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# A-LEVEL English Language and Literature

7707/2 Paper 2 Exploring Conflict

Mark scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## English Language and Literature Mark Scheme

### How to Mark

#### Aims

When you are marking your allocation of scripts your main aims should be to:

- recognise and identify the achievements of students
- place students in the appropriate level and in the appropriate part of that level (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective
- put into a rank order the achievements of students (not to grade them – that is done later using the rank order that your marking has produced)
- ensure comparability of assessment for all students, regardless of question or examiner.

#### Approach

**It is important to be open minded and positive when marking scripts.**

**This specification is underpinned by the belief that the best form of textual analysis is rooted in a rigorous and precise application of concepts and methods from language study. This means that although vague and impressionistic terms like ‘imagery’ and ‘tone’ are unhelpful, there will be occasions where students might be drawing on different areas of linguistics, or on different ideas about classifying language. They therefore may use a term that is different to what an examiner might normally expect but is in the spirit of this specification that we accept a range of ideas and approaches as long as they are grounded in precise descriptive analysis.**

#### Assessment Objectives

This component requires students to:

- AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2:** Analyse ways in which meanings are shaped in texts
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5:** Demonstrate expertise and creativity in the use of English to communicate in different ways.

## **The Marking Grids**

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands. Within each Assessment Objective there are five broad levels representing different levels of achievement.

Do not think of levels equalling grade boundaries. Depending on the part of the examination, the levels will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the examination as a whole. You may be required to give different levels for different Assessment Objectives.

## **Using the Grids**

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There is the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question. Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### **Step 1 Determine a level**

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

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

### **Step 2 Determine a mark**

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

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme. An answer which contains nothing written about texts must be awarded no marks.

### **Annotating scripts (at question level)**

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- use annotation in the margin commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective
- indicate the marks for each Assessment Objective being tested at the end of the answer in the margin in sequence.

Please do not make negative comments about students' work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.

### **Distribution of Assessment Objectives and Weightings**

The table below is a reminder of which Assessment Objectives will be tested by the questions and tasks completed by students and the marks available for them.

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>AO5</b>	<b>Total</b>
Question 1, 3, 5, 7					25	25
Question 2, 4, 6, 8		15		10	5	30
Question 9-16	15	20	10			45
						<b>100</b>

## Section A: Writing about Society (Intervention Task)

### Indicative content

#### 1. The question focus

The focus of this question is on reconfiguring events in the base text from a different point of view, therefore, students are asked to re-cast the text into an 'account'. In these intervention tasks, students have been asked to reconfigure events in the base text from the point of view of either:

- an included participant (a character explicitly mentioned in the base text)
- an excluded participant (a character not explicitly mentioned but whose existence can be assumed)

#### 2. Student choices

Students will make representational decisions around the use of dialogue, speech, narrative modes and so on, whilst producing a re-cast text that is within the same broad genre as the base text ie prose fiction/nonfiction.

For example, a student could choose

- the first person or one of the third person modes
- to have it as a monologue, or make it part written, part spoken, include dialogue, present thought etc
- using genres associated with prose fiction/non-fiction such as diaries, letters, interview
- to call upon themes and motifs
- from a range of characterisation strategies.

#### 3. Examiner judgements

AO5 is assessing three strands:

- flair and originality in the creation of a new and original piece of writing
- sustained use of the style(s) chosen
- convincing use of the base text by staying within feasible parameters of the narrative.

The questions for each set text identifies the point of view that they need to present, as well as providing bullet points suggesting aspects they should consider in their account. These need to be kept in mind when forming judgements, both about levels and the students' placement within the level, but these are only *one* factor in determining the final mark to be awarded. For example, within the restrictions of the word count students might foreground one aspect more than another and develop this in an interesting and creative way that should be credited positively. Students are not being asked to pastiche or copy the original writer's exact style but they are expected to use their knowledge of the base text (using the extract as a springboard) to inform their writing. Where the task set includes a major included participant, this means understanding how that characters are constructed in the base text. For either a minor included participant or an excluded participant, students will be 'gap-filling' but their writing still needs to be convincing within the parameters of the base text's content and style.

