



**General Certificate of Education**

**English Language and Literature  
2726**

*Specification B*

**ELLB3      Talk in Life and Literature**

**Mark Scheme**

*2010 examination - January series*

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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## GENERAL PRINCIPLES

Assessment Unit 3 requires candidates to answer

- one compulsory question on their chosen play
- one compulsory question based on an unseen transcript

Examiners should be aware of the four relevant Assessment Objectives, described in the specification, and of the weightings.

- AO1** Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression. **(15%)**
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts **(20%)**
- AO3** Use integrated approaches to explore relationships between texts, analysing and Evaluating the significance of contextual factors in their production and reception **(15%)**.
- AO4** Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies **(10%)**

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## SECTION A

### MAIN CRITERIA FOR ANSWERS

To be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement under every bullet point. Examiners should therefore assess a candidate's work under the 'best fit' principle.

#### **BAND 6      42 – 48**

*Very good answers: the best that can be expected of A2 candidates under examination conditions*

##### **key characteristic – analyses**

- uses fluent, accurate expression and appropriate terminology (AO1)
- shows good and detailed understanding of literary and linguistic features in talk (AO1, AO2)
- analyses dialogue/discourse with critical understanding of structure/form/language (AO2)
- analyses/evaluates contextual factors and effects on production/reception of texts (AO3)
- applies relevant concepts and theoretical approaches to texts (AO1, AO2, AO3)
- demonstrates expertise and creativity in writing for audience/purpose (AO4)

#### **BAND 5      34 – 41**

*Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses*

##### **key characteristic – explores**

- accurate use of language and appropriate terminology (AO1)
- shows sound and clear understanding of literary and linguistic features in talk (AO1, AO2)
- shows sound and clear understanding of structure/form/language in lit/ling. texts (AO2)
- shows clear knowledge and understanding of how texts are influenced by contexts (AO3)
- some application (explicit/implicit) of relevant concepts/approaches to texts (AO1, AO2, AO3)
- demonstrates some expertise and creativity in writing for audience/purpose (AO4)

#### **BAND 4      25 – 33**

*Answers in which there is a balance of strengths and weaknesses*

##### **key characteristic - explains**

- generally accurate use of language and appropriate terminology (AO1)
- shows reasonable understanding of literary and linguistic features in talk (AO1, AO2)
- shows some understanding of structure/form/language in lit/ling. texts (AO2)
- shows some knowledge of how texts are influenced by contexts (AO3)
- may refer to some relevant concepts/approaches when explaining points (AO1, AO2, AO3)
- shows some sustained ability in writing for audience/purpose (AO4)

#### **BAND 3      17 – 24**

*Answers that address the question, but have a few significant weaknesses*

##### **key characteristic – identifies**

- mainly accurate use of language and appropriate terminology (AO1)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (AO1, AO2)
- some general awareness of structure/form/language in lit/ling. texts (AO2)
- some sense that context influences how characters/people speak (AO3)
- vague reference to 'theory'; generalises without text support; running commentary (AO2, AO3)
- some elements of ability in writing for audience/purpose, but inconsistent (AO4)

**BAND 2 9 – 16**

*Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

**key characteristic- narrates/describes**

- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of contextual factors (plot/simple character relationships) (**AO3**)
- very limited ability; minimal sense of audience/purpose (**AO4**)

**BAND 1 0 – 8**

*Answers that are little more than rudimentary and/or fragmentary*

**key characteristic – randomness**

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises context (plot/situation) (**AO3**)
- minimal ability; unprepared; naïve (**AO4**)

**NOTE TO EXAMINERS**

As noted earlier, examiners are reminded that to be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement on every point of the descriptors above.

**Suggested procedure** is as follows:

- decide on which mark band seems the ‘best fit’ for an answer.
- check how many descriptors in that band are fulfilled by the script
- check the indicative content of the answer.
- high scores on descriptors and indicative content suggest the mark should be around the top of band/ bottom of next band; low scores suggest the mark should be well down in the band.

