

AS and A Level English Language



EXEMPLAR RESPONSES

A level Paper 1, Section B – Variation over Time

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About this exemplar pack

This pack has been produced to support English Language teachers delivering the new GCE English Language specification (first assessment summer 2017).

The pack contains exemplar student responses to GCE A level English Language Paper 1, Section B – Variation over Time. It shows real student responses to the question taken from the sample assessment materials, which are presented with the students' own grammar and spelling.

For schools delivering a co-taught AS and A level course, the Variation over Time section will be covered in the second year, after the AS exams have been completed. For schools teaching a linear 2 year A level only, the course content can be taught in any order. Please see the example [course planners](#) for more support on delivering the course content.

The Variation over Time question addresses 4 Assessment Objectives: AO1, AO2, AO3 and AO4.

Students must:	
AO1	Apply appropriate methods of language analysis, using associated terminology and coherent written expression
AO2	Demonstrate critical understanding of concepts and issues relevant to language use
AO3	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning
AO4	Explore connections across texts, informed by linguistic concepts and methods
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: This Assessment Objective must be targeted with at least one of AO2, AO3 or AO4, either in the same task or in two or more linked tasks.</i>

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

Question for A level Paper 1, Section B

Read Texts C and D on pages 6–9 of the source booklet before answering Question 2 in the space provided.

2 Texts C and D raise issues about the state of the theatres.

Evaluate the ways that **both** texts demonstrate how language has changed over time.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

For Texts C and D, please see pages 26-29 of the [Sample Assessment Materials](#).

Mark scheme for A level Paper 1, Section B

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. Makes no connections between the data. 			
Level 2	7–12	<p>General understanding</p> <ul style="list-style-type: none"> Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. Summarises basic concepts and issues. Applies some of this understanding when discussing data. Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. Clear understanding and application of relevant concepts and issues to data. Explains construction of meaning in data by making relevant links to contextual factors and language features. Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. Discriminating selection and application of a range of concept and issues to the data. Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. Evaluative application of a wide range of concepts and issues to the data. Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

EXEMPLAR A

Text C and D show a large difference in society and culture and this is visible through the inclusion of religious content in text C. Written in 1643, text C is thoroughly based on religion, due to the fact that London, at this time, was a city dominated and ruled solely by the laws of Christianity. This is firstly visible in the introduction to the piece, where the specialist lexis of the religion is first seen, as the introduction explains how the 'Puritans', 'regarded theatres as centres of sin and corruption' – the reason why stage plays have been banned in London. This reason is in stark contrast to text D, where the theatre is under threat of being closed due to a withdrawal of government funding. This is due to the fact that in current times, London and England as a whole is a religiously and culturally diverse society, where scientific beliefs are used to higher regard of religious beliefs, meaning that parliament would never pass a law based on the argument that something is believed to be 'sinful', as seen in text C.

Text C also shows evidence of the importance of the class system during this period of time in London, with another specialist lexis of social stature being used throughout the piece. It is clear to the reader that the actor writing this piece knows that he is not of high social status, but is also not of the lowest, as he coins terms and phrases such as 'commanded our servants', showing that he many have been wealthy enough to have had people working for him, but also using language such as 'masters estates' to confirm that he is from the 'middle class'. The class system is now overlooked in modern day Britain, and is not seen as an important measure of status, and this is visible through the way the actor in text D addresses the crowd. He does not talk to them as if they are better than him, but equal, and also uses sincerities and politeness principals such as 'please' and 'thank you' and uses the phrase 'hard-earned money' acknowledging everyone in the theatre as hard working and equal, assuming that no one in the audience has been born into extreme wealth and does not have to work, as was often the case in the 1600's. He also addresses the audience as a group - 'as tax payers' and 'our community' – something that the writer in text C fails to do, referring to the members of society separately, 'nobility', 'gentry', 'servants', 'harlots', 'whores', this demonstrating the different tiers and roles of power in society at the time.

Text D displays some language of modern technology that are not seen in text C, such as 'mytheatrematters.com', and also uses graphology as a heading to the piece. The graphology is likely to have been done on a computer and added to the typed-up version of the speech before it was published, so the theatre's identity could be recognised by the public. Text C contains no graphology as this technology was not available at this time.