**Section A: Writing about society – Intervention Task**

**Total for this section: 25 marks**

<b>AO5</b>	
<b><i>Demonstrate expertise and creativity in the use of English to communicate in different ways</i></b>	
<p>In these questions, students are assessed on their creativity in carrying out a writing task.</p> <p>Creativity is assessed via the following dimensions:</p> <ul style="list-style-type: none"> <li>• creation of a new and original piece of writing</li> <li>• control of any chosen style(s)</li> <li>• use of the base text by staying within feasible parameters of the narrative.</li> </ul>	
<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5</b>  <b>21-25</b>	Show a high degree of flair and originality.  Sustain a chosen style or styles of writing throughout.  Use the base text convincingly.
<b>Level 4</b>  <b>16-20</b>	Some flair and originality.  Sustain a chosen style or styles of writing strongly.  Use the base text mainly convincingly.
<b>Level 3</b>  <b>11-15</b>	Produce writing that is imaginative in parts, but where some aspects are also derivative or unoriginal.  Sustain a chosen style or styles of writing in most of the text.  Use the base text with some success.
<b>Level 2</b>  <b>6-10</b>	Produce writing which has one or two imaginative elements, but where more of the writing is derivative or unoriginal.  Sustain a chosen style or styles of writing with only partial success.  Use the base text sporadically.
<b>Level 1</b>  <b>1-5</b>	Produce some writing but with limited new perspectives introduced.  Attempt to sustain a style but with limited success.  Use the base text minimally.
<b>0</b>	Nothing written about texts.

**Marginal annotations to be used: Questions 1, 3, 5 and 7**

Please write brief written comments either in the margin of the student’s recast, or at the end of paragraphs. All phrases must be drawn from the mark scheme and the ? should be used to signal where an aspect is not quite secure. The comments should not contain any negatively worded judgements. Please remember that accuracy of the student’s writing is not being assessed in this question.

AO	Possible Comment
AO5	sustains style? style? Uses BT conv BT? Imag Imag? Flair

**Indicative content**

**Q1: Read the section of Chapter 8, from ‘When McCandless turned up dead in Alaska and the perplexing circumstances of his demise were reported on in the news media, many people concluded that the boy must have been mentally disturbed’ to ‘writing about his death, Edward Hoagland observed that ‘Alaska is not the best site in the world for eremitic experiments on peace-loving theatrics’.**

**This describes the local Alaskan people’s responses to Chris’ death and their feelings about similar travellers who come to Alaska looking for adventure.**

**Recast the base text into an account that a local person gives of the dangers in Alaska to a young man who has just arrived in the area.**

Students’ approaches may take different forms but they have been asked to consider:

- the impressions that Alaskans have of the young men who come to Alaska seeking an alternative lifestyle
- the reasons why Alaska is unsuitable for people unfamiliar with its climate and its natural environment.



**Some possible content / stylistic points:**

- presentational choices - point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting and genre etc.
- Alaskan people's negative or conflicted feelings towards the young men – a lack of sympathy, dismay, anger, concern, disbelief, questioning of their motives, a belief in their stupidity etc.
- representation of the types of young men who come to Alaska as unprepared, wilful and/or naive
- sympathy for the parents of these young men
- presentation of the Alaskan environment – hostile, a wilderness, inhospitable, icy and snowy, a place deserving of respect
- possible interactions with Chris and their feelings towards him
- the contrast between the young men's idealistic expectations of Alaska and the reality of the environment.

**Indicative content**

**Q3:** Read the section of Chapter 12, from 'Within days of reaching London, Jack Whicher and Dolly Williamson were set to work on a fresh murder case, another domestic horror show' to 'I wish she had sent me something else to eat', he remarked, 'as I could do a fowl and a piece of pickled pork'.

This describes the 'Walworth' murder case which Mr Whicher helps to investigate at the same time as the Road Hill murder. William Youngman is arrested, tried and convicted for the murder of his mother, brothers and fiancé.

Recast the base text into an account that a juror gives of the case to a family member after William Youngman has been convicted of murder.

Students' approaches may take different forms but they have been asked to consider:

- the juror's impressions of William Youngman, the details of the murders given in court and events during the trial
- the juror's feelings about being involved in a famous murder case and seeing Mr Whicher in court.

**Some possible content / stylistic points:**

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- the juror's feelings about being involved in such a famous case – e.g. excitement at the notoriety.
- the juror's description of the sequence of events in the murder and their experiences in the courtroom of cross-examinations and the jury deliberations
- their thoughts about William Youngman's guilt and his appearance and manner in the courtroom
- their own view of Mr Whicher and a presentation of his possible appearances in the courtroom
- the juror's awareness of their audience ie disclosing sensitive information or dramatising events for them.

