he takes pleasure in fame and his reputation. Ironically, he is aware of the 'forbidding' nature of the law but Hare makes him demonstrate this in his rather pompous declarations (and through Irina's reactions).

Cuddeford is more incisive and concise: he takes pleasure in the banter and his opportunity to put Sir Peter down with his damning comments about music choice and his wives. He is not afraid to get personal. His attitude is that this is a game he will win and his tone is sardonic. The stage directions state that he 'rides over him'. His final conciliatory comment – that they enjoy the banter and are old rivals masks a sense that there is perhaps some real bitterness (lack of respect for Sir Peter?) in this competitive banter. Cuddeford's monosyllabic turns might suggest some impatience and boredom as well as pleasure in seeing Sir Peter squirm.

Irina is the silent witness and we sense that she accepts her role and perhaps humours these old hands. 'Impassive' is ambivalent: boredom? unimpressed? hesitation at this stage (as she's new)? and a sense that she must play the part allotted – and bide her time.

*Overall, there is much more going on in the play extract – the programme may be the talking point but it unleashes far more than merely a debate about music choice. Character revelations and relationships are foregrounded and there are some nuanced and intriguing undercurrents. The mother/daughter extract, in comparison, focuses us on an apparently close and happy relationship containing some honest and direct exchanges.*