

GCE 2004
June Series



Mark Scheme

English Language and Literature B (NTB5)

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.

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Dr Michael Cresswell Director General

June 2004

NTB5

GENERAL PRINCIPLES

Assessment Unit 5 requires candidates to answer

- *one compulsory question on their chosen Shakespeare 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%)

AO2ii respond with knowledge and understanding of texts of different types and from different periods, exploring and commenting on relationships and comparisons between them (2½%)

AO3ii use and evaluate different literary and linguistic approaches to the study of written and spoken language, showing how these approaches inform their readings (5%)

AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts (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/makes** simple, inaccurate or inadequate point (s)
frequent lapses in control of written English (AO1, AO2ii)
minimal knowledge of features of dialogue or talk (recognises 1 or 2) (AO3ii)
minimal recognition of literary or linguistic features (AO2ii, AO3ii)
basic or partial awareness of context (i.e. plot or dramatic situation) (AO4)
naïve or erroneous comment on attitudes and values (AO5)
- 6-11 key characteristic - narrates/describes** control of written English can slip (AO1)
some awareness that literary dialogue is different from talk (AO2ii, AO3ii)
some awareness of literary and/or linguistic features, but undeveloped (AO3 ii)
minimal understanding of context (plot and simple character relationships) (AO4)
some recognition of basic attitudes and values and how they are shown (AO5)
- 12-17 key characteristic - identifies** features, using clear written English (AO1)
some understanding of use of literary/linguistic features in dialogue (AO2ii, AO3ii)
awareness of how context of scene may affect character development (AO4)
simplistic reference to literary/linguistic theory (often inaccurate) (AO3ii, AO4)
some overall awareness of how attitudes/values created and conveyed (AO5)
- 18-23 key characteristic - explains** using accurate, clear written English (AO1)
knowledge and understanding of some literary/linguistic features in use (AO2ii, AO3ii)
some knowledge/understanding of how meanings conveyed in dialogue (AO3ii)
makes some *relevant* reference to literary or linguistic theory (AO3, AO4)
some informed understanding of the role of context in dramatic dialogue (AO4)
offers some *consideration* of how attitudes and values created and conveyed (AO5)
- 24-29 key characteristic - explores** texts, using *controlled, precise* English (AO1)
clear, detailed knowledge/understanding of literary/linguistic features (AO2ii, AO3ii)
some systematic examination of literary dialogue in relation to talk (AO2ii, AO3ii)
clear knowledge and understanding of influence of context (AO4)
understands and explains how attitudes and values created/conveyed (AO5)
makes some *constructive use* of literary or linguistic theory (AO3ii, 4)
- 30-35 key characteristic - analyses** *confident, fluent, varied* approaches to texts (AO1)
secure knowledge/ understanding of literary dialogue and discourse (AO2ii, AO3ii)
systematic/coverage of literary/linguistic features (AO2ii, AO3ii)
detailed knowledge/understanding of contextual factors/their effects (AO4)
thoughtful understanding of how attitudes/values created and conveyed (AO5)
makes *focused/effective* use of literary/linguistic theory (AO3ii, AO4)

EXAMINERS ARE ENCOURAGED AT ALL TIMES TO:

- **USE THE FULL RANGE OF MARKS AVAILABLE**
- **MARK POSITIVELY, REWARDING STRENGTHS AND ACHIEVEMENTS**
- **LOOK AT BAND DESCRIPTORS FOR ‘BEST FIT’ AND DECIDE OVERALL BAND FOR ANSWER. THEN ‘FINE-TUNE’, USING INDICATIVE MARK SCHEME TO DETERMINE WHETHER ANSWER IS CLOSER TO TOP OR BOTTOM OF BAND**
- **JUSTIFY TICKS ON SCRIPT BY MARGINAL COMMENT (USE AGREED ABBREVIATIONS FROM STANDARDISING IF WISHED)**
- **EXPLAIN CLEARLY AT END OF EACH ANSWER HOW YOU ARRIVED AT MARK AWARDED. AVOID GENERALISED COMMENTS AND PROVIDE SPECIFIC EVIDENCE FROM CANDIDATE’S ANSWER.**