The use of old English language in Text C is due to the more recent invasions of England, from colonies such as the Anglo-Saxons, Vikings, Normans and so on. This means that foreign words have been added to the English Language, and the language is still developing into the modern day English we see in text D. Things such as 'wee' as 'we' and 'naturall garbe' and 'betooke' show the large difference in the two lexical fields and show how some new words, such as 'website' can be born as well as the old words seen in text C dying out.

Exemplar A: Marker's Comments

This quite short response shows a general understanding of a limited range of issues and fairly limited coverage and so was placed mid level 2.

In the opening paragraph the student discusses the effect of society and culture with reference to the 'religious content'. This could be highly relevant but the student does not use any specific examples from the data and the comment becomes quite general with little linguistic focus. The following section on the 'class system' follows a similar pattern in that it shows only some evidence of ability to recall relevant linguistic terminology and application of specific language features. Despite the clear focus on cultural differences, the student has not really responded to the question as they do not discuss language change and there is little specific linguistic focus to back up their observations on cultural change.

Mark: 10/30, level 2

Level 2	7–12	General understanding <ul style="list-style-type: none">• Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.• Summarises basic concepts and issues. Applies some of this understanding when discussing data.• Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.• Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts.
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EXEMPLAR B

Text C and text D both show actors addressing an audience about a current issue in the industry of theatre. These speakers are used as a device to influence and the audience to take a political stance and to oppose governmental action.

Text C is from 1643, a period of time where theatres were the main source of entertainment in a city and were very much mainstream. It was almost a time before the dictionary was introduced and so language may have been less standardised and may have included more aspects of old English.

Contextually, we can witness a piece from when Britain was a Kingdom, 'the City or Kingdome', informing us of a very different, more powerful country in that age.

There are many lexical items which have been mispelt by the transcriber of the speech, such as 'custome', 'kingdome', and 'publike', this highlights the pre dictionary aspect of the time, where spellings and grammatical rules may have been overshadowed and misunderstood. However, we can assume that the transcriber was well educated because he was assigned to write the peice, in a time when literacy rates were much lower.

We can see a Germanic influence of our language in the text, whereby proper nouns such as 'Art' and 'masters' have been capitalised. This may also be a result of pre standardisation where language rules are misunderstood. German is still a key aspect of our speech from the speech of early settlers in Britain.

Text C is much more emotive than text D as it contains many more adjectives and verbs. This is because the piece was to entertain as well as to inform, which is clear as the actor is speaking to a mythical being and not to the audience directly, which would be a more serious and far less entertaining way to express an opinion. It also allows the actor to be more dramatic in the piece, giving the impression that this will result in the manuscript being then powerful and allowing for much more expressive views without being seen as a rebellion.

Text D shows a speech which is being performed to an audience of a theatre performance to inform them about a possible cut in funding and how this will affect them and what they can do to change it. I can take an educated estimation in to saying it was produced in the 21st century and possibly around the year 2006-08 as it talks about 'hard times' which the recession may have brought.

We can see that a movement of public address from being a norm in 1643 to being 'unusual' in present times as the actor portrays. This may be because there are so many mediums in the present day to express issues than to address an audience, such as social networks. We can also see that the present day may be a more capitalist society where money matters a huge amount more than it did in 1643. This is because we are informed about

monetary values on multiple occasions 'taxes', '£80' and 'payers' are just a few examples of this.

The speaker is very formal in speaking to the audience and use politeness principles and pronouns 'your', 'thank you' in order to make the audience feel more valued personally by the company and more responsible. The politeness principles make the ask for help less imposing on the audience.

We can see evidence of a technological advancement in present times as a website link is included in the speech, a form of communication which people in the 17th century wouldn't have had.

The text of text D is much shorter and more information is included whilst using less words. This converges to David Crystal's theory of language contraction, whereby we are always trying to say less in order to make our language more efficient.

From looking at the text, we can also decipher that theatre has moved from being a form of entertainment for everyone in 1643 to being an upperclass 'luxury', as it is described as in text D, where you have to pay up to £80 for the pleasure of attending. As a result of the higher prices, there may be a smaller expectation of a public address than if a smaller fee was paid.