### Indicative content

**Q5: Read the section of Chapter 4 from ‘Roaring noon. In a well-fanned Forty-second Street cellar I met Gatsby for lunch’ to ‘I insisted on paying the check’.**

**This describes a lunch in New York where Gatsby introduces Nick to his long-time friend, Mr Wolfsheim.**

**Recast the base text into an account that a waiter at the restaurant gives to a friend about these three diners.**

Students’ approaches may take different forms but they have been asked to consider:

- the waiter’s impressions of Gatsby, Nick and Mr Wolfsheim, their behaviour at the meal and the waiter’s perception of their relationship
- the waiter’s feelings about his own job and his life in New York.

#### Some possible content / stylistic points:

- presentational choices - point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting and genre etc.
- the waiter’s impressions of the characters of Gatsby, Nick and Mr Wolfsheim from their verbal and non-verbal behaviours in the restaurant
- the waiter’s impressions of, and speculations about, the lack of familiarity between Nick and Mr Wolfsheim and Nick’s annoyance with Gatsby
- the waiter possibly overhearing Gatsby’s revelation about Mr Wolfsheim and the World Series
- presentation of the waiter’s feelings about his job in a restaurant in 42 Street – positively or negatively
- presentation of New York as a city to live in – for example as exciting, expensive etc.

### Indicative content

**Q7: Read the section of Chapter 25 from ‘Someone is tapping me on the shoulder’ to ‘I spoke to Dr Nawaz a few minutes ago and he thinks you’ll be discharged in a couple of days. That’s good news, nay?’**

**This describes Sohrab’s treatment in hospital following his suicide attempt and Amir’s reactions to Sohrab’s ill-health.**

**Recast the base text into an account that Dr Nawaz gives to a nurse about his patient Sohrab and Sohrab’s uncle Amir.**

Students’ approaches may take different forms but they have been asked to consider:

- Dr Nawaz’s medical concerns about Sohrab and his feelings during Sohrab’s surgery
- Dr Nawaz’s impressions of the relationship between Amir and Sohrab.

**Some possible content / stylistic points:**

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- Dr Nawaz’s first impressions of Amir and Amir’s response to the news about Sohrab
- Dr Nawaz’s version of the surgery – matching or not the one that he gives Amir – and description of his own role/actions in the operating theatre
- possible interactions with Sohrab and his feelings about Sohrab’s suicide attempt.
- possible feelings about his job – eg pride/guilt/fear/concern etc.
- Dr Nawaz’s observations on Amir’s behaviour at the hospital and Sohrab’s unresponsiveness and his speculations on the nature of the relationship between them
- presentation of Dr Nawaz as a medical professional and possible other personal factors – for example, fatherhood and English background.

**Marginal annotations to be used: Questions 2, 4, 6 and 8**

AO	Annotation Symbol	The symbol indicates
AO2	E  L NAR	where the student is analysing and exploring the decisions they have made in <b>shaping</b> the text. These may be underpinned by <i>aspects of AO1</i> as they may be making reference to (and so it may be helpful to note): <b>language levels/language features</b> <b>language concepts</b> (narrative strategies: point of view (pov), characterisation (ch), speech and thought presentation (sp) , genre choices (gen)
AO4	C	<b>connection</b> made (similarities and differences) between the student’s own writing decisions and the decisions and effects achieved by the writers of the base text.
AO5	sp/gr/p/exp	the structure and <b>organisation</b> of the commentary could be commented on in the summative comment only or where <b>inaccuracy</b> in spelling, grammar, punctuation or a lack of clarity in expressing ideas

**Section A – Commentary**

**Total for this section: 30 marks**

<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO4 Explore connections across texts, informed by linguistic and literary concepts and methods</b>		<b>AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways</b>	
In the commentary, this rewards students for making analytical comments about their own writing. They do this by identifying the language choices they made and offering a rationale for their decisions.		In the commentary, this rewards students for their ability to make connections between the text they produced in the re-writing task, and the base text which constituted their starting point. They need to refer specifically to the nature of the base text in order to achieve a comparison and target A04.		In these questions, students are assessed on their writing expertise in producing a commentary on the re-writing they did in Questions 1, 3, 5 and 7.  Writing expertise is assessed via the following dimensions: <ul style="list-style-type: none"> <li>• creation of a well organised text</li> <li>• accuracy of writing.</li> </ul>	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5</b> <b>13–15</b>	Provide perceptive accounts of how meanings are shaped, by judiciously selecting and identifying significant language features and by evaluating the choices they made.	<b>Level 5</b> <b>9–10</b>	Offer perceptive insights about particular aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 5</b> <b>5</b>	Produce a commentary which is well organised and accurately written.
<b>Level 4</b> <b>10–12</b>	Provide competent accounts of how meanings are shaped, by carefully selecting and identifying some significant language features and by exploring the choices they made.	<b>Level 4</b> <b>7–8</b>	Offer productive comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 4</b> <b>4</b>	Produce a commentary which is organised competently, and which is mostly accurate.