THE PURPOSE OF PROVIDING INDICATIVE CONTENT (SEE BELOW) IS NOT TO BE PRESCRIPTIVE, BUT TO HELP EXAMINERS TO RECOGNISE QUICKLY AND INTERNALISE KEY ASPECTS OF EACH QUESTION. GIVE CREDIT FOR ALL WELL-SUPPORTED RELEVANT ARGUMENTS. THERE WILL BE CANDIDATES WHOSE ACHIEVEMENT IS REMARKABLE - BE PREPARED TO REWARD THEM.

QUESTION 1

The best answers will *focus on Shakespeare’s skills in representing speech for dramatic purposes*; there is no *need* to make direct comparisons between passages, but candidates should not be penalised if they do. **In their answers candidates should refer to the four ‘approaches’ described in the Specification:**

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

Remind yourself of the **two** passages from the play you have studied, printed on pages 4 to 11.

Using your knowledge of the characteristics of spoken language, show how Shakespeare transforms some of these characteristics in order to create particular dramatic effects.

You must *focus your analysis and discussion* on the **two** given passages, but you should **also refer** to other parts of the play where you think it appropriate.

OTHELLO Passage A*Answers may include the following:*

use of context and situation/influence of context and wider reference: Iago's plans (to take revenge by destroying Othello/fleeing Roderigo) thwarted, but aims to persuade Roderigo to give money in hope of success with Desdemona. Roderigo melodramatic and petulant; exchange shows Iago's coldly cynical attitudes masked as friendly teasing; dramatic irony of Iago's comments in light of future tragedy; characterisation of Iago and Roderigo; plot furthered, tone set (dark humour).

use of spoken language features and discourse conventions/interactional features: power imbalance shown by lengths of turn; Iago sets agenda; prose reflects pragmatics, creates 'intimacy'; terms of address (Roderigo's hesitant 'Iago', Iago's mocking 'noble heart', 'silly gentleman'); adjacency pairs then Iago's exposition culminating in cold statement regarding lust/love

use of literary/grammatical/rhetorical devices / lexico-grammatical features: both Iago and Roderigo rhetorical (use of antithesis -'live/torment, death/physician'); hyperbole ('incontinently drown..'); syntactic parallelism 'If...why., If...but); triple structures ('motions..stings..lusts'); negative lexis, abstract and concrete/sexist ('guinea-hen'), extended metaphors ('bodies..gardens'); Iago's lexis physical, concrete, Roderigo's abstract /emotional; varied use of personal pronouns; imperatives, exclamations, declaratives.

dramatic effects achieved/delivery of lines in performance /phonological features: Iago's tone mocking, jocular, supportive, encouraging, coldly negative (baseness of human nature, deliberately moderated to 'lighter' black humour 'drown cats and puppies'); Roderigo uncertain, querulous, weak, romantic ('It cannot be'); sibilance/alliteration.

OTHELLO Passage B

use of context and situation/influence of context and wider reference: Othello having discovered horror of Iago's plot/his own folly, kills himself, having urged Lodovico to speak truly of events; measured speech (blank verse) reflects change as Othello returns to heroic stance; interaction between Lodovico et al represent return to 'normality'; Cassio's words on Othello ('...great of heart') contrast with address to Iago 'Spartan dog'; resolution of tragedy.

use of spoken language features and discourse conventions/interactional features: Lodovico sets agenda (addresses Othello formally 'you', refers to 'him'; I. 'thy work ' with 2nd person usage indicating low status); terms of address contrasted; Othello's speech echoes speech before senate in Act 1; in 'report' to Venice: combines vocative, imperatives, statements. Half lines and latching reflect shock at Othello's death

use of literary/rhetorical devices/lexico-grammatical features: Othello's of 3rd person 'one' to distance self from action before performative 'smote him thus'; formal register; figurative language ('base Indian' - 'pearl' metaphor for Desdemona); Othello uses syntactic parallelism (..of..of); triple structures ('anguish, hunger or the sea'); tense variation from past to present participle ('smote' to 'killing myself'); litotes ('some service'); modals ('must you'); antithesis

