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A-LEVEL

# English Language and Literature B

ELLB3 Talk in Life and Literature  
Mark scheme

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2725  
June 2016

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Version 1.0: Final Mark Scheme

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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).

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

## **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.

**ELLB3 Annotations 2016**

A limited range of symbols appears on OLS (online standardisation) system. These abbreviations can be used in the online exercise, but they can also be used as helpful abbreviations on the live scripts when comments are handwritten.

Available OLS symbols & abbreviations

|        |   |
|--------|---|
| ✓      | Valid point   |
| sf     | Some focus  |
| Eval   | Evaluative  |
| Sound  | Well argued & well supported point  |
| PP     | Potential point/point emerging  |
| exp    | Well expressed  |
| WR     | Wider references given  |
| ld     | Identifies specific literary, linguistic or rhetorical features.  |
| DQ     | Handles dramatic quality/effects  |
| Dis    | Discourse/spoken language features discussed  |
| cf     | Comparison made   |
| Gr     | Grammatical/syntactical feature discussed   |
| ^      | More development needed   |
| ?      | Questionable or unclear point   |
| BOD    | Given benefit of the doubt  |
| Assert | Assertive point   |
| Mud    | Muddled and/or flawed expression  |
| Irrel  | Irrelevant  |
| X      | Indicates an error  |
| +      | Symbol with which to attach a comment in a textbox if no other abbreviation/symbol is appropriate or relevant |

More abbreviations which can be used on the live scripts or on the OLS system. (for the online system, these abbreviations need to be written in a textbox and attached using the '+' symbol as explained above.)

**ELLB3 Annotations 2016 (cont.)**

|                       |   |
|-----------------------|---|
| For Questions 1-4:    |   |
| St                    | Explanation of 'steer' – may include thematic links across the play   |
| Con or ct             | Dramatic effects created by context and dramatic situation  |
| L/L                   | Dramatic effects created by literary, linguistic features   |
| For Question 5:       |   |
| St                    | Dealing with the steer: comparing differences between talk in life and literature (heart of the question)           |
| CPA                   | Exploring/ comparing relationship between context, purpose and audience (symbols can be used separately: C, P or A) |
| A/V                   | Referring to and comparing ways in which attitudes and values are conveyed  |
| Narr                  | Reference to narrative voice  |
| <b>Other symbols:</b> |   |
| DE or d/e             | Dramatic effects  |
| Cl                    | Point clearly made  |
| Expl                  | Exploratory   |
| Th                    | Identifies and / or applies theory  |
| fe                    | Flawed expression   |
| RT                    | Recurring themes  |
| rc                    | Running commentary  |
| sd                    | Stage directions  |
| nff                   | Non-fluency features  |
| m/a                   | Modes of address  |
| t/t                   | Turn-taking   |
| fig                   | Figurative language   |
| rhet                  | Rhetorical features   |
|                       | You may also use other symbols / abbreviations of your own choice as long as their meaning is clear                 |



**Either**

*King Lear* – William Shakespeare  
(Act III, Scene 4, lines 1-72)

**Question 1**

**0 1** Explore the ways in which Shakespeare presents **Lear’s state of mind** 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 state of mind including thematic links across the play.**

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

Lear has raged against his daughters and called them ‘unnatural hags’ for refusing his request to keep his 100 followers. Regan has finally declared ‘What need one?’ Lear leaves and confronts the storm, exposing himself to the elements and raging against ‘ingrateful man!’ He is bitter and furious and sees himself as ‘More sinned against than sinning’. He fluctuates between invoking the Gods and demanding that the elements do their worst, and reflecting on his suffering and his sense that his ‘wits begin to turn’. He accepts Kent’s care and his suggestion to take shelter in the hovel. Then, immediately preceding this scene we are reminded that Lear still has a faithful follower in Gloucester, but that Edmund’s deception provides a plot in parallel with Lear’s daughters’ callousness and ingratitude.

