

GCE 2005  
*January Series*



# Mark Scheme

## English Language and Literature B

NTB5

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

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

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*Dr Michael Cresswell Director General*

**January 2005****NTB5****GENERAL PRINCIPLES**

Assessment Unit 5 requires candidates to answer

- *one compulsory question on their chosen play* and to choose
- *one question on a pair of unseen texts*

Examiners should **remind** themselves of the relevant Assessment Objectives (described in the specification and reproduced below) and **note** the weightings.

In this module candidates are required to:

*AO1 communicate* clearly the knowledge, understanding and insights gained from a combination of literary and linguistic study, using appropriate terminology and accurate written expression (2½%)

*AO2 ii respond* with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them (2½%)

*AO3 ii use and evaluate* different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings. (5%)

*AO4 show* understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts (2 ½%)

*AO5 identify and consider* the ways attitudes and values are created and conveyed in speech and writing (2½%)

The mark scheme follows the following sequence:

- boundary descriptors
- indicative content for each question
- A2 template

**BOUNDARY DESCRIPTORS**

- 0-5 key characteristic - narrates** may make a simple (often inaccurate) point  
weak expression; frequent lapses in control of written English (AO1, AO2 ii)  
minimal recognition of features of dialogue or talk (may mention one) (AO3 ii)  
minimal recognition of either literary or linguistic features (AO2 ii, AO3 ii)  
simplistic/erroneous recognition of context (i.e. plot, scene or situation) (AO4)  
minimal recognition of attitudes and values: very little indeed to say: naïve (AO5)
- 6-11 key characteristic - narrates/describes** control of written English can slip (AO1)  
simple awareness that literary dialogue is different from talk (AO2ii, AO3ii)  
simple awareness of literary and/or linguistic features, but undeveloped (AO3 ii)  
minimal awareness of context (plot, simple character relationships) (AO4)  
simplistic awareness of how attitudes and values are shown in texts (AO5)  
unthinking generalisations, many unsupported assertions
- 12-17 key characteristic - identifies** features: uses acceptable written English (AO1)  
simple knowledge of literary/linguistic features used in dialogue/talk (AOs2ii, 3ii)  
some awareness that context affects the way real people /‘characters’ speak (AO4)  
some reference (often inaccurate) to literary/linguistic theory (AO3ii, AO4)  
limited understanding of how attitudes /values are created and conveyed (AO5)  
generalisations (often misuse of learnt-up materials): modest textual support
- 18-23 key characteristic - explains texts** using clear written English (AO1)  
reasonable understanding of literary/linguistic features in dialogue/talk (AO2ii,3ii)  
reasonable understanding of the role of context in dialogue/talk (AO4)  
some relevant reference to literary/linguistic theory (AO3, AO4)  
reasonable understanding of how attitudes/values are created and conveyed (AO5)  
few unsupported assertions: gives reasonable textual support: hardworking
- 24-29 key characteristic - explains and explores** using controlled English (AO1)  
some detailed knowledge/understanding of literary/linguistic features (AO2ii,3ii)  
some examination of literary dialogue in relation to talk (AO2ii,3ii)  
some knowledge/understanding of influence of context in different texts (AO4)  
some explanation of how attitudes and values are created and conveyed (AO5)  
able to make some application of literary or linguistic theory (AO3ii, 4)  
sparing use of generalisation; textual evidence provided to support points
- 30-35 key characteristic - analyses and explores** using fluent, varied English (AO1)  
secure, detailed knowledge/understanding of literary/linguistic features (AO2ii, 3ii)  
some systematic analysis of literary dialogue and discourse (AO2ii, 3ii)  
detailed knowledge and understanding of contextual factors and their effects (AO4)  
some thoughtful explanation of how attitudes/values are created/conveyed (AO5)  
confident application of literary and/or linguistic theory (AO3ii,AO4)  
able to move appropriately and convincingly from overview to specific case

*EXAMINERS ARE ENCOURAGED AT ALL TIMES TO:*

- *Use the FULL range of available marks*
- *Mark positively, rewarding strengths and achievements*
- *Look at Boundary Descriptors for ‘best fit’. Then ‘fine tune’, using Indicative Content to determine whether answer is closer to top or bottom of band.*
- *Justify EACH tick on script by comment in LEFT hand margin. Use agreed abbreviations from standardising if wished.*
- *YOU MUST PROVIDE A SUMMATIVE COMMENT at the end of each answer explaining clearly how you arrived at the mark you awarded.*
- *BE SPECIFIC: avoid generalisations and make precise reference to candidate’s answer.*

The purpose of providing Indicative Content for Question 1 and Question 2 (see below) is not to be prescriptive but to offer a ‘short cut’ enabling examiners to recognise and internalise key aspects of each question. Note, however, the proviso ‘**may include**’ which precedes the Indicative Content for each question; **all relevant** and supported arguments must be credited. Finally, examiners should not be afraid to award top marks to those candidates whose achievement is remarkable.