**POSITIVE MARKING**

Examiners should mark positively at all times, rewarding strengths and achievements and making use of the full marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

*Hamlet* – William Shakespeare  
(Act I, Scene V, lines 150-189)

1. Explore the ways in which Shakespeare **portrays secrecy and disguise** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

**INDICATIVE CONTENT**

***explanation of ‘secrecy and disguise’ including thematic links across the play***

mood of secrecy set by Ghost in encounter with Hamlet on battlements; tells story of murder but unable to speak of experience of Purgatory; here he insists on Hamlet’s friends swearing secrecy. Mysterious voice frightens all (see performance/ delivery strategies to create dramatic effect); Hamlet’s mood mixture of dark humour (‘fellow in cellarage’ ‘old mole’), solemnity and philosophy, changing to practicality, when he adds his own injunction to his friends, not to speak of Ghost should Hamlet behave strangely (Horatio never does, other characters virtually disappear. Stress on Prince’s collegiality and his bitter judgment of current situation (he alone knows about murder)

horror of murder is first secret – audience prepared for Claudius’s hypocrisy, Polonius being willing to go along with new regime, Queen’s astonishing unthinking acceptance of situation, Ophelia’s corruption and destruction, plus negative effect of ‘truth’ on Hamlet.

***dramatic effects created by context and dramatic situation relating to the ‘theme’***

scene on battlements exciting for audience: suspense followed by Ghost’s revelation of Claudius’s perfidy; this passage offers resolution of situation and prepares us for Hamlet’s intentions; mention of ‘antic disposition’/disguise crucial; performance would allow director interesting options.

***dramatic effects created by use of discourse conventions and spoken language features relating to the ‘theme’***

Ghost speaks 4 times (3 monosyllables) but Hamlet sets agenda and has longest turns– each injunction (‘Swear’) reminds Hamlet and audience of terrifying situation; Horatio other speaker, perhaps representing audience reaction in situation; he and Hamlet use blank verse throughout passage (serious situation); much line sharing showing close relationship/friendship; Hamlet’s terms of address variable from colloquial/verging on hysterical to formal (‘boy’ ‘truepenny’ ‘perturbed spirit’; to his friends he is calmer (‘good friends’ ‘gentlemen’); interesting point that he links ‘antic disposition’ with speech as well as appearance/ manner; audience being prepared for later plot development.

***dramatic effects created by other linguistic, literary and rhetorical features (including sound patterning) relating to the ‘theme’***

concept of ghost so frightening to audience that Hamlet tries literally to bring it to earth (‘cellarage’ ‘shift our ground’ ‘work l’th’ earth so fast’ ‘pioneer’); sense of cosmic outrage hinted at (‘heaven and earth’ ‘time is out of joint’); moral frame (‘mercy’ as on Judgement Day ‘grace and mercy’ ‘love and friending’ contrast with ‘cursed spite’ or Fortune); striking use of line length variation throughout passage, showing severe emotional and psychological disturbance in all speakers; note pronoun usage – ‘you’ throughout except in Hamlet’s intimate address to Ghost (‘sayst thou so?’ ‘canst work?’); use of rhetorical device *incrementum* as Hamlet lists circumstances of his ‘disguise’/ ‘antic disposition’; note democratic ‘Nay, come, let’s go together’.

*The Rivals* – Richard Brinsley Sheridan  
(Act III, Scene III)

2. Explore the ways in which Sheridan **presents notions of love** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

**INDICATIVE CONTENT**

***explanation of ‘notions of love’ including thematic links across the play***

This passage shows both Lydia and Absolute displaying different attitudes to love: Lydia loves impoverished Ensign Beverley and is indifferent to his alter ego Captain Absolute, mainly because her aunt tells her to love him – she is a victim of romantic love where poverty ‘enhances’ love: Absolute wants the fortune as well as the girl and plays along with the romantic mood in order to please her: Mrs Malaprop’s intervention provides comedy for audience who relish irony of Absolute’s position: his real view of love is romance+property but he pretends to support Lydia’s view that love is all you need!

title of play refers to rivals in love: many different versions of love observed, from Julia and Falkland’s difficult relationship to Lydia and Absolute’s idealised romance – and Mrs Malaprop’s dreams of a late romance.

***dramatic effects created by context and dramatic situation relating to the ‘theme’***

audience much entertained by meeting of lovers, with Lydia (in sexist mood) tricked by Absolute who in turn has tricked his father and Mrs Malaprop: in this scene Lydia definitely disempowered: portrait of love echoed in previous plot and in brilliantly comic scene with Mrs Malaprop preceding this one: next scene is with melancholy Bob Acres.

***dramatic effects created by discourse conventions and spoken language features relating to the ‘theme’***

Lydia and Absolute are conversing in the romantic language of lovers in books rather than in natural conversation: Absolute sets agenda and has longer turns; Lydia is more reactive than proactive in this scene: terms of address mostly FN but Absolute uses some suitably passionate ones (‘my life’, ‘my condescending angel’, ‘your poor Beverley’, ‘my soul’, ‘my Lydia’) plus ‘the little hussy’ – Mrs Malaprop; mixture of rapid one sentence exchanges and more elaborate expressive speeches.