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

use of caesura in Othello's speech to achieve particular effects (staged 'count-down'); tone thoughtful, quiet until moment of stabbing; Othello fluent, conversational; rhyming couplet marks Othello's ending instructions; low key tone, interrupted by stabbing then resolution; audience confident that I will be punished; alliteration ('melting mood' etc)

RICHARD II Passage A

Answers *may* include the following:

use of context and situation/influence of context and wider reference: having rejected John of Gaunt's deathbed advice, Richard defies York's warning not to seize Hereford's inheritance; passage shows Richard's amorality and greed, preparing audience for justified rebellion; black picture of Richard built up contrasting with York's independence

use of spoken language features and discourse conventions/interactional features: York, sets agenda after Richard's lead-in question; following e.g. of John of Gaunt, tries to persuade Richard by lengthy speech involving multiple rhetorical questions, modals and key conditional; terms of address reveal relationship/status ('uncle', 'my liege'); politeness strategies, exclamations; Richard dominant despite brief turns; contrast between York's long persuasive speech and decisive departure and warning; imperatives ('Take..')

use of literary/grammatical/rhetorical devices/lexico-grammatical features: use of abstract collocations ('honour and allegiance' 'royalties and rights' 'charters and customary rights' 'fair sequence and session'); Richard's use of first person pl.pronoun in brutal summary of plans; quadruple structure/incrementum ('plate..goods..money..lands'); semantic field law, duty; personification (Time); hyperbole ('a thousand..'); metaphor

dramatic effects achieved/delivery of lines in performance/phonological features: tone changes from apologetic to angry: blank verse, formal register, interrupted by rhetorical question revealing emotion, increasing from l.15 to dramatic declarative warnings (syntactic parallelism; repetition ('is not/was not/doth not')); careless, throwaway couplet from Richard

RICHARD II Passage B

use of context and situation/influence of context and wider reference: Richard has handed over crown to Bolingbroke; presented with list of offences he requests mirror to see what uncrowned king looks like (powerful dramatic effect on audience); implied meaning that Bolingbroke is usurper, hence warns of vulnerability of throne; Richard's self-pity but in imminent danger

use of spoken language features and discourse conventions/interactional features: Richard dominates passage/sets agenda though Bolingbroke has real power (imperatives), allows Richard's self-dramatising address to his own image, makes quietly damning responses to Richard's speech; adjacency pairs (Richard, Bolingbroke, Northumberland) create angry pace as Richard awaits mirror; his terms of address include 'Fiend' 'silent King': Richard's lengthy turn creates vivid image

use of literary and rhetorical devices/lexico-grammatical features: repetition ('shadow of..'); fig. language ('like the sun' 'bankrupt'); Richard uses mainly rhetorical questions and declaratives (a few imp.'Mark..'); lexis mixture of abstract and concrete, often negative; lexical field include the face/human image, grief, light/shadow, prosperity/failure; 'ten thousand/an hundred'); tense variation reflects focus change; Richard aims to reproach Bolingbroke but Bolingbroke scornful ('shadow of sorrow..'), though Richard aware he will be held accountable ('book ..where all my sins are writ'); vocative ('flattering glass'); antithesis/hyperbole

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

vivid effect of business with mirror, including smashing it to pieces - helpful both to Richard and to audience to show current and potential disintegration; punning; alliteration: pace varied by use of caesura, enjambement and half lines

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

Leontes enters immediately after Hermione's intimate scene with son and ladies; themes set up ('sad tale's best for winter'); Leontes sees Camillo's flight as justifying suspicions; key confrontation reverses mood of previous scene, turning harmony into horror, revealing Leontes's dark nature/brutality/misuse of power; Hermione's innocence enacted in her amazement

use of spoken features and discourse conventions/interactional features: Leontes sets agenda dominating all exchanges; only Hermione questions actions/accusation; staccato questions convey anxiety/emotional intensity; only address term 'my lords' (no courtesy to Hermione); unmitigated directives; use of caesura/enjambement, half-lines, latching reflects harshness of exchange; apart from introspective passage, mainly imperatives/interrog.