**QUESTION 1 English Drama pre-1770**

*Othello* **or** *The Winter's Tale* **or** *Much Ado About Nothing* **or** *A Midsummer Night's Dream*  
**or** *The Country Wife*

Re-sit text: Richard II

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

Discuss the ways in which these **two** passages reveal the playwright's skills in representing speech for dramatic purposes.

In your answer you should consider:

- context and situation
- spoken language features and discourse conventions
- literary and rhetorical devices
- dramatic effects and the delivery of lines in performance.

**Note to examiners**

In Question 1 the best answers will ***stay focused on how the dramatist creates dramatic effects***. Candidates should show awareness of the four 'approaches' listed below, and as described in the Specification.

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

*There is no obligation to follow the above order.*

*The INDICATIVE CONTENT for each play follows in order (Othello, The Winter's Tale, Much Ado About Nothing, A Midsummer Night's Dream, The Country Wife, Richard II)*

***OTHELLO Passage A Answers may include the following******use of context and situation/influence of context and wider reference (Act II Scene 1)***

Desdemona, waiting for Othello to land, jests with Iago and Emilia; scene shows her confident wit/self assurance in addressing Iago; reveals private anxiety to audience; Iago's misogyny fully demonstrated; allusions made to revenge and women's lust/folly; audience aware of implied contrast with Othello, whose love seems noble/idealised

***use of spoken language features and discourse conventions/interactional features***

Iago sets agenda and has longer turns, but Desdemona's status enables her to interrupt /direct topic change; you/thou usage reflects high/low status; terms of address also reveal status ('slanderer', 'madam' 'gentle lady'); shared lines (Emilia/Iago, Desdemona/Emilia) suggest Emilia's future active role, despite relative silence here; few adjacency pairs

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

much use of sexual innuendo; rhetorical devices (listing, incrementum, syntactic parallelism, triple structures, antithesis/paradox, bathos); many binary oppositions; imagery associated with domesticity, religion, noise/silence, child-birth, hunting; Desdemona uses imperatives, initiating questions, modals; Iago more inclined to assertive declaratives

***dramatic effects achieved/ delivery of lines in performance /phonological features***

prose used infrequently by Iago (to insult) and Desdemona (to challenge); dialogue mainly in blank verse, frequently rhymed; Iago uses rhyme to trivialise his comments about women (delivery/tone reminiscent of proverbial 'old wives' talk or stories for children); much alliteration, assonance and repetition

***OTHELLO Passage B Answers may include the following******use of context and situation/ influence of context and wider reference (Act IV Scene 2)***

Iago's plot is succeeding: Othello, having struck his wife publicly, dismissed her and interrogated Emilia, confronts the mystified Desdemona again, accusing her of the foulest adultery; the audience watch his brutal behaviour with horror, fearing the worse; her attempts to rationalise the situation are defeated by his jealous anguish

***use of spoken language features and discourse conventions/interactional features***

rapid sequence of commands, questions and imperatives create tension; pronoun usage ('thou'/'you') and terms of address ('chuck' 'thou weed' 'Desdemon'/'my lord') reflect his power/ her duty; Othello sets agenda, has longer turns including carefully argued speech; Desdemona's triple questions and exclamatives show increasing desperation;

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

lexis reflects Othello's conflict between jealousy/love ('devils' 'hell', 'shambles'/'fair rose-lipped cherubim'); contrasts moral oppositions ('horrible fancy' 'fury' 'false' 'blame'/'true and loyal' 'honest'); rhetorical devices (hyperbole); imagery of disease, time, drought, decay and death; use of conditionals/modals to express Othello's despair

***dramatic effects achieved/delivery of lines in performance/phonological features:***

blank verse suiting heightened emotions; initial harsh tone of Othello's address to Emilia and Desdemona, followed by rising levels of emotion (he weeps) through angrily calm speech, culminating in hissing rejection (14 syllable line); much alliteration, assonance, onomatopoeia; dramatically effective use of caesura

***THE WINTER'S TALE Passage A******Answers may include the following******use of context and situation/influence of context and wider reference Act I Scene I***

use of courtiers to introduce key characters; basis of plot set up to intrigue audience; themes of brotherhood, kingship, loyalty, courtesy, life/death, dynasty (Mamillius); child hood-based affection between unnamed kings (Sicilia, Bohemia) shown; in next scene Polixenes, Leontes and Hermione introduced (ideas of generosity, hospitality explored)

***use of spoken features and discourse conventions/interactional features***

terms of address formal 'you' or direct name 'Camillo'; terms of reference 'Sicilia/Bohemia'; formal turn-taking/smooth speaker switch except when Archidamus comments on magnificent hospitality; Camillo has generally longer turns; both use shorter turns when speaking as people not courtiers (equal status mirrors masters'); positive politeness