***dramatic effects created by other linguistic, literary and rhetorical features, (including sound patterning) relating to the ‘theme’***

both Lydia and Absolute strongly exclamatory plus many imperatives and interrogatives – highly emotional exchange: lexis strongly emotive especially at first, then turns into formal register from semantic field of Romantic Love (abstract, polysyllabic and Latinate eg ‘her sagacity is overreached’ ‘consent to forfeit’); comic absurdity of hyperbolic exchange becomes clear to audience as Lydia praises the ‘charms’ of poverty, with which Absolute enthusiastically agrees, again to absurd extent (‘proud of calamity, we will enjoy the wreck of wealth’); brief comic deflation in aside to audience; uses modality and subjunctive to envisage romantic scene; Lydia’s response also hyperbolic – she is in love with ‘notions of love’; multiple exclamations create expressive variations.

*Translations* – Brian Friel  
(Act II, Scene I)

3. Explore the ways in which Friel **addresses the question ‘What’s in a name?’** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

**INDICATIVE CONTENT**

***explanation of ‘what’s in a name’ including thematic links across play***

Whole play concerns names and translation of place names from Irish to English as an expression of political power; here two different aspects of the question ‘what’s in a name?’ occur. Firstly, the place name Tobair Vree relates to personal tragedy long ago (Brian’s well); technically no longer applicable since well is dry; Yolland has option of ignoring past history and naming spot ‘The Crossroads’ but passionate empathy with Ireland makes him opt for Irish name: secondly, error with Owen’s name finally comes out to the extreme amusement of both Yolland and Owen; scene reflects equality, friendship and amity, and turns into celebratory joke with Manus injecting a serious note (‘We name a thing and – bang!- it leaps into existence’) God-like power and philosophic description (‘perfect equation..’/ perfect congruence...’) thematic links across play focus on respect for Irish tradition (Yolland falls in love with it), comedy of mis-naming at best, misunderstanding at worst, and entry into new life for each individual, from Sarah and Manus to Maire, Yolland and Owen. Only static, immovable figures include Hugh, Lancey and the Donnelly twins; potato blight symbolic of blight of colonialism.

***dramatic effects created by context and dramatic situation relating to the ‘theme’***

the good-humoured translation and listing of names is last time audience sees Owen and Yolland in happy mood; next Yolland will be at dance with Maire – and then will disappear. Potential twice here for danger at Owen/Roland muddle – but harmony and optimism restored, though it won’t last.

***dramatic effects created by use of discourse conventions and spoken language features relating to the ‘theme’***

rapid equal exchange between Yolland and Owen with latter closer to setting agenda but all turns more or less the same in length and importance – power clearly shared. Exchange more or less adjacency pairs till topic shift to discussion of Owen’s real name with Yolland’s half-line interruptions: then overlapping as joke whilst absurd situation spelt out literally; final part of exchange is cumulative repetition leading to Owen’s summary.

***dramatic effects created by literary, linguistic and rhetorical features (including sound patterning) relating to the ‘theme’***

lexis colloquial and informal register (‘what the hell does Vree mean?’); comic effects of mistaken name for Owen – Yolland embarrassed at potential for serious misunderstanding; contrast between English voice and Irish voice would be effective in dialogic variations in course of passage; skilful introduction of religious lexis and image of Eden, matching Yolland’s view of Ireland and the Irish people.

*A Streetcar Named Desire* – Tennessee Williams  
(Scene 7)

4. Explore the ways in which Williams **presents the theme of delusion** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

**INDICATIVE CONTENT**

***explanation of ‘the theme of delusion’ including thematic links across the play***

Juxtaposition of Stanley’s damning account of Blanche’s life in Laurel, Stella’s recognition of her sister’s romantic and self-deluding nature but reluctance to believe anything sordid about her past, and Blanche’s song about ‘make-believe’ create powerful theatre for the audience, who are not quite sure who to believe about Blanche; everyone has delusions with possible exception of Stanley (even he is deluded about his own destructive nature).

whole play based on delusion and fancy – all relationships reflect this – all driven by desire, all to be disappointed; this passage epitomises the contrast between appearance and reality for Blanche, as well as her last moments of delusory happiness as she prepares for Mitch’s arrival...

***dramatic effects created by context and dramatic situation relating to the ‘theme’***

finally Blanche has hope that she may have found love with Mitch; Stanley, jealous of her relationship with Stella and angry at her superior airs (‘he acts like an animal’) is resolved on revenge; but the birthday dinner will be a failure and Mitch won’t come; this is turning point in play (next scene Stella in hospital, Stanley’s fateful words ‘We’ve had this date with each other...’ and Blanche’s subsequent collapse and departure). Audience painfully aware that Blanche has been found out and yet that it’s not ‘all lies’.