**In this scene:**

Lear initially seems beaten down by the storm and events but this leads to poignant reflections about the ‘greater malady’ – the pain of rejection and the anxiety of ‘the tempest in his mind’ which is all consuming and more destructive and concerning than the physical depredations. He vacillates between anger and the desire for vengeance, self-pity, and attempts at self-belief (‘I will endure’). He senses that he may be approaching ‘madness’ and steels himself, returning to concerns about the Fool and Kent and then berating himself for not being sufficiently caring about ‘houseless heads and unfed sides’. He feels the need to punish himself and expose himself to ‘what wretches feel’. He is startled by Edgar’s apparent madness and reasons that daughters must have caused this; in this obsessive state of mind he ignores the facts, that as Kent declares: ‘He hath no daughters’. Finally he accepts that perhaps this homeless wandering is ‘Judicious punishment’ for being a father to such daughters.

**In the whole play:**

Lear’s state of mind, revealed through his stirring words and sometimes bizarre actions, is a central

focus throughout the play. The nature of madness: when and if he is mad and its causes, are of major interest. The fluctuations in his moods - from rages, to philosophical reflections on love and justice and loss - are seen in many scenes throughout the play and this honest revealing of his state of mind has the power to involve, shock and move the audience.

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

A public scene but in stark contrast to the earlier court scenes; dominated by terrifying noises of the storm and the spectre of a drenched, pitiful Lear. The audience would feel sympathy and pity for the raging Lear, but tension too – how far will he go in his exposure to the elements? Is he really approaching madness? The variety in the mood and tone: from cursing, to more introspective thoughts, create a roller-coaster of emotion. The audience are assaulted by the storm which mirrors and reinforces Lear’s rage and despair. The quieter more poignant sections arouse empathy and provoke reflection.

The dramatic effect of Tom’s appearance highlights the theme of madness- the feigned madness is exaggerated and more irrational than Lear’s more poignant, heart-wrenching self-awareness about an incipient loss of his ‘wits’.

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

Kent initially takes control shepherding Lear into the hovel with his insistently repeated and gentle mode of address; but after the initial sharing of lines and quick paced interaction, Lear dominates with his longer heartfelt turns. Lear’s lengthy first speech is initially very clear, fluent and rational - explaining to Kent that there are worse pains than physical stress. The speech becomes more broken and full of rhetorical questions and vitriolic invective and exclamations. Lear continues to agenda set and dominate in his second lengthy turn, lamenting that he has taken too little care of ‘naked wretches’. When Tom appears the dialogue changes to prose; Lear’s attempts to engage Tom with his questions fail and Tom addresses himself, and the ‘foul fiend’ which he dramatically tries to strike. There is a return to iambic pentameter with Lear’s last two speeches full of exclamatives, rhetorical questions and declaratives.

Kent’s modes of address are polite and respectful. Lear refers to Kent, the Fool and Tom with the intimate *thee/thou*. But ‘Death, traitor’ shows a flash of uncontrolled anger - Lear asserting his power to someone who dares to contradict him.

Lear’s language varies from elaborate alliterative phrases ( ‘pelting of the pitiless storm’; ‘plagues on pendulous air’ ), descriptive noun phrases (‘looped and windowed raggedness’ with its sonorous consonance), to the striking use of imagery (‘Thou’dst shun a bear etc) and the simpler monosyllabic, more colloquial sections where his rage seems to either momentarily subside or where his grief and despair surface: ‘No, I will weep no more etc.’ The syntax varies - from short staccato phrases and use of caesurae to signal dramatic pauses or mood changes: ‘Pour on; I will endure’; ‘O that way madness lies; let me shun that;/No more of that.’ to more fluent sections with use of enjambement. There is a semantic field of movement and noise linked with the storm and Lear’s state of mind: ‘roaring sea’; ‘pelting’; ‘tempest’.