***use of literary, grammatical/rhetorical devices/lexico-grammatical features***

rhetorical devices include hyperbole and antithesis ('magnificence/insufficiency'); metaphors associated with growth/nurturing ('rooted' 'branch'), the universe ('vast'), religious faith, healing and renewal; formal register; Latinate lexis ('visitation'); Archidamus uses more complex sentence structure, can be wordy, Camillo equally sophisticated but can be direct

***dramatic effects achieved/delivery of lines in performance/phonological features***

high status prose creates mood of harmony/friendship between different nations; rhythms of prose quite rhetorical (persuasive) because of balanced structures in sentences, syntactic parallelism; audience drawn into this confidential view of kingly friendship; dramatic irony ('heaven continue their loves'); some sound patterning ('malice or matter')

***THE WINTER'S TALE Passage B*** Answers may include the following***use of context and situation/influence of context and wider reference*** Act IV Scene 4

sheep-shearing pastoral scene (late June); Perdita having expressed to Florizel her fear of his father's anger, as gracious hostess unknowingly welcomes disguised Polixenes and Camillo; a conversation about grafting in nature precedes this extract; scene reveals their mutual love (to horror of Polixenes); dramatic irony of 'true blood' [peeping] '...through'

***use of spoken language features and discourse conventions/interactional features***

Perdita sets agenda, dominates exchange with longer turns (reflecting temporary power); terms of address include 'my fair'st friend', 'sweet' 'my Doricles' 'sweet friend'; shared lines/smooth speaker switch reflect love/harmony; both Perdita and Florizel use 'you' in public context (Proserpina is 'thou')

***use of literary and rhetorical devices/lexico-grammatical features***

Perdita's idiolect formal, educated (classical allusion Dis, Cythea, Phoebus); themes of sexuality/false/true love, virginity/rape ('frighted' Proserpina), nobility/baseness; imagery of flowers, life/death, music/dance; royalty; Florizel's idiolect formal, philosophical, passionate; rhetorical devices include listing (flowers), triple structures, antithesis and paradox

***dramatic effects achieved/delivery of lines in performance/phonological features***

theme of grafting stock continues - audience aware of dramatic irony of Perdita's noble birth and Polixenes inability to 'read' situation; blank verse appropriate to rank, status and emotional seriousness of scene; flexible blank verse uses much caesura, enjambment, creating mood of fluency/harmony/rhythmic ordering; repetition, alliteration, assonance

***MUCH ADO ABOUT NOTHING Passage A*** Answers may include the following***use of context and situation/influence of context and wider reference*** Act II Scene 3

previously at masked dance couples flirt; Don Pedro woos Hero on behalf of Claudio; plot hatched to get Beatrice and Benedick together; scene shows Benedick half-seriously considering what kind of woman he could love, as his plotting friends enter; audience prepared for tricking of man who seeks female perfection; themes of music/harmony/love

***use of spoken features and discourse conventions/interactional features***

Benedick's soliloquy in prose; reveals attitude to women/love; blank verse when Don Pedro and Claudio enter (topics of music/courtship); terms of address 'my good lord', 'good my lord' show Prince's status (he sets agenda); equal length of turn (relative informality); 2<sup>nd</sup> person pronoun variation 'you'(Claudio) 'thee'(Balthasar)

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

Benedick's speech highly rhetorical; antithesis, syntactic parallelism, listing, inversion of word order; humour/bathos ('her hair..of what colour it please God' 'Monsieur Love'), repetition ('yet am I well'); triple structure; contrast 'was..now..'); rhetorical questions; effect of love on Claudio's music (military/romantic), clothes (armour/fashion), choice of words contrast between thinking aloud (Benedick) and Prince's stratagem (song requested is 'Sigh no more, ladies, sigh no more/Men were deceivers ever..')

***dramatic effects achieved/ delivery of lines in performance /phonological features***

dramatic irony of music as source of harmony/disharmony; prose/verse

***MUCH ADO ABOUT NOTHING Passage B   Answers may include the following******use of context and situation/influence of context and wider reference Act V Scene 2***

Benedick has done what Beatrice asked and after a bantering exchange with Margaret persuades her to summon Beatrice; having challenged Claudio, he talks about love; still unhappy about Hero, Beatrice continues her sharply negative ripostes until Ursula's entry tells all that Hero's virtue is restored and the denouement rapidly approaches

***use of spoken language features and discourse conventions/interactional features***

reminiscent of previous prose exchanges between Beatrice and Benedick; she is fiercely resistant to him, turning all positives into negatives; exchange seems equal though Benedick's turns longer/more frequent; dramatic use of 3 short turns ('Very ill'); he addresses her by name; she refers to him as 'signor'; she uses 'you', he uses 'thee'; both agenda-set; some adjacency pairs- but stalemate close when Ursula enters with news

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

virtually only metaphor conscience as serpent; idiolects similar; central statement ('...too wise to woo peaceably') at heart of scene; rhetorical devices such as hyperbole, triple structures, repetition, antithesis, parallelism; both use interrogatives, 'either/or' and conditional structures suggesting uncertainty; double entendre/bathos of Benedick's final line