***dramatic effects created by use of discourse conventions and spoken language features relating to the ‘theme’***

Stanley and Blanche ‘contrapuntally’ dominate scene: Stanley sets agenda – Stella is reactive. Stanley has longer turns and controls exchange, with Blanche’s singing interrupting conversation at regular intervals.

***dramatic effects created by other literary, linguistic and rhetorical features (including sound patterning) relating to the ‘theme’***

Stanley’s lexis mainly colloquial and occasionally non-standard (‘the line she’s been feeding Mitch..’ ‘pulled the wool over your eyes’ ‘got wised up’ ‘same old hoey’ ‘downright loco – nuts’); Stella’s lexis more formal (‘What – contemptible – lies!’); much play on Blanche’s false ‘innocence’ and the knowingness of the world; name of childhood home Belle Reve obviously supports delusory nature of Stella’s and Blanche’s life: significance of Blanche’s song (‘saccharine’ according to Williams) focuses on pretence (‘paper moon’ ‘cardboard sea’ ‘Barnum and Baily world’ ‘honky-tonk parade’ – all show business pretence, with ‘love’ as the connecting theme; rhetoric – triple structure (‘same old lines, same old act, same old hoey’).

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

To be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement under every bullet point. Examiners should therefore assess a candidate's work under the 'best fit' principle.

**BAND 6      42 – 48**

*Very good answers: the best that can be expected of A2 candidates under examination conditions*

**Key characteristic – analyses**

- uses fluent, accurate expression and appropriate terminology (AO1)
- shows good and detailed understanding of literary and linguistic features in talk (AO1, AO2)
- analyses dialogue/discourse with critical understanding of structure/form/language (AO2)
- analyses/evaluates the differences/similarities between talk in life and literature; sustained perceptive comparison (AO3)
- applies relevant concepts and theoretical approaches to texts (AO1, AO2, AO3)

**BAND 5      34 – 41**

*Good answers displaying qualities of top band; some lack of consistency or thoroughness; many more strengths than weaknesses*

**Key characteristic – explores**

- accurate use of language and appropriate terminology (AO1)
- shows sound and clear understanding of literary and linguistic features in talk (AO1, AO2)
- shows sound and clear understanding of structure/form/language in lit/ling. texts (AO2)
- shows clear knowledge and understanding of the differences/similarities between talk in life and literature; sound, explicit comparison (AO3)
- some application (explicit/implicit) of relevant concepts/approaches to texts (AO1, AO2, AO3)

**BAND 4      25 – 33**

*Answers in which there is a balance of strengths and weaknesses*

**Key characteristic – explains**

- generally accurate use of language and appropriate terminology (AO1)
- shows reasonable understanding of literary and linguistic features in talk (AO1, AO2)
- shows some understanding of structure/form/language in lit/ling. texts (AO2)
- shows some knowledge and understanding of the differences/similarities between talk in life and literature; some interesting comparisons, both explicit and implicit (AO3)
- may refer to some relevant concepts/approaches when explaining points (AO1, AO2, AO3)

**BAND 3      17 – 24**

*Answers that address the question, but have a few significant weaknesses*

**Key characteristic – identifies**

- mainly accurate use of language and appropriate terminology (AO1)
- shows simple knowledge of literary/linguistic features in talk; some feature-spotting (AO1, AO2)
- some general awareness of structure/form/language in lit/ling. texts (AO2)
- some sense of the differences/similarities between talk in life and literature; some useful comparisons though limited in scope with some superficiality (AO3)
- vague reference to 'theory'; generalises without text support; running commentary (AO2, AO3)

**BAND 2      9 – 16**

*Answers that have a number of significant weaknesses; may contain irrelevance, misunderstanding and gaps in knowledge*

**Key characteristic – narrates/describes**

- some inaccurate use of language and inappropriate terminology (**AO1**)
- basic awareness of literary and linguistic features in talk (**AO1, AO2**)
- thin and sketchy awareness of structure/form/language in texts (**AO2**)
- basic recognition of the differences/similarities between talk in life and literature; some focused comparisons though at a superficial level (**AO3**)

**BAND 1      0 – 8**

*Answers that are little more than rudimentary and/or fragmentary*

**Key characteristic – randomness**

- very inaccurate use of language and terminology, frequent lapses in control (**AO1**)
- minimal recognition of literary/linguistic features or of structure/form in talk (**AO2**)
- only vaguely/partially recognises the differences/similarities between talk in life and literature; neglect/omission of purposeful comparisons; may be forced on unconvincing (**AO3**)

**NOTE TO EXAMINERS**

As noted earlier, examiners are reminded that to be placed in a particular mark band, it is not necessary for a candidate to demonstrate achievement on every point of the descriptors above.