Exemplar B: Marker's Comments

This script showed a clear and relevant application of knowledge and was logically structured with few lapses in clarity and so was placed mid level 3. The student begins with a general introduction that indicates they will be discussing issues associated with language change over time but the use of 'misspelt' may show some lack of understanding of concepts associated with language from this time period. The student's discussion of capital letters is a little brief but shows that they are able to provide clear examples and apply their understanding to the data but there is underdevelopment here and explicit connections are not made to the other piece of data. There is a failure to clearly exemplify the next section on 'adjectives and verbs' and as a result it is general and lacks focus. There is a return to some clear application of terminology and examples in the section on pronouns but again the student does not explicitly attempt to explore connections across the texts. The comment on the website is interesting and relevant to discussing change over time and shows how context can affect language but they do not discuss in any depth other features that illustrate how the language has changed across the two extracts.

Mark: 14/30, level 3

Level 3	13–18	Clear relevant application <ul style="list-style-type: none">• Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.• Clear understanding and application of relevant concepts and issues to data.• Explains construction of meaning in data by making relevant links to contextual factors and language features.• Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.
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EXEMPLAR C

Text C and D are both texts with the purpose of informing as well as defending the professions within theatre however, due to the different eras, they bear many differences in the style that they are written.

Text C, being written in the 17th century, has a much more descriptive and flamboyant approach using strong linguistic features with regard to the subject e.g. 'confined' which paints an image of captivity to the reader. The semantic field revolves around "oppressed" and "honour" which, in the 17th century, were all quintessential in the foundation of society unlike in text D which revolves around "support" and "financial" using terms such as "grants" and "charity". This is because the texts have been written in two different situations, text C is a pamphlet written by, at the very least, an enthusiast, if not someone within the profession who has had their right taken away hence the text takes a much more argumentative tone, albeit stating that they are making the complaint in "humility."

Text D approaches the reader with a much 'friendlier' tone incorporating, according to Brown & Levington politeness principals within the first sentence using 'thank you' to engage the reader. The text is synthetically personalised throughout incorporating numerous personal pronouns such as "I" and "my" alongside "we" so it doesn't enrage the audience and allows them to feel included in the culture. Both texts tend to humanise and personify the theatre when it is mentioned – Text D going on to state that it needs to 'survive' implying with text C doing similar.

Text C takes a very descriptive approach when conveying the message with the inclusion of numerous rhetoric devices and linguistic features such as pre-modifying adjectives, list of threes and metaphors due to the time period that it was written where language was seen as much more than a medium for conveying a message but as an art within itself especially to those that had been educated. From the format of text C and certain features that had been incorporated, it is fair to assume the writer is within the upper echelon by using Latin within his article – "status quo prius".

Text D, unlike text C, takes a much more confident and to the point tone when approaching the topic due to the laws that enable freedom of speech hence, unlike text C, there is no reason to be fearful. Theorists mainly prescriptivists would argue that this is due to the decay of language that has been ushered in by the technology age however this arguably makes the text much more user-friendly due to the fragmentation of the text which has been paragraphed and word processed into a more uniform format. The use of graphology to indicate what the text is about is a feature that would be foreign within the 12th century to most civilians except the artist.

Text D is much more epistemic when being reading using words such as "if", "could" and "want" possibly due to the fact it is being written by a female, which Deborah Tannen would argue is the softer sex so they choose to be more supportive rather than assertive. Theatre is a profession that has been narrowed down to females and Text D also uses abstract nouns such as "love"

as well as other emotive language which supports the idea that the writer is a female whereas Text C is written, definitely by a male which can be gathered by the line – “kept by our mistress”. A line that would nowadays seem as chauvinistic as adultery is nowadays frowned upon.

Exemplar C: Marker's Comments

This script was placed towards the top of band 3. Despite some limitations, the student was able to demonstrate the ability to apply some linguistic terminology to clear examples and to demonstrate an understanding of some concepts associated with language change. The ideas are structured logically and they are able to make some relevant links to context.

After a relevant introduction identifying some aspects of context the student opens the analysis with some comments on semantic field and pronouns. In both instances, the writer uses clear exemplification, makes connections across the texts with relevant mention of contextual factors and uses clear and fluent expression. Further confirmation of the student's ability to identify language features is illustrated with 'pre modifying adjectives' but the lack of exemplification is an issue in this section as it results in quite a general discussion with some lower level 3 characteristics. The final section uses some interesting examples from the data such as 'if' and 'could' but the student uses these to support a discussion of outdated gender theory. Like the previous example, this student does not offer enough discussion on specific language features that have changed over the time period illustrated by the supplied data.