use of literary, grammatical/rhetorical devices/lexico-grammatical features: lexical choice starts concrete/reflects physical activity ('scour' 'eyed'), darkness ('spider, venom, abhorred, hefts'), violence/corruption/falseness; mainly short sentences enacting Leontes's growing obsession; verse used (status/'crime'/emotion); figurative language (spider); repetition; antithesis; pronouns reveal Leontes's attitude. ('one'/'you'/'thee')

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

pace conveyed by short sentences, half lines, caesura (speed of Leontes's actions); creates tension in audience at Leontes's injustice; ironic contrast with previous scene; Hermione's public humiliation; Hermione dominated, almost speechless; harshness of alliterative patterning, violence of monosyllables ('drunk, cracks, gorge, sides, hefts')

THE WINTER'S TALE Passage B

use of context and situation/influence of context and wider reference: Polixenes' implacable opposition to Perdita sends Florizel to Camellia who advises visit to Leontes rather than elopement/prepares to stage-manage Perdita's son's return to Sicilia; passage full of dramatic ironies (flight/father/son relations/loyal servant making personal sacrifices); reversal of Acts 1-3; move to reconciliation in family, time/love healing jealousy/ anger

use of spoken language features and discourse conventions/interactional features: exchange calm/power balanced despite Florizel's status; Camellia sets agenda, has longer turns; Florizel and Perdita broadly equal; blank verse matches status/pragmatic purposes of speakers; terms of address ('Worthy Camillo' 'My good Camillo' 'Sir' 'My prettiest Perdita' 'My lord'); politeness strategies; Camellia uses declaratives; Florizel uses interrogatives/exclamations, Perdita declaratives

use of literary and rhetorical devices/lexico-grammatical features: figurative language includes seasonal/personal images ('sap' 'complexion' 'thorns' 'medicine'); Camellia as 'dramatist'; contrast between planned visit to Leontes/unplanned, dangerous voyage (Perdita's exile), prosperity/affliction; formality of 2nd person pronoun; antithesis ('forward/ i'th' rear'; 'lacks instructions/ ..teach'); repetition ('unpathed, undreamed' 'certain..certain..')

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

Camellia's key role as reconciler established, contrasting anarchy with order; whole passage contains strong dramatic ironies; Perdita wiser and wittier than over-anxious Florizel; audience keen to know how Leontes will respond (his daughter aware of 'affliction'); tone calm, balanced, harmonious, created by cooperative strategies/ exchanges

MUCH ADO ABOUT NOTHING Passage A*Answers may include the following:*

use of context and situation/influence of context and wider reference: Beatrice and Benedick still at loggerheads, though Benedick's feelings growing; Hero plots to have Beatrice overhear conversation about her *unsuitability* for love; she and Ursula praise Benedick's charms: pleasure for audience in seeing Beatrice tricked and knowing that Benedick is close to loving her; scene light-hearted, shows courtly life, women in control, and Benedick challenged

use of spoken features and discourse conventions/interactional features: verse reflects status/register of 'serious' exchange; terms of address/reference similar ('madam' 3 times; 'your cousin' 'Signor Benedick' 'my dear Claudio'); Hero sets agenda; character revealed in idiolect of Hero and Ursula (Ursula very polite, Hero almost smug, sharply determined); all play-acting hence not natural speech; turns/lines exactly even; co-operative exchanges

use of literary/grammatical/rhetorical devices/lexico-grammatical features: Beatrice not trickable via hyperbole but enjoys praise; selective use of rhetorical device like incrementum. ('for shape.. bearing.. argument.. valour'); repetition ('excellent'); Benedick more inclined to rhetorical in soliloquy; figurative language (trapping birds, Cupid's arrows, stain/poison) rather unpleasant; 'girly' exchange between Hero and Ursula; tense reflects past/present/future of action

dramatic effects achieved/delivery of lines in performance/phonological features: humour; dramatic irony (Hero proposes 'slander' as future victim of slander; 'my dear Claudio' rejects her); Beatrice's rather inept alternate rhyming implies resolution/semi-acceptance of convention/end of scene / lack of conviction?); address to audience; Hero's last lines rhyming couplet (dramatic irony again); no half lines hence no real tension