***dramatic effects achieved/delivery of the lines in performance/phonological features***

prose is lovers' preferred medium (they speak in verse in final scene, try to deny their love, revert to prose when agreeing to marry 'for pity'); short lines ('Very ill' 'And how do you?' 'Very ill too') show Beatrice's despair; some sound patterning, mainly alliteration and puns

***A MIDSUMMER NIGHT'S DREAM Passage A Answers may include the following******use of context and situation/influence of context and wider reference Act II Scene 2***

introduction of fairy/‘other world’; themes of love/jealousy/sexuality, gender/power, order/disorder set up; Titania describes havoc to ‘human mortals’ caused by quasi-human fairy passions; audience sees wood as place of potential chaos/madness; Oberon’s anger and desire for revenge contrasts with Titania’s loyalty to dead ‘votaress’

***use of spoken features and discourse convention/interactional features***

Oberon sets agenda; Titania’s lengthy turn creates picture of natural disorder caused by problematic fairy/nature/mortal relations; 2<sup>nd</sup> person singular ‘thou’ used by both; only Oberon uses address terms ‘Titania’ and self-reference ‘her Oberon’; discourse markers structure speech (‘never...or...but...therefore...therefore’)

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

rhetorical devices include many examples of listing, triple and quadruple structures, balanced clauses, syntactic parallelism, past tense becoming present to describe current chaos; incrementum leading to cause (‘our dissension’); lexis from natural world (‘dale, forest or mead’) to weather to human and animal disaster; seasons personified (‘mazed’); Oberon attempting to shrug off blame plays sentimental lover ‘do but beg.’ but is rejected

***dramatic effects achieved/delivery of lines in performance/phonological features***

blank verse befitting royal speakers; use of sound patterning to empower Oberon (Aigles, Ariadne, Antiopa), enrich Titania’s description (‘rushy brook’ ‘whistling wind’ ‘hoary-headed frosts’ and increase her persuasion (‘debate’ ‘discussion’)

***A MIDSUMMER NIGHT'S DREAM Passage B Answers may include the following******use of context and situation/influence of context and wider reference Act III Scene 1***

‘clowns’ now in wood, where lovers already affected by Puck’s magic; audience delightedly aware that rehearsal spot is close to Titania’s bower; ‘play within a play’ convention (low comedy/comic rustics); themes of love, fear, disguise and misunderstanding set up; parodic version of Elizabethan love ‘comedy’/tragedy

***use of spoken features and discourse conventions/interactional features***

Bottom has most turns, Starveling the least (reflects power balance and character); length of turn equally revealing (e.g. Bottom’s inspired strategies; Bottom initiates exchange, sets agenda; Quince as author makes decisions; terms of address FN (‘Peter Quince’, ‘Bully Bottom’) or generic (‘masters’); ‘you’ is standard though Quince calls Bottom ‘thou’

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

comic malapropisms ('fearful wildfowl' 'defect'); Bottom's idiolect mixture of educated and informal (polite modality 'would wish' 'would entreat'); character shown by speech (e.g. Snout and Starveling fearful/anxious to please); use of oaths ('By'r lakin', 'God shield us'); some non-SE ('afeard'); rhetorical devices (triple structure/hyperbole/bathos/listing) semantic field of theatre/playwriting ('comedy', 'prologue' metrical variations)

***dramatic effects achieved/delivery of lines in performance/phonological features***

audience response to plans for production likely to be uproarious (absurdity of elaborate plan to reassure ladies of lion's sweet nature); complete seriousness of clowns; discussion about phonology of ballad metre of rewritten passages

***THE COUNTRY WIFE Passage A Answers may include the following******use of context and situation/influence of context and wider reference Act II Scene 1***

audience knows about Pinchwife's past/recent marriage/friendship with Horner/Horner's current trick; scene introduces naïve country girl discovering London via conversation with Alithea, with Pinchwife eavesdropping; themes associated with gender issues/social practices/social class/sexual relations/attitudes to love/marriage; country/town opposition

***use of spoken language features and discourse conventions/interactional features***

Mrs Pinchwife sets agenda (8 questions, Alithea 8 declaratives); turns broadly equal; terms of address include 'sister', 'dear, dear bud', 'mistress' 'poor tender creature'; politeness strategies of women, rudeness of Pinchwife ('You're a fool!'); adjacency pairs can be extended from QA to QQA; gender affects idiolect; Mrs Pinchwife's childlike logic

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

her idiolect includes non-SE ('grum' 'toused and moused' 'a-walking' 'hugously'), superlatives ('properest'), childish lexis ('fretful' 'froppish' 'nangered'); sexist idiolect of Pinchwife ('jill-flirt' 'gadder' 'maggie'); naïve character contrasted with more worldly sister and bad-tempered husband (comparison of town/country, theatre/real world);