Edgar’s ‘mad’ speech is more colloquial (‘Bless thee;’ ‘Tom’s a –cold’) but full of colourful phrases and varied images, creating a visually striking narrative (‘set ratsbane by his porridge’; ‘the foul fiend hath

led through fire and through flame, through ford and whirlpool'; 'whirlwinds, starblasting'). Edgar's speech provides a dramatic contrast to Lear's: his excessive torrent of words and images assault the senses whereas Lear's speeches - with their varied tone and lexis and less congested with descriptive detail, but still powerfully evocative - convey a man near the edge trying to pull back from the madness which he ironically sees in the feigned ramblings of Tom.

or

*The Way of the World* – William Congreve  
(Act II, Scene 1, lines 1 – 59)

**Question 2**

**0 2** Explore the ways in which Congreve presents **attitudes to men** 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 attitudes to men including thematic links across the play.**

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

In Act One the men talk about the women and begin to reveal elements of the plot. Fainall and Mirabell discuss Mrs Millamant and Mirabell's passion is revealed, as well as his failed plot of wooing Lady Wishfort in order to get close to Millamant. We learn that Mrs Marwood had exposed his plan. There are hints of his new plot: a pretended uncle who is to be set up to woo Lady Wishfort, although plot elements are not yet clear to the audience. However, we know that if this supposed uncle marries, Mirabell would lose his own inheritance. We also know that Mirabell has arranged for his servant, Waitwell, to be married speedily (later we learn that the aim is to get Lady Wishfort to agree to the marriage to the uncle /alias Waitwell; Mirabell would then expose the fact that Waitwell is already married and he would put pressure on Lady Wishfort to grant his own wish to marry Millamant in order to avoid any more embarrassment). There is much banter about women such as Witwoud's 'A wit should be no more sincere, than a woman constant. One argues a decay of parts, as t'other of beauty.' Petulant is singled out to be crude, and not very witty about women (he indulges in 'senseless ribaldry' according to Mirabell).

**In this scene:**

Mrs Fainall expounds her views on the fickleness of men who 'when they cease to love[...]look on us with horror and distaste'. She advocates finding happiness by being independent of men. Mrs Marwood rejoinders with an opposing view that she doesn't want to spend her youth refusing men and 'the sweets of life' and that 'every heart' will sooner or later admit love as its 'lawful tyrant.' Mrs Marwood supposedly tries to get Mrs Fainall to agree with this view, but she is apparently leading her on to find out what Mrs Fainall's real views about men and love are. Mrs Fainall, appalled at Mrs Marwood's sentiments condemns men out-rightly, especially her husband Mr Fainall. Mrs Marwood then reveals her supposed views; the tone is humorous and light-hearted but the sentiment extreme. She professes that she might marry and punish the man by pretending he was being cuckolded. She takes great delight in asserting that 'I would have him ever to continue upon the rack of fear and jealousy'. Despite the apparent hatred of men and the desire to torment them, Mrs Marwood's blushing reveals her real feelings about men – about Mirabell. Her protest that 'I never loved him' rings untrue. Has the banter merely been that – an exercise in wit which misleads and amuses? Or does Mrs Marwood have other motives, which the action will later reveal. (The plot hatched by Mr Fainall

and herself).

**In the whole play:**

Attitudes to men and to marriage form the basis of much humorous, dissembling interaction in the play. The courtships are not simple and money and greed become entangled in relationships such as that of Mr Fainall and Marwood, with their deceptions and intrigue. This theme of deception and trickery seen in this scene runs throughout the play, although the deceptions of Mirabell are done with good intentions in order to pursue his passion. Marwood's and Fainall's motives are more selfish (?) and suspect.

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

Initial banter is competitive: whose wit will triumph? There is much self-conscious cleverness in the repartee and much extreme protesting about men and love; the audience enjoy the humorous railing against men and Mrs Fainall's apparent defence of the male sex. The sudden twist catches the audience unawares (?) and the dramatic change leads to further witty condemnation. The scene works on different levels and the audience may be deliberately confused at the change and provoked to think about where the truth lurks, perhaps suspecting the clever dishonesty of both participants. The audience is taken on an amusing romp and the fact that each speaker spends as much time debating the merits and demerits of men suggests, despite protestations, their obvious interest in them. An intriguing introduction to two main characters and audience interest is aroused.