<b>Level 3</b> <b>7–9</b>	Provide clear accounts of how meanings are shaped, by identifying some language features and by making some observations about the choices they made.	<b>Level 3</b> <b>5–6</b>	Offer some useful comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 3</b> <b>3</b>	Produce a commentary which is uneven both in its organisation and in its level of accuracy.
<b>Level 2</b> <b>4–6</b>	Provide broad accounts of how meanings are shaped, by identifying one or two language features and offering generalised comments about the choices they made.	<b>Level 2</b> <b>3–4</b>	Offer limited comments, not always with relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 2</b> <b>2</b>	Produce a commentary which attempts to organise ideas, but with limited success and with basic errors.
<b>Level 1</b> <b>1–3</b>	Provide minimal accounts of how meanings are shaped, by offering scant reference to language features and little or no comment about the choices they made.	<b>Level 1</b> <b>1–2</b>	Offer generalised comments, with little relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 1</b> <b>1</b>	Produce a commentary with limited cohesion and frequent errors.
<b>0</b>	Nothing written about texts.	<b>0</b>	Offer no exploration of connections across texts.	<b>0</b>	Nothing written about texts.

**Instructions to examiners:**

An answer that only deals with the new text created (i.e. without any reference to the base text) should not be given any credit for AO4.

In their discussion of language features, students might also consider ways in which they have used narrative strategies (eg speech and thought representation, characterisation), in creating their new text. These would be considered within the broader context of ‘language’ and their identification and interpretation should be credited for AO2.

**Indicative content:**

**Q2, 4, 6 & 8: Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Krakauer's/Summerscale's/Fitzgerald's/Hosseini's original description**

**Students have been asked to:**

- consider how they have used language to shape their intended meaning
- demonstrate the connections between the base text and their transformed text
- structure their commentary clearly to express their ideas.

**These bullet points direct students explicitly to the Assessment Objectives that are being assessed:**

- **AO2** - consider how they have used language to shape their intended meaning
- **AO4** - demonstrate the connections between the base text and their transformed text
- **AO5** - structure their writing clearly to express their ideas.

**In their commentary students should be:**

- identifying specific features, concepts or language levels they have used and analysing and evaluating the decisions for using these in shaping their writing
- making connections, exploring similarities and differences, between their own decisions as writers and the decisions and effects achieved by the writers of the base text
- organising their commentaries into topics/paragraphs/logically presented areas for discussion and writing accurately.

## Section B: Dramatic Encounters

### How is this question assessed?

There are three Assessment Objectives.

#### **AO1 (15 Marks): Using terminology, applying concepts and methods, expressing and presenting ideas.**

This rewards students' ability to apply concepts and methods to the study of a dramatic text. AO1 also rewards the ability to maintain an academic style throughout the essay. It can be broken down into these areas:

- selection and application of concepts (ideas) and methods (tools for analysis), as well as identifying features (specific examples) relevant to the texts and the question focus
- using terminology at any language level (there is no hierarchy of language levels on this specification)
- expression and presentation of ideas.

Students can therefore address AO1 in different ways mindful of the fact that good answers will offer precise descriptions using established terminology.

#### **AO2 (20 marks): Analyse ways in which meanings are shaped in texts.**

This relates to students' ability to examine the ways that meanings are shaped in the dramatic text through the selection and exploration of relevant sections in response to a specific focus. It can be broken down into these areas:

- selecting from and interpreting the text in light of the question focus
- investigating the construction of identities and relationships and an analysis of authorial craft.

It is unhelpful to think about 'right' or 'wrong' interpretations. Instead it is important to remember that students' ideas are valid as long as they are transparent in their methods of analysis and are text-driven in so far as there is evidence to support the claims made.

The term 'relevant' refers to the selection of material from the text; does a student select parts of the play in a way that is well-explained and convincing? This may well include parts that are less obvious but fit into the student's discussion.