MUCH ADO ABOUT NOTHING Passage B

use of context and situation/influence of context and wider reference: Beatrice requires Benedick to challenge Claudio/prove love; his friends joke about Leonato and Antonio's distress, revealing shallowness as Benedick challenges Claudio; Benedick's controlled anger at Claudio's sneering and Don Pedro's misjudged teasing; banter of early scenes trivialised in light of Hero's suffering; Benedick's action reflects new understanding of male/female relationships/love/marriage; prose medium

use of spoken language features and discourse conventions/interactional features: Benedick addresses Claudio ('you'); Don Pedro uses intimate ('thee'); terms of address/reference include 'villain' 'boy' 'my Lord Lackbeard' 'sweet lady' 'calf's head': contrast between Don Pedro lengthy anecdote/teasing and Claudio's insulting tone; Benedick starts/ends exchange but silent in middle; vague language ('I'faith' 'that she did'); insult masked as politeness; war of words

use of literary/grammatical/rhetorical devices/lexico-grammatical features: figurative language produces double meanings/insults('calf's head' 'woodcock' 'wit ambles' 'braggarts..' 'gossip-like'); Benedick uses triple structures ('how you dare.. what you dare.. when you dare'), balanced structures, antithesis, declaratives; Benedick's idiolect direct, abstract, no subordination imperatives and declaratives; Claudio and Don Pedro use questions; hyperbole; register variation

dramatic effects achieved/delivery of the lines in performance/phonological features: double meaning because audience and Claudio but not Don Pedro aware of seriousness of Benedick's challenge; dramatic irony of Benedick rejecting world of mockery; humorous strategies including 'said I/said she', double meanings ('double tongue'); conversation between former 'friends' performative in terms of aggression between Benedick and Claudio and Benedick's farewell to both

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 (page 13) is part of a transcription of a radio commentary on a football match between Newcastle United and Derby County, with two commentators taking part, GR and IH.

Text B (page 14) is taken from *Harry Potter and the Philosopher's Stone* (1997) by J.K. Rowling. It is a commentary on a Quidditch match (a game invented by Rowling which involves players riding on broomsticks and competing for the Snitch) between Slytherin and Gryffindor, two houses at Hogwarts School of Witchcraft and Wizardry. Harry's house is Gryffindor and he is playing in the team. The commentator is a student, Lee Jordan.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between conversations in real life and dialogue in literature.

You should refer in your answer to:

- the significance of context and situation
- genre, purpose and audience
- language functions
- how attitudes and values are conveyed

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

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

Text A provides unscripted radio commentary on performance of local team at away match (midway through second half); specialised lexical field; GR gives factual detail, describes action/players; uses mainly 3rd person. IH evaluates play/players, speculates about future uses 1st person pronoun; both commentators time-pressured (match time/programme time allocation); repetition, incomplete utterances; present tense; IH hedges, uses past tense

Text B is crafted 3rd person narrative of Quidditch match between fierce rivals Slytherin and Gryffindor; commentary incorporated in narrative framework/authorial voice; game seen through differing points of view (Lee Jordan, Harry, Ron, Hermione, Hagrid) plus members of both houses; commentator descriptive and evaluative/uses figurative language; focus on audience response as events happen -concentration on Harry's perspective

- **Comparing genre, purpose and audience**

Text A genre different from television because more visual detail needed - purpose to give information (GR), offer evaluation (IH), convey excitement (possibly express partisan sympathy on local radio to local audience) via rising pitch/volume of voice (GR); audience Derby County supporters, football enthusiasts generally