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

Polite opener ('dear Marwood') and many declaratives in the rather self-conscious opening speech; Mrs Fainall sets agenda and Mrs Marwood responds with an equally long turn, setting a provocative agenda which surprises Mrs Fainall; Mrs Marwood continues with a lengthy riposte, full of strong declaratives ('Love will resume his empire in our breasts'). Turns become shorter and pace increases as Mrs Marwood coaxes Mrs Fainall into making stronger protestations about her hatred of mankind. Short, sharp exchanges, almost choric leading to the climactic, but down-to-earth 'I join with you'. Then co-operative, adjacency pairs – Mrs Marwood explaining her extreme plan in answer to Mrs Fainall's questions (summed up by Mrs Fainall's exclamative: 'Ingenious mischief'). Power then passes subtly to Mrs Fainall who - aware of Mrs Marwood's blushes - presses her to explain. Lexis of both characters – mixture of colloquial ('Bless me!'; 'Ay, Ay'; use of elision - 'tis'; 'I have done hating'em') and stagey, over-blown language: 'Love will resume his empire in our breasts.' Initially language and phrasing more self-conscious and pretentious, use of rhetorical features, such as, antithesis: and when they cease to love (we ought to think at least) they loathe.' More elevated, polysyllabic language: 'endearments'; 'acknowledge' and the emphatic, humorous repetition of adverbs: 'Heartily, inveterately'; 'transcendently'; 'meritoriously' - gives way to simpler phrasing and lexis - although still self-conscious tripling for effect: 'hating'em[...]despise'em[...]forget'em'. Some colourful imagery; 'my youth may wear and waste, but it shall never rust in my possession'; simpler metaphors – 'vipers'; 'spirit of an Amazon'; 'the rack of fear and jealousy'. Much use of hyperbole: '[...] sensible of ill-usage', I think I should do myself the violence of undergoing the ceremony.' Phonology: memorable consonance (adverb repetition); alliteration ('love' and 'loathe'; 'wear and waste'; 'friendship' and 'freedom').

or

*The Crucible* – Arthur Miller  
(Act 4)

**Question 3**

**0 3** Explore the ways in which Miller presents **Proctor’s situation** 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 Proctor’s situation including thematic links across the play.**

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

Proctor is imprisoned and Elizabeth has been asked to talk to him; Hale and Parris are desperate for Proctor to confess and hope that Elizabeth will persuade him. During the moving conversation between husband and wife, John reveals he has decided to confess, but she won’t pass judgement on this or forgive: ‘It is not my soul, John, it is yours.’ Proctor painfully asserts ‘I will have my life’ although he is tortured and declares ‘it is evil and I do it!’ He makes his confession despite Rebecca’s astonishment but he will not implicate anyone else. He eventually signs the document but rails against posting it publicly using the argument that God has witnessed his admission: ‘God knows how black my sins are! It is enough!’

**In this scene:**

Proctor’s situation involves a moral dilemma. He has confessed, admitting that doing this is evil, but he wants his ‘life’ and despite a tortured conscience and the knowledge that his wife would never lie or confess he has made false admissions and signed the document. However, publicly nailing the confession on the church door confronts Proctor with the reality that all will witness his false admissions and his name will be sullied. He wants to be thought well of by posterity and his children – so the importance of an honourable reputation and an honourable death is weighed against a dishonest and sullied reputation but a continuing life. Proctor ‘weeping in fury’ dramatically tears up the document and retains his name and his honour, but poignantly and passionately he must say goodbye to Elizabeth. Hale and Parris are left distraught and as Hale said earlier: ‘There is blood on my head’.

**In the whole play:**

Proctor’s situation in this scene and the whole play pivots, in part, around his views on meddling authority: an authority which blindly and rigidly judges and condemns; and a deputy governor who speaks of ‘the perfection of their punishment’ and will not compromise or reason for fear of being thought weak. Proctor is horrified by the theocracy which dictates and which breeds and encourages betrayal and inhumanity in the interests of firm government and religious conformity. His situation is also compromised by his adultery – which he bitterly regrets and to which there are veiled references throughout. Elizabeth will not forgive him for this or for his lies.