Mark: 17/30, level 3

Level 3	13–18	Clear relevant application <ul style="list-style-type: none">• Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.• Clear understanding and application of relevant concepts and issues to data.• Explains construction of meaning in data by making relevant links to contextual factors and language features.• Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.
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EXEMPLAR D

Both texts are bound to the context of theatre and both play a similar role in attempting to persuade its audience to support the cause of the texts. Because of this many similarities can be drawn between the ways in which the authors try and persuade their audience through their use of language. However, Text C was written in 1643, and text D in a much more modern setting, therefore definite contrasts are unavoidable. One reason for their differences is the audiences towards which they project themselves. Where text D is a draft of a speech intended to be directed towards anyone who is willing to sign their name in support of a local theatre (and therefore attempts to reach out to as wide an audience as possible), text C is more of a complaint, aimed at those with a passion for theatre. This would typically be the upper classes, the author even stating that 'more used to come [to the theatre] but the best of the Nobility and Gentry.'

One way in which these contrasts are made apparent is the complexity of the texts' language. Text C is held together not by full stops, which would naturally appear in modern Standard English, but by commas and semicolons. Perhaps this suggests that, although the text was written as a pamphlet, it was actually intended to be read aloud to a group of people. This is most likely due to the high illiteracy rates in the 1600s. Text D is written in a much more modern style of writing, comprised of much shorter sentences and many divisions between paragraphs. This could be a reflection of the more 'fast-paced' lifestyle that modern people lead, used to short and snappy advertisements or television programmes, where minimal effort is required to take on the maximum amount of information.

This also results in different sentence structures between the texts. Text C is compiled of endless clauses, usually linked together by common co-ordinating conjunctions such as 'and' and 'or' to produce streams of complex sentences. Text D does use complex sentences (eg. "We are living in hard times and there are some who ...), but they are much fewer in number, and are not strung together to produce a seemingly unending paragraph, which appears in text C. Text C also uses some passive structures, such as "some of us by it merely being inabled to keep horses", so that the subject (the theatres) became victimised, and therefore we are more likely to feel sympathetic towards them. Text D achieves the same effect by using the person pronoun 'I' instead of the commonly used, more inclusive pronoun 'we' in order to seem like a much smaller entity, therefore aiding its appeal for support.

At points, both texts seem apologetic for their complaints. The author of text D mitigates their imperative by producing it as an interrogative form: "Please may I detain you for just a minute or two more", whilst text C describes their "complaint" as "humble and lamentable". For text D I believe that this relates to Goffman's theory of positive face. The author displays their need to be liked and accepted by mitigating their imperative, which therefore makes them more appealing to the audience and supports their desire for persuasion. It may seem a different purpose in text C, however, as the author is technically complaining against the powerful establishment of the government, who regarded theatres as centres of sin and corruption. This is supported by the

fact that he directs his complaints towards 'Pheobus', the God of poetry and music, possibly so as not to anger the government and suffer the consequences of speaking out against them (the publication is also anonymous; furthering the author's apparent desire for protection).

The author's of both texts seem to display a desire to be liked by their audience, possibly so that their chief aim of persuading them of their opinion is achieved. Text C displays a sense of humour in their use of rhyme when talking about 'Horses (though not whores)". The use of alliteration in "boystrous Butchers, cutting Coblers, hard-handed Masons" also seems appealing to the ear, another example of a phonetic persuasive technique. Although text D is written for a website, it is the draft for a speech, and so the elision of some phrases ('isn't' and 'don't') occurs fairly often. This is probably in an attempt to relate to features of spoken language. This relates to Goffman's theory of convergence, as the author is clearly trying to relate to their audience through using features of spoken language, a form often thought of as much more relaxed and informal than written speech.

There are some very clever contextual details which contrast between the texts, undoubtably due to the difference in the periods in which the texts are written. Text C relates to technical aspects now lost, probably through standardisation, such as the separation between 'comedians, Tragedians and Actors', where in standard English we would probably only refer to 'Actors'. Orthographical features such as the final '-e' in the spelling of words such as 'Kingdome' are present in text C where they would not be used in standard English also. Capital letters to begin spelling of proffessions, such as 'Butcher', 'Coblers' and 'Masons' suggests that people were referred to according to their proffession, whereas we would not grant the spelling of a proffession with a capital letter. Text D also demonstrates cultural changes such as the mention of the internet, using subject specific lexis such as '.com' which an audience in the 1600s would undoubtably have been baffled by. Text D also seems to focus more on financial matters, demonstrated by the use of phrases such as 'break even'. This highlights the modern day society's obsession with profit, rather than the extravagant passion for theatre which is conveyed by text C's use of hyperbolic adjectives in premodification such as 'harmful consequences' and dramatic polysyllabic words such as "oppressed with many calamities".