***dramatic effects achieved/delivery of lines in performance/phonological features***

comedy (for modern as well as 18<sup>th</sup> century audience) lies in naivety of Mrs Pinchwife's plaintive questions and outrageous openness ('I was a-weary of the play but I liked hugously the actors!'); prose replicating everyday speech rhythms; hard consonance of spat-out criticism; smoother eloquence of Alithea, virtuous sophisticate; comic repetition

***THE COUNTRY WIFE Passage B Answers may include the following******use of context and situation/influence of context and wider reference*** Act V Scene 4

Pinchwife remains unaware of Horner's seduction of Mrs Pinchwife; final scene links themes of truth/falsity, appearance/reality, gender/power; brings key characters together; some have changed, especially country wife (who has learnt in town how to lie); Horner's 'innocence' certified (corrupt Doctor); wiser lovers Alithea and Harcourt to marry

***use of spoken language features and discourse conventions/interactional features***

Alithea sets agenda, instructs all men to trust women, not imprison them; rhetorical patterns/syntactic parallelism as each speaker comments on his/her situation (in gendered context) some truthfully, some lying (Mrs Pinchwife, Horner, Lucy); terms of address 'brother' 'bud'; Pinchwife and Horner speak final words in rhyming couplets

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

imagery associated with religion ('doctrine' 'edify'), games of chance ('gamester'), caged animals, disease ('murrain'), decay ('musty'), masks/disguise/dance; Lucy's register as sophisticated as Alithea's; informal register (Horner) 'keep a pother'; balanced structures and rhetorical patterning

***dramatic effects achieved/delivery of lines in performance/phonological features***

scene presents contrasting opportunities for staging, from quickfire sequence of ripostes to 'dance of cuckolds', showing not harmony but folly; audience response may vary; blatant lying may shock; blank verse creates 'sing-song' trivialising of ending

***RICHARD II Passage A Answers may include the following******use of context and situation/influence of context and wider reference*** (Act II Scene 3)

banished Bolingbroke, having returned to regain his inheritance, defends this rebellion to the outraged York ('I am no traitor's uncle'); tension increasing for audience as Richard's followers flee and Bolingbroke's amass; Richard's illegal seizure of Gaunt's estates contrasts with Bolingbroke's measured case; mood set for Richard's usurpation

***use of spoken language features and discourse conventions/interactional features***

York sets agenda, challenging Bolingbroke at length for his 'treachery' ('foolish boy'); Bolingbroke's equally lengthy response but highly respectful ('my gracious uncle' 'noble uncle' 'my father'); balanced turns reflect delicate moral balance; pronouns 'thee'/'you' show status; adjacency pairs; both speakers use exclamatives, rhetorical questions

***use of literary/grammatical/rhetorical devices/lexico-grammatical features***

York's semi-comic tone ('grace me no grace..') tone of moral outrage ('ungracious' 'gross rebellion/detested treason'); Bolingbroke's reference to law ('upstart unthrifths' 'free descent'); binary oppositions (age/youth, peace/war right/wrong, past/present etc); synecdoche ('banished and profane legs'); hyperbole; antithesis; syntactic parallelism; long turns rhetorically structured; variable tenses match developing argument

***dramatic effects achieved/delivery of lines in performance/phonological features***

blank verse appropriate for high status exchange; variable pace (reflecting natural speech rhythms) achieved by caesura, half lines, enjambment; some alliteration ('humble heart' 'duty is deceivable' 'rights and royalties')

***RICHARD II Passage B    Answers may include the following******use of context and situation/influence of context and wider reference (Act IV Scene 1)***

Bolingbroke warns his opponents to prepare for trial; York having switched sides invites Richard to surrender crown, which he reluctantly does; rest of scene shows Richard's increasing anger and grief culminating in him being sent to the Tower; audience aware of physical and symbolic importance of scene, and of Richard's likely fate

***use of spoken language features and discourse conventions/interactional features***

Richard has much longer turns than Bolingbroke but agenda pre-set by latter; York completes adjacency pair with Richard ('the resignation of thy state and crown'), with dramatic shared line following; terms of address familial ('cousin') or reflecting familial relations ('thee, thine') or public status ('you'); Bolingbroke uses powerful one-liners

***use of literary and rhetorical devices/lexico-grammatical features***

exclamatives, rhetorical questions/interrogatives become imperatives and declaratives (Richard); lexis/imagery associated with court /education/religion/domesticity ('two buckets')/emotions; repetition of 'crown'; bold parallel with Christ/Judas; hyperbole ('I, in twelve thousand, none'); listing ('insinuate, flatter...'); irony ('God save the King'); antithesis

***dramatic effects achieved/delivery of lines in performance/phonological features***

blank verse used throughout, but variable use of end rhyme until Richard's exchange with Bolingbroke, signifying the *fait accompli*; much petulant punning, internal rhyme, repetition and word play by Richard; highly dramatic moment of physical delivery of crown; caesura frequently used by Richard to create dramatic effect

**QUESTION 2 *Unseen texts******Note to examiners***

This question **requires candidates to compare two unseen texts** - a transcribed conversation in real life and an example of talk in literature (poetry, prose, fiction or drama).