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

A highly charged scene; the audience know what rests on his final decision. He has been portrayed as the flawed protagonist and his faults humanise him. Tension is palpable. The audience feel his dilemma and want him to be the honourable hero, but at the same time they (mostly?) desperately want him to survive. The scene is pervaded with sadness and horror and an awareness of the off-stage executions adds to the mounting tension. The tearing up of the confession is visually dramatic with its heart-stopping consequences. The fighting back of tears and the summoning of strength to empower Elizabeth are moving. The audience is left reflecting on the guilt of Hale and Parris, with Hale's pragmatic and ironically biblical words asserting that life at any cost is worth having. Elizabeth's final words, however, simply sum up the impact of Proctor's choice: 'He have his goodness now.'

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

Danforth is in charge but Proctor dominates exchanges: changing topic, interrupting and volubly exclaiming ('Beguile me not!'). Danforth retains initially polite mode of address: 'Mr Proctor'; this later becomes Mister when his impatience grows and he interrupts Proctor's tirades. Danforth's speech is full of declaratives and interrogatives as he tries to pin down Proctor. Proctor's anguish and rising fury lead to many exclamatives ('Because it is my name!') and a telling rhetorical question: 'How may I live without my name?'

After the symbolic tearing of the document Proctor dominates the interaction with calm but tearful declaratives and a third person address to himself: 'I see some shred of goodness in John Proctor.', and a strong imperative to Elizabeth: 'Show honour now,'. Proctor's last words are followed by exclamations from Rebecca, Danforth's harsh and unforgiving imperatives and exclamations ('Who weeps for these, weeps for corruption') and then the simple declarative of Rebecca 'I've had no breakfast'. This provides a touching contrast to all the invective, and perhaps highlights the harsh treatment of a condemned prisoner.

The last few speeches are frantic and delivered with anguish and terror from Hale and Parris (rhetorical questions, imperatives and declaratives); the action hurtles to the final drum rolls and the imagined off-stage scene. But the final speech slows down the action and Elizabeth dominates with her simple declaration, focusing us on her moral strength and her helplessness too. Syntax and grammar – echoes of 17<sup>th</sup> century speech: 'What say you?'; 'Let you fear nothing'; 'He have his goodness now.'; simple, colloquial expressions: 'Which way do you go, Mister?'. Lexis varied with some more formally expressed and exact sentences – e.g.: Danforth's legalistic phrases: 'good and legal proof'; 'deny this confession' and his simple clear questions: 'It is the same is it not?' His expression changes in his final words – fuelled by anger and exasperation: 'Hang them high over the town' (alliterative and visually striking) and his balanced sentence: 'Who weeps for these, weeps for corruption!'

Proctor uses figurative language affectingly to create a touching picture: 'say Proctor broke his knees and wept like a woman' or the more threatening image about his 'goodness': 'Not enough to weave a banner with, but white enough to keep it from such dogs.' Moving images are mixed with simple monosyllabic declarations: 'No, it is not the same!'; antithesis: 'I have given you my soul; leave me my name.'; rhetorical devices of repetition and emphasis to hammer home points (repetition of 'Because'); memorable alliteration and sound play: 'show a stony heart and sink them with it!'; 'weave' and 'white'.

Hale's final speech includes pleading imperatives to Elizabeth and rhetorical questions with biblical echoes. His pragmatic argument for life at any cost ('Shall the worms declare his truth?') fails and we are left with the image of Hale weeping 'in frantic prayer'.

or

*Waiting for Godot* – Samuel Beckett  
(Act 1)

**Question 4**

**0 4** Explore the ways in which Beckett presents **attitudes to time** 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 attitudes to time, including thematic links across the play.**

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

This scene is just over half way through Act 1. Estragon and Vladimir have talked about waiting for Godot and have passed the time with macabre thoughts of hanging themselves as well as debates instigated by Vladimir about the crucifixion and the reported fate of the thieves. Pozzo has appeared with Lucky and the tramps have expressed their outrage at Lucky being treated like an animal. Pozzo has held forth already, disarmingly announcing that ‘you may be sure there wasn’t a word of truth’ in what he has just said. There are no clues as to where this narrative will go, except perhaps in absurd circles, ‘worse than a pantomime’ or like a ‘circus’ as the tramps say.