The suggested procedure is as follows:

- decide on which mark band seems the 'best-fit' for an answer
- check how many descriptors in that band are fulfilled by the script
- check the indicative content of the answer
- high scores on descriptors and indicative content suggest the mark should be around the top of band/bottom of next band; low scores suggest the mark should be well down in the band.

**POSTIVE MARKING**

Examiners should mark positively at all times, rewarding strengths and achievements and making use of the full marking scale, and ensuring that credit is given for **all relevant** and **well-supported** arguments.

5. **Text A** is a transcript of a conversation between an American mother and father at a family meal. Mom is telling Dad about two dresses, one bought by her mother-in-law and one by her mother.

**Text B** is an extract from *Pamela: or Virtue Rewarded* (1741), a novel by Samuel Richardson, in which a servant girl tells her story in the form of letters to her parents. In this extract she describes the response of the household to her putting on a simpler style of dress.

**Compare the two texts**, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. In your answer you must explore the relationship between context, purpose and audience, the use of narrative voice and the ways in which speakers' attitudes and values are conveyed.

## INDICATIVE CONTENT

- **comparing the differences between talk in life and talk in literature**

### Text A

This exchange takes place when the children have left the dinner table: Dad is still eating. Mom tells him about the new dress bought by her mother-in-law which her own mother dislikes. Dad is annoyed by the waste of money and by the seeming competition between the two mothers. The situation is problematic, reflected in normal non-fluency features (hesitations, repetition, incomplete utterances etc); use of multiple rhetorical questions to cast doubt on situation.

### Text B

Pamela's 'voice' as letter writer and first person narrator reports the conversation between herself and Mrs Jervis in detail (exchange with Rachel not explained except the statement 'she did not know me'); Pamela is describing Mrs Jervis's reactions to her change of dress to show her parents her own unassuming nature and to emphasise how well she is regarded in the household. Narrative voice crafted to reveal Pamela's self-satisfied character and to suggest plot potential developments re her relationship with the master.

- **comparing the relationship between context, purpose and audience**

### Text A

The **audience** consists of the participants who are both (but differently) challenged by the situation: presumably the **context** is a) the marriage b) the family c) relationships with parents-in-law d) the specific situation of both mothers competing. The result is a mix of feelings (comic, absurd but satisfying for Mom who gets two dresses and embarrassment and annoyance for Dad). Mom's **purpose** is to inform and entertain, Dad's is reactive and expressive.

### Text B

The **audience** is complex: implied and actual readers of the novel, Pamela's (fictional) parents, the characters in the narrative. The **context** is the hierarchical establishment where Pamela is socially inferior to Mrs Jervis and 'my master', though herself superior to Rachel. The **purpose** of the account of the dress and its effects is to show Pamela's character, her pleasure in her own appearance and her manipulative skills. It also shows the warmth of Mrs Jervis's support, and hints at some possible connection with the master later in the plot.

- **comparing the use of narrative and narrative voice**

**Text A**

There is some narrative at a basic level in this extract in that Mom tells the story of the two dresses; both husband and wife speculate on the motives of the gift givers and evaluate the gifts. Dad provides the *result* (Labov) ('so they're fighting over who gets you things?') clinched by the ironic *coda* ('tch – cuz I'm so wonderful').

**Text B**

Richardson has to create a convincing young woman's 'voice' narrating a series of events: this genre is 'written as if spoken' and Pamela's 'voice' is both formal ('metamorphosed') and colloquial ('tricked myself up' 'would you believe it?'); Pamela's point of view is the only one available to the reader – she is the focaliser – but Richardson permits the reader some ironic perspective.

- **compare the ways in which speakers' attitudes and values are conveyed**

**Text A**

Attitudes mainly conveyed by lexis: Dad - incredulity ('you're kidding'); impatience ('total waste'); wry humour ('so they're fighting over...'); Mom – defensive, slight annoyance ('it wasn't too expensive'); humour/ irony ('great' '..I'm so wonderful').

**Text B**

Pamela's vanity shown ('I never like myself so well in my life'); Mrs Jervis's innocent good-humour ('in amaze'); the master's admiration of women ('what pretty neat damsel was that...'); Richardson makes skilful use of Pamela's voice to show changes in attitude and character.