In making these comparisons between texts, candidates need to be aware of:

- the significance of *context and situation*
- *variations in form and expression*
- the ways in which *attitudes and values* are conveyed

Candidates must also be aware that:

- talk in life is ***spontaneous***; its purposes can be *phatic, transactional, informational, instructional, expressive, evaluative, expository, persuasive, collaborative or performative*
- talk in literature is ***crafted***; its purposes can be *to create or reveal character; to advance plot; to describe a place or set the scene; to convey mood or emotion, create atmosphere; to express opinion or emotion; to address the reader or listener*

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

**QUESTION 2A**

**Text A** is the transcribed account of a visit made by the speaker (Anna) and her aunt ('Aunty Sheila') to the house where the aunt had spent her childhood. During the visit Aunty Sheila was recognised by Anna's great uncle whom she had not seen since childhood. Anna is telling her women friends about the visit.

**Text B** is the beginning of *A Servant to Servants*, a narrative poem by an American poet, Robert Frost. The female narrator lives on a New England farm, and is talking to a visitor to her home.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between a single speaker telling her story in real life, and the representation of a single speaker telling her story in literature.

You should refer in your answer to:

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

**QUESTION 2A INDICATIVE CONTENT** Answers may include the following

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

**Text A** speaker telling spontaneous personal story to amuse and interest women friends; sharing family history as well as own memory of childhood; detail of location and its significance ('where my grandfather lived') - not much about Aunty Sheila in the present, more in the past; speaker focuses on own perception ('I'd pictured' 'then I thought' 'I just thought'); retrospective; audience response not shown but implicit in 'you can imagine'

**Text B** poet represents farmer's wife half-apologising to camping stranger for not visiting; describes feelings of physical and emotional exhaustion after years of endless physical work; poet shows reaction to harsh nature (winter storm) as distraction from cooking; ominous suggestion that her longing for rest hints at death; present tense; audience response implicit

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

**Text A** single speaker focuses entirely on conveying personal attitudes/values (nothing about Aunt's responses); starts with 'it was so funny', stressing random nature of plan ('just on the off-chance'); focuses on contrast of childhood memory and current reality ('great big house' becomes 'very very nice-very big Georgian house'); own feelings ('silly bow' 'really strange'); introspective ('to think that...'); purpose expressive

**Text B** poem about gender relations in harsh physical environment, evoking in reader increasing horror at speaker's exploitation by farm drudgery; her reason for existence is to care for others' needs/responses ('didn't make you know...' hungry men to feed' 'you like it here?' 'Len/He looks on the bright side'); drained of ability to feel, the imminence of death is unspoken ('It's rest I want'); description of beauty of lake, potential of rented cottages meaningless because of bone-deep exhaustion

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

**Text A** Labov's theory of narrative structure works well (*abstract* 'my trip to Derby; *orientation* 'last weekend with Aunty Sheila'; *evaluation* 'we went to look at Fairfield Hall'; *narrative* -visit; *result* 'to think my dad had played there as a child'; *coda* 'it was really strange'); use of reported speech/direct speech; mostly declaratives linked by conjunctions; point of view entirely speaker's (apart from aunt who proposes knocking on door); normal non-fluency features including hesitation, self repairs, repetition, pauses

**Text B** poet uses blank verse to create natural speech rhythms by use of caesura and enjambment; informal register, use of collocations ('I promised myself' 'I can lift it when I have to' 'You take the lake' 'fair, pretty' 'Did you ever feel so? I hope you never' (New England regional speech); speaker's exhausted lack of confidence (repetition of 'but I don't know'); point of view of speaker structures monologue; starts with apology, followed by explanation and description of 'how I ought to feel'; describes beauty of lake, source of comfort, distraction from drudgery and 'a cold chill'; returns to visitor, sums up current situation; imagines point of view of camper ('And you like it here?') and of Len ('He looks on the bright side..'); emotional rather than event-based narrative structure; use of interrogatives, exclamations and repetition to convey strength of emotion

**QUESTION 2B**

**Text C** is a transcript of a conversation between two female students, Sarah and Sheena, aged about 20.

**Text D** is a conversation taken from *Pride and Prejudice* (1813) by Jane Austen. The elder Bennett sisters, Jane and Elizabeth have been away. They are having lunch with their younger sisters, Kitty and Lydia, and hearing the latest news.