**In this scene:**

They are impatient for night to come and feel unable to abandon their wait to go (where?). Pozzo vacillates - he wants to sit, but he needs to observe his man-made ‘schedule’ whatever that may be. The apparent necessity of obeying the rhythms of day and night seems strong. But the sensation of time passing is difficult to fathom and to Vladimir it appears that ‘Time has stopped’. Darkness is linked with depression. Pozzo is easily dissuaded from following his ‘schedule’ and he launches forth into a lecture about the sky and the sun alternating between the prosaic (asking them to pay attention) and the lyrical when he is effulgent about the passage of time and the changes in the sun and sky. Estragon and Vladimir conclude (absurdly? illogically?) that as long as we are aware of these daily rhythms with the menace of night and time passing we can accept ‘this bitch of an earth’, and ironically ‘bide one’s time’ and ‘Simply wait’. Is this passivity the only response to an unfathomable world?

**In the whole play:**

Attitudes to time provide a central theme – most of the action or inaction revolves around waiting and finding ways to pass time, and to find some purpose in a situation which seems absurd and incomprehensible, to the tramps and to the audience. Noting the passage of time would seem to give some shape to the daily activities or lack of them, but in the end the audience is aware that there are few comforts offered by Beckett, except our ability to laugh at our futile and absurd attempts to construct a manageable reality.

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



The excessively polite behaviour of Pozzo and Estragon is amusingly parodied and Pozzo is only persuaded to finally sit with the mention of catching ‘pneumonia’ – only to immediately declare he must observe his ‘schedule’. The audience are in suspense – how is this new character and his strange dog-like ‘Lucky’ going to upset the dynamics? The cracking of the whip breaks the silence and the jumpiness of Vladimir and Estragon creates tension. Pozzo’s lengthy speech, alternating between requesting attention and lyrical description – a dramatic performance - holds the audience’s attention, if not those on stage. The long silence then allows the audience to reflect on the ‘bitch of an earth’; the scene ends with the already predictably familiar and amusing chorus from the tramps, attempting to reassure themselves that there is ‘No further need to worry.’

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

Vladimir initially sets the agenda with the rhetorical question: ‘Will night never come?’ but Estragon then takes over by responding to Pozzo’s ensuing enquiry; Vladimir is wrapped in his own thoughts. Pozzo then dominates with a ritual display of polite behaviour (adjacency pairs between Estragon and Pozzo) culminating in Estragon beseeching him to sit. Ludicrous ‘parlour’ behaviour in this barren place, suggests that all the absurd niceties of human behaviour have not been lost yet (?). Vladimir’s short declarative cuts across this interaction with a reflection that ‘Time has stopped.’ Pozzo’s long turn is interrupted by the others paying little attention, so that the whip has to be cracked loudly to make them all listen. Vladimir’s short declarative again shows someone uninterested in Pozzo’s commentary and keen to leave, (‘Let’s go.’) Estragon continues with his polite imperatives (‘I implore you..’) but Vladimir is disengaged. Pozzo’s theatrical long turn, building up to a climax, is punctuated by less lyrical sections and builds to a bathetic climax: ‘pop! Like that!’

Vladimir and Estragon finish with short declaratives, delivered in a stichomythic way.

Modes of address throughout: Estragon’s subservient ‘Sir’ and Pozzo’s more patronising ‘dear fellow’ but with polite mirroring of ‘sir’ too. The name Adam is completely ignored by Pozzo. Lucky is only referred to as ‘pig’. Otherwise actual names are not used, just pronouns, with the self-conscious ‘One’ in the last section of dialogue.