Text B crafted narrative (extract from novel about hero and school); reading audience across wide age range; purposes to reveal more about character (especially Harry), further plot, create excitement, provide detail about invented game (powered broomsticks); create convincing school environment despite differences

- **Comparing language functions**

Text A speed of game means providing accurate detail crucial (referential function), hence ellipsis ('cover is good' used especially by GR (few determiners, plenty of deictics/pronominal usage; present tense simple/continuous; verbs mostly active but some passive 'is tackled' 'been booked'; specialised lexis, some figurative ('bustled the ball'); adverbials); evaluative function ('lovely move'): IH uses more hedges ('I think' 'well of its type'); tag questions; word play/repetition ('goal scorer goal poacher...')

Text B telling story means giving detail ('Nimbus Two Thousand' 'silver whistle' 'cold air' 'streak of gold'); creating excitement via commentary ('really belting.. really flying' and via Harry ('great rush of excitement'); revealing character (Jordan's humour, Harry's courage); style of regular sports commentary skilfully matched to game of Quidditch

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

Text A GH's commentary factual but does evaluate ('good pass'); informal lexis ('got a piece of it' 'let's see'), use of hedges ('actually') plus use of 1st person plural ('we must start counting down' conveys friendly attitude, professionalism, knowledge (lists future matches); IH uses more hesitations/fillers; less authoritative, speculative, uses modals, abstract lexis ('parity'; personal assessment ('drained his confidence')

Text B shows Harry's courage, loyalty of friends, hostility of enemies, 'reality' of school of wizardry through actions, description and varying points of view.

QUESTION 2B

Text C (page 15) is a transcribed extract from a conversation between a Derby mother (M) and her 13 year old son (B) at a mealtime.

Text D (page 16) is taken from the short story ‘*Odour of Chrysanthemums*’ by D.H. Lawrence, first published in 1914. It is set in a Derbyshire mining community, and the family is awaiting the return of their father for the family meal.

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

You should refer in your answer to:

- the significance of context and situation
- family relationships
- functions 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 spontaneous exchange takes place at home in secure and intimate environment; B completely at ease; M interested in his activities (mildly critical at times); both casually chatty; M interested in detail of life (her friends, his friends or other people); meal eaten during exchange; hint at regional accent / dialect (‘well he never’ ‘all them’)

Text D crafted narrative includes children talking with their anxious, angry mother; detailed description of warm room and meal, but dark overtones hinting at future; local dialect (‘our teas’ ‘fair smell it’ ‘Make haste, our Annie’ ‘fair crozzled’ ‘do it no faster’); narrative set in mining community (specialised lexis ‘ripping’ ‘winding-engines’)

- **Comparing family relationships**

Text C implies mutual respect and affection despite B’s seeming rudeness (‘I need another drink’), M’s critical comment and topic shifting; close to restricted code at times; little sense of character of either speaker; close to gossip, simple exchange of information about each other’s social life; M. aware of son’s appetite/effect of eating between meals (‘I’m full’ ‘well you shouldn’t should you’ ‘you have managed to eat it’); mutual support (‘we’ll clear up in a few minutes’)

Text D absence of father impinges on all: Annie empathises with mother (‘looks piteously’), shares world of imagination (‘it’s beautiful..so red...full of little caves’; admires ‘flower in your apron’); John impatient/grumbles (‘she keeps wafflin’it about ..’); children’s characters individually conveyed; mother’s anxiety/anger makes her speak out about husband’s ways; similarly close family but stressed unlike in Text C

- **Comparing functions of interaction**

Text C functions of interaction are social ('I wonder if..'), phatic (tag questions), expressive ('I'm full'), referential ('The Collinges are coming over..'), collaborative ('we'll clear up..'). Conversation is seemingly random with some focus on mother's practical concern for son, and their mutual interest in people, places, dates, times. Mainly adjacency pairs in declarative/declarative; some question/answer, some IRF (Initiation, response and follow up); tag questions and hedgings