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

You should refer in your answer to:

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

**QUESTION 2B INDICATIVE CONTENT** Answers may include the following

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

**Text C** conversation takes place in café in unspecified town in the late autumn or early winter; speakers close friends for some time; topics include eating chocolate cake, making chocolate biscuits, tree lights, how long each one has known mutual friend Caz (Sheena ‘got to know her more in year 13’; Sarah ‘went to Ray’s birthday with her...when we were like seventeen’), other social news; equal status reflected in equal length of turns

**Text D** lunch party takes place at local inn; gives Austen opportunity to show younger sisters in public and the sibling relationships as well as furthering plot via current gossip; detail of food, shopping, servants and travel provide enclosed private context to exchange confidences; social status/hierarchy shown in public and private domains

- **Comparing the functions and purposes of interaction**

**Text C** extract from transcript of spontaneous casual conversation; meeting pre-planned; purpose to express friendliness and consolidate relationship; this shown by use of tag questions (‘isn’t it’ ‘haven’t you’), use of latching, back-channelling/sympathetic circularity (‘mm’ ‘yeah’), affectionate exclamations (‘you silly girl’; ‘quality’ ‘you’re a lucky lady’); social and informational purpose shown in shared knowledge of family and friends (‘your sister’ Caz), biscuit recipe (‘we found a recipe in some magazine’); phatic and expressive purposes shown (‘quite nice isn’t it’; ‘it went horribly wrong’)

**Text D** purposes of *author* include revealing character (Lydia’s foolishness, Jane’s kindness, Elizabeth’s ironic self-knowledge); advancing plot (Wickham once more eligible) and preparing reader for Lydia’s likely behaviour/her attitude to the militia departing); conveying atmosphere (lunch party, carriage journey), amusing readers (Lydia’s outrageousness); purposes of *characters* differ according to individuals; Lydia’s is to gossip, show off, exchange news about current social events and people (with Kitty providing silent support); Jane’s and Elizabeth’s purpose to hear the news and moderate Lydia’s behaviour; Lydia

initiates and dominates the conversation (everyone else is reactive); her topics of conversation include fashion and shopping, militia's summer plans, news about Wickham and Mary King, and her sisters' social life

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

**Text C** both talk about food ('quite nice'); Sheena less impressed by cake ('it's all right (.) is it meant to be chocolate' 'that was good'); criticise themselves ('it went horribly wrong' 'I think she's given up on me' 'oops') and each other ('you silly girl' 'you're a lucky lady') showing close friendship; comment on people ('she was very friendly'); on tree lights ('a bit random... off more than they're on' 'quite cool...' 'I don't like them')

**Text D** Lydia shown to be extravagant and vain ('we mean to treat you all... but you must lend us the money'; 'I thought I might as well buy [bonnet] as not'); flirtatious ('they are going to be encamped at Brighton; and I do so want Papa to take us there for the summer'); insensitive ('have you had any flirting? Jane will be quite an old maid'); Elizabeth critical of Lydia and self; Jane kind about Wickham and Mary King's feelings; dramatic irony of author's view ('unwelcome addition'), Lydia's attitude to love

	<b>0-5 marks</b>	<b>6-11 marks</b>
<p>AO1 Candidates should be able to communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression.</p>	<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English.</li> <li>• Limited and rudimentary vocabulary.</li> <li>• An unclear line of argument and /or poor deployment of knowledge/evidence.</li> </ul>	<ul style="list-style-type: none"> <li>• Lapses in effective written English and technical errors do not seriously impede communication of meaning.</li> <li>• Limited general vocabulary.</li> <li>• Some presentation of ideas, sometimes simplistic, makes some reference to data.</li> </ul>
<p>AO2ii Candidates should be able to respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them.</p>	<ul style="list-style-type: none"> <li>• Rudimentary responses to texts of different types and from different periods with little or no knowledge or understanding.</li> <li>• Makes rudimentary comments on and comparisons between texts of different types and from different periods.</li> </ul>	<ul style="list-style-type: none"> <li>• Responds to texts of different types and from different periods with some awareness.</li> <li>• Comments on and compares texts of different types and different periods with some awareness.</li> </ul>
<p>AO3ii Candidates should be able to use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings.</p>	<ul style="list-style-type: none"> <li>• Little or no awareness of how to use and evaluate a methodology.</li> <li>• Rudimentary readings of texts uninformed by systematic approaches.</li> </ul>	<ul style="list-style-type: none"> <li>• Some awareness of how to use and evaluate a methodology.</li> <li>• Readings of texts informed by partial and limited systematic approaches.</li> </ul>
<p>AO4 Candidates should be able to show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.</p>	<ul style="list-style-type: none"> <li>• Some awareness of influence of context.</li> <li>• Some awareness of how form, style and/or vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Awareness and some understanding of contextual factors.</li> <li>• Awareness and some understanding of how form, style and vocabulary shape meaning.</li> </ul>
<p>AO5 Candidates should be able to identify and consider the ways attitudes and values are created and conveyed in speech and writing.</p>	<ul style="list-style-type: none"> <li>• Little comment on attitudes and values.</li> <li>• Some awareness of how attitudes and values are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>• Identification of attitudes and values.</li> <li>• Consideration of how these are created and conveyed.</li> </ul>
<p>AO6 Candidates should be able to demonstrate expertise and accuracy in writing for a variety of specific purposes and audiences, drawing on knowledge of literary texts and features of language to explain and comment on choices made.</p>	<ul style="list-style-type: none"> <li>• Shows rudimentary knowledge of genre requirements.</li> <li>• Rudimentary attempt to suit content, structure and style to specific audiences.</li> <li>• Rudimentary comments on own language use and choices.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some knowledge of genre requirements.</li> <li>• Shows some awareness, in content, structure or style of how to write for a variety of specific audiences.</li> <li>• Some relevant comments on own language use and choices.</li> </ul>