Exemplar D: Marker's Comments

This response demonstrates a low level 4 response and is a controlled discussion with some discriminating examples that examines relevant links to contextual factors and language features. However, some limitations in range prevent it from achieving higher band 4.

The student's opening paragraph allows them to demonstrate a relevant knowledge of context and they effectively compare the two pieces of data. The student confirms their ability to make effective comparisons across the data in the section on punctuation and sentence structure. The integration of effective terminology, discriminating examples, consideration of how the speeches link to changes in society and a fluent writing style all indicate a band 4 answer. Subsequent sections, such as the paragraph on mitigated imperatives also demonstrate this student's ability to analyse relevant language levels and to consider context. The student also plausibly references a linguistic theory (Goffman) to support their analysis.

In the final part of the answer, the student considers some of the more general changes the language has undergone. Discussion of lexical change, final *<e>*, and capital letters (alongside other archaic features) are highly relevant to discussing language change but although the student does enough to demonstrate a clear understanding of these features, the lack of clear explanation limits the marks available.

Mark: 21/30, level 4

Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none">• Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.• Discriminating selection and application of a range of concept and issues to the data.• Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.• Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.
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EXEMPLAR E

Both texts portray many linguistic differences. For example, the context of production varies dramatically from text C to text D, with the dates ranging from 1643 (C) to 2014 (D). Both text C, being a pamphlet, and text D, being a draft speech genre, are both in the written mode. However, the context of each of the texts' deliverance, and how it would specifically been received by the target audience, is drastically different, with linguistic evidence to support this. In 1643, the notion of going to the theatre was surprisingly frowned upon. It was not seen as an evening of high class entertainment but "sin". When this is compared to present day, when the theatre is an accepted and respected evening of entertainment but downcast for being so expensive, there is a similarity in that theatres in both eras have their own struggles, and both texts trying to be persuasive as a result. This has a drastic impact on the formality of the language used in both texts as each text will be inserting different levels of authority to their texts, to overcome their struggles. In text C's provenance, it is seen as un-holy to go to the theatre, causing them to be under pressure of closure and in text D's provenance, the cost of prices also threaten closure to theatres.

Firstly, regarding the discourse of both texts, it is clear that this is very different. Although both text C and D represent persuading pieces of articles regarding the possible closures of theatres, text D depicts language changing over time by adding a multi-modal element; the logo in the top left corner. As language has developed, and specifically how language can be used effectively has developed, we have learnt that using pictorial images can help persuade or reinstate and idea to someone. Text D uses the image to emphasise how they can help keep their local theatres up and running. The target audience, being mainly adults of an age bracket who are able to donate, will remember an image more than a large paragraph of unbroken lexis, and therefore will be more likely to remember to donate. This multi-modal evidence is not present in text C for a number of reasons; it may be the precedent that formal texts (such as a complaint pamphlet) should not require pictorial support due to the informality of them, or perhaps due to the fact that the printer simply wasn't invented and finding an artist would be too costly.

Another discourse feature that separates the two texts is an introductory speech, evident in text D but not in text C: "Thank you so much for your applause". The target audience can explain why one text includes this feature but another does not. Text D, although it is a speech draft, it will be received by its audience at the same time it is produced, therefore, the author needs to expect and give time in his speech for an interrupting applause. Whereas, with text C, once it has been written on the pamphlet, it's job is done, and it does not have to be performed to the target audience's faces; thus meaning that there is no need to thank the audience for their time, as the audience would already be sat down intending to read the pamphlet, not be interrupted by a theatre assistant, as the audience in text D were. This may also be a politeness feature (Brown and Levinson) as the author of text C is complaining and therefore intends to dent the face (Goffman's Facework theory) of his audience, whereas text D is appealing to its audience's kinder nature and needs to retain politeness.