Text D is crafted to reveal relationship between mother and children (IRF, affectionate, confiding, critical, excluding absent father); show character of children ('piteously' 'complainingly' 'sulkily' 'grumbled'); further plot as mystery deepens ('Perhaps..he's stopped...'); reveal character of absent father (wife's comments re pub, fire, need for light); create atmosphere of foreboding (children's quarrel; description of fire/darkness: shadow/light)

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

Text C conveys range of attitudes in both speakers (from assertive to hesitant) via: statements ('I'm fed up...' 'I'm full..' 'you shouldn't' 'it should be quite good fun..'); tag questions seeking reassurance ('should you' 'do we' 'haven't you'); hedges ('well he never..' 'no not really..' 'we'll probably..'); incomplete utterances ('it's the..' 'oo that's very' 'they're all just..like')

Text D conveys attitudes through lexical choice in utterance of participants (Annie vulnerable/imaginative, John grumbling/sulky, mother anxious/angry), descriptions of environment (dusky light), symbolism of fire; use of tag questions ('should we' 'can I'); incomplete utterances show mother's anger ('..waiting for him'); performative verbs ('broke out' 'grumbled' 'exclaimed') create immediacy; use of modification (adjectival and adverbial)

	0-5 marks	6-11 marks
<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"> • Frequent lapses in spelling, punctuation, grammar, and other features of technically effective written English. • Limited and rudimentary vocabulary. • An unclear line of argument and /or poor deployment of knowledge/evidence. 	<ul style="list-style-type: none"> • Lapses in effective written English and technical errors do not seriously impede communication of meaning. • Limited general vocabulary. • Some presentation of ideas, sometimes simplistic, makes some reference to data.
<p>AO2ii 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"> • Rudimentary responses to texts of different types and from different periods with little or no knowledge or understanding. • Makes rudimentary comments on and comparisons between texts of different types and from different periods. 	<ul style="list-style-type: none"> • Responds to texts of different types and from different periods with some awareness. • Comments on and compares texts of different types and different periods with some awareness.
<p>AO3ii 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"> • Little or no awareness of how to use and evaluate a methodology. • Rudimentary readings of texts uninformed by systematic approaches. 	<ul style="list-style-type: none"> • Some awareness of how to use and evaluate a methodology. • Readings of texts informed by partial and limited systematic approaches.
<p>AO4 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"> • Some awareness of influence of context. • Some awareness of how form, style and/or vocabulary shape meaning. 	<ul style="list-style-type: none"> • Awareness and some understanding of contextual factors. • Awareness and some understanding of how form, style and vocabulary shape meaning.
<p>AO5 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"> • Little comment on attitudes and values. • Some awareness of how attitudes and values are created and conveyed. 	<ul style="list-style-type: none"> • Identification of attitudes and values. • Consideration of how these are created and conveyed.
<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"> • Shows rudimentary knowledge of genre requirements. • Rudimentary attempt to suit content, structure and style to specific audiences. • Rudimentary comments on own language use and choices. 	<ul style="list-style-type: none"> • Shows some knowledge of genre requirements. • Shows some awareness, in content, structure or style of how to write for a variety of specific audiences. • Some relevant comments on own language use and choices.

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

<ul style="list-style-type: none"> • Shows some knowledge and some control of genre requirements. • Shows awareness in content, structure or style, of how to write with some success for a variety of specific audiences. • Comments appropriately on features of own language use makes connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and some control of genre requirements for achieving specific purposes. • Achieves some success in content, structure and style of how to write for a variety of specific audiences. • Apt comments on own language use some valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and control of genre requirements for range of purposes. • Controlled use of content, style and register. • Detailed comments on own language use makes valid connections between linguistic knowledge and features of own language use. 	<ul style="list-style-type: none"> • Shows knowledge and exemplary control of genre requirements for achieving a variety of specific purposes. • Shows sophisticated judgement of content, structure and style, in how to write with success for a variety of specific audiences. • Exemplary comment on features of own language use makes cogent connections between linguistic knowledge and features of language use.
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