Lexis – a mixture of the precise and formal, with no elision or ellipsis: ‘I myself in your situation’ or ‘Be seated sir, I beg of you.’ contrasted with the more colloquial sections –‘for pity’s sake, otherwise we’ll never get anywhere.’ And the more down-to earth elliptical: ‘Worn out, this whip’ and the ambivalent ellipsis of the clipped choric section: ‘So long as one knows’ or ‘Simply wait.’

Pozzo’s speeches are expositions (‘Qua’) and contain rhetorical questions, mitigated imperatives (‘A little attention, if you please.’), the imperative becoming more forthright as he realises no-one is listening (‘But be a little more attentive, for pity’s sake,’). Descriptive detail becomes pretentious: alliterative ‘tireless torrents’; use of repetition for effect (‘pale, pale, ever a little paler’); collocations: ‘pale and luminous’; ‘gentleness and peace’. Semantic field of movement: ‘poured forth’; ‘torrents’; ‘charging’; ‘burst’; contrast with gentler descriptions of the pale sky.

## 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**      **5 – 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**

**0 5** **Text A** is an extract from the transcript of a discussion between an elderly mother (**M**) and her daughter (**D**) which takes place in the mother's house. The mother, Anna, is reminiscing about her childhood.

**Text B** is an extract from a novel: *Dinner at the Homesick Restaurant* by Anne Tyler, published in 1982. Ezra is sorting through a drawer in his mother's house. He uses the photographs he finds to talk to his elderly, blind mother - Pearl Cody - about her past.

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

**[48 marks]**

**INDICATIVE CONTENT**

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

**Text A:**

The context is the living room in the mother's house. The daughter's purpose is to engage the mother in conversation about her childhood and find out as much as she can. The setting is relaxed and intimate and the mother is happy to talk. She does not need much prompting and she enjoys having a familiar audience. There is no external audience – only each other. The informal setting and the familiar relationship encourage relaxed and honest responses.

**Text B:**

The context is a private setting in the mother's house: an intimate scene with the internal audience limited to each other. The overt purpose is to tidy and sort, but both characters are aware that more is going on. Ezra is trying to occupy and stimulate his mother – describing the photographs and hoping that she will find this interesting, and that it might reveal facts about a mother he finds puzzling. The authorial purpose is to reveal character and the relationship between mother and son, and maybe to prompt thinking about nostalgia and personal histories. Pearl's interest in her own self-image, which she cannot see, is telling; the author uses this interest to trigger Ezra's reflections about her attitudes to the past and how she appears to be detached from events.

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

**Text A:**

The mother talks without much prompting although the daughter steers the agenda with some questions ('what would a halfpenny buy'), affirmative responses ('yeah'; 'mmm'; 'ah, right') and some expressive declaratives ('that was sad'). Overlapping talk, mutual laughter and interruptions suggest an easy, agreeable relationship, although mother does not always allow the daughter to complete a question ('so you had quite').

Colloquial lexis and expressions: 'Yeah', 'cos' 'an' 'all'; 'like'; hints of dialect: 'me Auntie Lizzie'; 'go round all these people'; fillers & hesitations: 'you see', 'well then'; 'I don't know', 'you know', 'em'; discourse markers – 'well', 'so', 'but'; incomplete sentences and reformulations: 'if you had(.) you think of them'; repetitions ('a halfpenny, halfpenny'; 'I hated that[....] I used to hate it'; 'down London(.) I

remember she went down to London’); some convergence in paralinguistics (laughter).

Reference to sayings: ‘talk the hindlegs off a donkey’ and ‘last of the 600’ adds colour and humour to the discussion.