Another discourse feature is that in text D, the second person is used a lot, to directly speak to the audience, however this is not evident in text C. This is because the context of reception differs between the two texts, when text D is performed, the speaker will be present, but the author will not be present when text C is read. This means that text D requires a more personal touch with the use of phrases such as "for your applause" and "of your hard-earned money", with the second person personal pronoun "you" being used, to appeal to the audience more so than is needed in text C. This can relate to the power of advertising, as both texts have a purpose of persuading their audience.

Syntactically, there is a large difference between the two texts. Certainly, text C contains Latin phrases, that aren't present in text D: "status quo prius". This represents how language has changed over time as in 1643 when text C was produced, there were prescriptivists who wanted to constrain language; to freeze it in time. Only scholars knew Latin and therefore they believed that Latin was holy and prestigious. Compared to 2014 present day when text D was produced, it is evident that no Latin phrases have been included. This is because the high demand to know Latin fluently is not present in 2014 culture, and the text is designed to have a mass appeal to all theatre goers.

Possibly the largest syntactic difference between both texts is that Text C has run-on sentences, whereas text D, being produced in 2014, has standard grammar that would be expected in today's society. Text C contains these run-on sentences, that contain numerous clauses for purely one reason: punctuation was not around in 1643: lines 3-9, are just one run-on sentence. Grammar was only introduced by the prescriptivists after the 1700s, when there was a large push forward to standardise grammar so it became easily understood and the same across the whole of England. Due to the run-on sentences, it is hard to tell what sentence mood is present, as there are different moods for all the number of clauses involved. Also, as the run-on sentence is more of a paragraph of clauses than sentences, discovering the sentence type is also problematic. Compare this to text D and there is a clear and vast difference. There are clear complex sentence types: as lines 3-4 represent. There are also clear clauses and a standard representation of punctuation marks, giving the audience time for breath (although in the case of text D's genre, the punctuation marks give the speaker pauses for breath).

Lexically, alliteration is used in text C, but not in text D: "boystrous butchers". The purpose of each text can explain why a poetical device is used in text C but not in text D. The purpose of text D is to inform the audience about closing theatres, and to persuade them that they should support or donate to keep them open. The author of text C, uses playful literary language, which maybe reflects the language of the plays. Text D though has to be persuasive in a way to make the audience donate money; the audience have just seen the show and know how fun the theatre is and they don't need to be reminded of that.

Another lexical feature relating to the quote "boystrous butchers" in text C is the change of spelling of the word "boystrous" since 1643. In text C, it is spelt with a <y> grapheme, but should this lexeme have appeared in text D, it would have been spelt with an <i> grapheme instead. This is because, when William Caxton travelled to Germany to bring Guttenberg's blueprints of the printing press back to Westminster in 1476, he had to adapt the Latin punches

to English punches. This meant that things had to be translated and when this was done there were many errors made by Caxton. For example <u> was replaced with a <v> word medially. And this could mean that over time, the spelling from 1643 has altered to the more present spelling due to the printing press and where it has been over printed every day.

Another lexical feature is the presence of archaic lexis in text C, that isn't evident in text D: "playhouse". This represents the development of language over time because as text D is written in present day 2014, there would be no point (unless for obvious effect) to use lexis of an archaic nature (lexis that is simply not in circulation anymore). There could be a very specific explanation for why it became convention for the people of England to use the lexis "theatre" instead of "playhouse", however it could be simply due to the creation of the first dictionary in 1755. This may have influenced peoples' decision on which synonym to use due to the prestigious nature of the book. Another example is the use of compounds in text D: "hardearned". This would not be present in text C because lexemes were pronounced individually, they were not yet recognised as collocates. Prescriptive grammarians would not want to change and adapt language and would go against the economy of speech and produce them separately. However, due to the speech genre of text D, the economy of speech is very important as the author can't afford to lose the attention of his audience or the power of his message. Thus using compounds to save time and appear as informal as his audience would sound in their normal conversations, puts the author on the same level as his audience, making them more likely to appreciate what the speech is trying to get across to them and then donate.