12 – 17 marks	18 – 23 marks	24 – 29 marks	30 – 35 marks
<ul style="list-style-type: none"> <li>Generally accurate and clear written expression.</li> <li>Some critical vocabulary but limited in use.</li> <li>Argument clear but not always sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate and clear written expression.</li> <li>Uses some critical vocabulary effectively.</li> <li>Clear line of argument, reasonably well sustained.</li> </ul>	<ul style="list-style-type: none"> <li>Accurate, clear and controlled written expression.</li> <li>Shows command of a range of critical vocabulary.</li> <li>Well sustained argument, with some signs of sophistication.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary written expression.</li> <li>Accurate use of an appropriate critical vocabulary and concepts.</li> <li>Sophisticated, sustained and cogent argument.</li> </ul>
<ul style="list-style-type: none"> <li>Responds to texts of different types and from different periods with some knowledge and understanding.</li> <li>Comments on and compares texts of different types and different periods with some knowledge and understanding.</li> </ul>	<ul style="list-style-type: none"> <li>Responds to texts of different types and from different periods with knowledge and understanding.</li> <li>Comments on texts of different types and different periods with knowledge and understanding.</li> </ul>	<ul style="list-style-type: none"> <li>Responds to texts of different types and from different periods with detailed knowledge and understanding.</li> <li>Comments on texts of different types and from different periods with detailed knowledge and understanding.</li> </ul>	<ul style="list-style-type: none"> <li>Responds to texts of different types and from different periods with exemplary knowledge and understanding.</li> <li>Comments on texts of different types and from different periods with exemplary knowledge and understanding.</li> </ul>
<ul style="list-style-type: none"> <li>An awareness and some understanding of how to use and evaluate a methodology.</li> <li>Some attempt to apply appropriate systematic approach to readings of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Knowledge and understanding of how to use and evaluate a methodology.</li> <li>Readings of texts informed by appropriate systematic approach.</li> </ul>	<ul style="list-style-type: none"> <li>Detailed knowledge and understanding of how to use and evaluate a methodology.</li> <li>Readings of texts informed by detailed and appropriate systematic approach.</li> </ul>	<ul style="list-style-type: none"> <li>Exemplary knowledge and understanding of how to use and evaluate a methodology.</li> <li>Sophisticated readings of texts informed by assured application of appropriate systematic approaches.</li> </ul>
<ul style="list-style-type: none"> <li>Shows an informed understanding of contextual factors.</li> <li>Shows an informed understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Shows how form, style and vocabulary shape meaning.</li> <li>Shows an informed and detailed understanding of contextual factors.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of contextual factors.</li> <li>Sophisticated understanding of how form, style and vocabulary shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated and accomplished understanding of contextual factors.</li> <li>Sophisticated and accomplished understanding of how form, style and vocabulary shape meaning.</li> </ul>

<ul style="list-style-type: none"> <li>• Understanding of attitudes and values.</li> <li>• Understanding of some methods used to create and convey attitudes and values.</li> </ul>	<ul style="list-style-type: none"> <li>• Detailed comment on attitudes and values.</li> <li>• Detailed consideration of how attitudes and values are created and conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>• Sophisticated understanding of how attitudes and values are created.</li> <li>• Sustained consideration of how attitudes and values are conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>• Sophisticated and accomplished understanding of how attitudes and values are created.</li> <li>• Knowledgeable and sustained consideration of how attitudes and values are conveyed.</li> </ul>
<ul style="list-style-type: none"> <li>• Shows some knowledge and some control of genre requirements.</li> <li>• Shows awareness in content, structure or style, of how to write with some success for a variety of specific audiences.</li> <li>• Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows knowledge and some control of genre requirements for achieving specific purposes.</li> <li>• Achieves some success in content, structure and style of how to write for a variety of specific audiences.</li> <li>• Apt comments on own language use some valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows knowledge and control of genre requirements for range of purposes.</li> <li>• Controlled use of content, style and register.</li> <li>• Detailed comments on own language use makes valid connections between linguistic knowledge and features of own language use.</li> </ul>	<ul style="list-style-type: none"> <li>• Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes.</li> <li>• Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences.</li> <li>• Exemplary comment on features of own language use makes cogent connections between linguistic knowledge and features of language use.</li> </ul>