**Text B:**

The narrative voice of the author shapes the scene with detailed descriptions of the objects Ezra finds in the drawer, and comments on Ezra’s reactions. The dialogue is orderly and focused with equal turns. Ezra is dominant as he selects photographs to describe and the mother is reactive, asking questions about the pictures but losing interest when she herself does not appear in the scenes. Real speech is mimicked with simple techniques such as elision: ‘Here’s a group of ladies’ and ‘There’s no stripes here’ and use of expressive fillers -‘Oh well’ and ‘Ah’. There are some minor sentences (‘Possibly’) and turns are even and short with no reformulations and few hesitations. The narrative commentary plays a huge part in conveying the sense and atmosphere: the mother reacts ‘without interest’ at times or by ‘waving a hand’ to dismiss the topic and by listening ‘alert, to any details he could give her about her past self.’ Our reaction to the ‘talk’ is mediated by implied authorial views subtly conveyed mostly in the descriptive paragraphs, but also by the very nature of the short exchanges where the reader has (mostly) to imagine the tone and expressions (Non-committal ‘said’, ‘told’ or ‘ask’ are used; this makes the use of ‘without interest’ stand out).

**Comparing the ways in which speakers’ attitudes and values are conveyed.**

**Text A:**

The mother appears to enjoy reminiscing and story-telling - creating short narratives. Concern for her own mother is conveyed – her many children and the fact that she ‘wasn’t really well’, and that it was ‘really hard on my mother’. She has a sense of humour and is able to laugh at her actions in visiting relatives and collecting money, although she sounds grateful for the cash. She admires Aunty Ettie’s sewing skills ‘a really beautiful seamstress.’ and she is interested and saddened (although sadness is not openly expressed) at Ettie’s loss of her fiancé and the poignance of Ettie having ‘set up’ her house with furniture ready to marry and then ‘she never got married any more’. Anna has a clear view of herself: talkative, fun and a ‘nosey-parker’ who is able to laugh at herself. She did not want to be thought of as sensible and expresses strong feelings about the label - suggesting that she would have preferred to be seen as someone less conventional.

The story about the gym tunic reveals the hardships of being in a large family and her desire to be the same as everyone else. Her attitude to education shows that she would really have liked to go to grammar school, but she covers over the fact that the family couldn’t afford it with the rationale that she wanted to go where her friends went.

References to poetry or to the saying about ‘the hindlegs of a donkey’ indicate someone who uses language colourfully and enjoys delivering narratives.

The daughter is a good listener and encourages the mother to talk via her agreeable rejoinders, brief expressive comments and occasional questions to elicit more detail.

The overall impression is of a close relationship between daughter and mother which allows the mother to express her feelings and delve into her past, even though some memories are painful.

**Text B:**

Ezra appears sentimental and genuinely interested in his mother’s past and her belongings. He is patient and ‘willingly went over them again and again, describing them for his mother.’ He appears to

be puzzled by his mother's apparent lack of interest in the photos which do not contain images of herself. His conclusion is that she is searching for herself, trying to remember with 'single-mindedness' what she was like. Ezra is ambivalent about this: both amused and irritated.

The objects collected reveal much about the mother: a mixture of unmounted and jumbled photos, together with a few belongings. Tellingly, the baby book for Cody (the eldest boy) is unfinished but Pearl's completed diaries are there. She has kept some memorable things from her own past – a 'corsage' and a glove (linked with a dance/ a romantic meeting?) and her early report card. The overall impression is of someone rather self-centred; she is only looking for herself amongst these photos and does not answer Ezra's questions. The narrative detail and comment from the author does not create a picture of a warm character. She is said to 'show greed in the forward jutting of her chin as she waited to hear of her whereabouts' and an unflattering picture: 'His mother poked her face out, expectant.' However, the reader's knowledge that Pearl is blind arouses some sympathy for her desire to recreate her own past image.

The author does not openly intrude on the scene but through the selection of details given, the reader draws conclusions about each character and their relationship. Rhetorical questions such as 'Was it that she wanted an outsider's view of her? Or did she hope to solve some mystery?' create an interesting aura of mystery around Pearl and occasional phrases perhaps indicate that Ezra has, ironically, limited vision(?), for example in his judgement that: 'She hadn't had much of a life, it seemed to him'.