Morphologically, remnants of inflections are present in text C, but not in text D: "unkowne", here the "-e" at the end of the lexis is the remnant of inflection. The reason these inflections were present in 1643 in the first place is due to the creation of the Danelaw in 78AD. Morphemes of Old English's synthetic language were levelled (they didn't mark plurality and gender anymore) to make it easier for the Norwegians, who had moved over to England to live, to understand. They already had very similar Germanic languages, but the complex Old English inflections made it too confusing for one another to understand each other. Remnant can still be seen in 1643, before the advent of standardised spelling. Additionally, the Great Vowel shift in 1640, just 3 years before text C was produced, represented a change in the language. This resulted in some graphemes, which previously would have been pronounced on the end of lexemes, such as "-e" in "unkowne", /ʌnəʊwnə/, were then pronounced with the final vowel omitted; it became a silent letter, /ʌnəʊwn/. For a while after the final vowel sound was dropped, the "-e" remained orthographically, hence being present in text C, but some few years after the change, the silent letter was dropped due to the lack of need for it, which is why it isn't present in text D.

In conclusion, there are many linguistic features that depict how language has changed over time which are evident in both text C and D. Some of these features are the graphemes used, the lexis and the syntax. Just by a first glance at both texts, it is very obvious that there are some clear differences between the texts, such as the lack of paragraphing in text C, which is very unlike present day texts we are used to seeing, much like the aesthetic of text D.

Exemplar E: Marker's Comments

This response was placed in Level 5 and given a mark of 25. It demonstrates critical application of language analysis and appropriate terminology. A range of concepts are applied and the student is careful to analyse connections across the data.

The students opening paragraph, although slightly overlong, shows a firm understanding of context that the student clearly relates to the formality of the data. The following discussion of features such as the use of images, shows the student is able to evaluate connections across the data while they critically explore links to context with some carefully chosen language and terminology. The reference to 'face theory' is plausible and shows the students ability to carefully select and embed linguistic theory.

The discussion of syntax further illustrates the student's ability to link specific language features to the context of language change as well as showing clear understanding of concepts related to language change such as the presence of Latin and the structure of the sentences.

The student's discussion of lexical issues is wide ranging. Again, the texts are carefully compared and the student shows knowledge of how orthography and lexis have changed. The final section shows some discriminating application of the IPA to illustrate morphological change and the student is able to offer a plausible explanation for the features discussed. Each section of the response is carefully written with some sophisticated expression and an appropriate register and style.

Mark: 25/30, level 5

Level 5	25–30	Critical and evaluative <ul style="list-style-type: none">• Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.• Evaluative application of a wide range of concepts and issues to the data.• Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.• Evaluates connections across data. Critically applies theories, concepts and methods to data.
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EXEMPLAR F

Text C provides an example of a piece on the cusp of early modern English (EME) as it is progressively morphing into modern English. The topic of theatre generally demonstrates the influences of the renaissance of enriching British culture.

Typically of EME, the addition of an 'e' on the end of the adjective 'unknowne' and the concrete noun 'kingdome' can be seen. Also, loose grammatical structure can be seen with the use of the comma and ellipsis together at the bottom of the text and the fact that the last sentence is very long and list-like in structure.

The Latin terms 'status quo prius' suggests influences from middle English where Latin was popular within the English language. Also, the archaic term 'doe' suggests influences of middle English where inflections such as 'doth' were common.

In text D, the author uses a fairly formal register such as with the dynamic verb 'detain'. This suggests that, because the actor is speaking to an audience, he is being polite and using lexis appropriate for the seriousness of the issue.

Direct address is used in parenthesis with 'I hope you'. This directly asks approval of the audience. This is in comparison to the more angry tone of the first text where the author appears to simply express disapproval of the law (for example where it says that they have 'purged' their stage of obscenities and seek to show only genuine 'art').

The fairly formal register of text D is contrasted with the contraction 'can't' which brings the speech down to a less formal level so the general public can relate to it. In comparison to this, text C is written in a formal register considering the author is addressing a God rather than just the general public.

Emotive language can be seen in both texts such as in text D with the stative verb 'survive' and in text C 'beastliness'. These work to persuade the reader that it is a good idea to support the theatre rather than to step back and to allow them to close.

Exemplar F: Marker's Comments

This response was placed mid level 2. The student recalls and references a number of features that are relevant to an exploration of this data but tend to be the obvious similarities and differences and the use of specific terminology is often absent. However, the student does recall methods of analysis that show some understanding and their brief description of the language features selected shows some ability to describe construction of meaning. The response is organised as the writer uses paragraphs to move between language features but the brevity of the response limits the marks available.

Mark: 10/30, level 2

Level 2	7–12	General understanding <ul style="list-style-type: none">Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.Summarises basic concepts and issues. Applies some of this understanding when discussing data.Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts.
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