#### **AO3 (10 Marks): Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.

For example, if studying *Othello*, students could address AO3 by discussing

- how **specific dramatic conventions and the affordances of the stage** are used (eg soliloquy, asides, use of theatrical space, stage directions)
- social, historical, political, and literary influences on the **production and reception** of the play (eg relevant points from the study of early Jacobean theatre, Shakespearean tragedy, revenge and domestic tragedies, the roles of men and women in society, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations). NB ‘literary-critical’ interpretations are not privileged over others and there is no need for candidates to necessarily learn and quote named critics.

**Marginal annotations to be used: Questions 9-16**

AO	Annotation Symbol	The symbol indicates
AO1	L	reference to <b>language feature</b> selected by the student for comment (individual ones below language levels eg adjectives, metaphor etc.)
	eg / eg?	where <b>textual support</b> is/is not given
	?	<b>terminology</b> used imprecisely
	X	<b>terminology</b> used incorrectly
	^	where a quotation is used without accompanying linguistic description
	exp	unclear expression
	straight underline	underline correctly used terminology
AO2	DP	<b>selection</b> of a different point of the play
	E	where <i>either</i> meaning <i>or</i> the writer’s crafting of the play is engaged with through discussion/comment
	E?	where <i>either</i> the discussion of meaning <i>or</i> the writer’s crafting of the play lacks clarity (of ideas, <i>not</i> expression)
AO3	Gen CoP CoR	<b>Reference to dramatic conventions</b> contextual points that relate to <b>social, historical, political and literary influences on the production and reception of the play</b>



**Section B – Dramatic encounters**

**Total for this section: 45 marks**

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</b>	
This rewards students' ability to apply literary and non-literary concepts and methods to the study of a dramatic text. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in the dramatic text through the selection and exploration of relevant sections in response to a specific focus.		This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5</b>  <b>13–15</b>	<b>Apply a range of terminology accurately.</b>  <b>Select language levels with sustained relevance and evaluate patterns.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5</b>  <b>17–20</b>	<b>Offer a thorough and open-minded analysis by:</b> <ul style="list-style-type: none"> <li>interpreting the question theme subtly</li> <li>evaluating varied forms of the question focus</li> <li>making careful selections from the text.</li> </ul> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>investigating closely how the writer's construction of characters' identities contribute to the question focus</li> </ul>	<b>Level 5</b>  <b>9–10</b>	<b>Offer a perceptive account.</b>  <b>Evaluate:</b> <ul style="list-style-type: none"> <li>the use of particular genre conventions to present dramatic conflict</li> <li>the influence of contextual factors on the production and various interpretations of the play.</li> </ul>

			<ul style="list-style-type: none"> <li>evaluating how the relationships between characters are negotiated</li> <li>exploring the writer's crafting and evaluating its role in shaping meaning symbolically</li> </ul>		
<p><b>Level 4</b></p> <p><b>10–12</b></p>	<p><b>Apply terminology relevantly and mainly accurately.</b></p> <p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Express ideas coherently and with development.</b></p>	<p><b>Level 4</b></p> <p><b>13–16</b></p>	<p><b>Offer a good and secure analysis by:</b></p> <ul style="list-style-type: none"> <li>interpreting the question theme relevantly</li> <li>exploring different forms of the question focus</li> <li>making appropriate choices from the text.</li> </ul> <p><b>Offer a clear account of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>exploring how the writer's construction of characters' identities contributes to the question focus</li> <li>exploring how relationships between characters change</li> <li>examining the writer's crafting and its role in shaping meaning symbolically.</li> </ul>	<p><b>Level 4</b></p> <p><b>7–8</b></p>	<p><b>Offer a clear account.</b></p> <p><b>Explore:</b></p> <ul style="list-style-type: none"> <li>genre conventions to present dramatic conflict</li> <li>how the production and various interpretations of the play are motivated by contextual factors.</li> </ul>

<p><b>Level 3</b></p> <p><b>7–9</b></p>	<p><b>Apply terminology with some accuracy.</b></p> <p><b>Select language levels and explain.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b></p> <p><b>9–12</b></p>	<p><b>Offer some analysis by:</b></p> <ul style="list-style-type: none"> <li>• identifying the question focus straightforwardly</li> <li>• identifying some forms of the question focus</li> <li>• making some successful choices from the text.</li> </ul> <p><b>Show some awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• explaining some ways that the writer's construction of characters' identities contribute to the question focus</li> <li>• explaining how relationships between characters may change</li> <li>• discussing the writer's crafting and its role in shaping meaning.</li> </ul>	<p><b>Level 3</b></p> <p><b>5–6</b></p>	<p><b>Offer some consideration.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• more obvious genre conventions to present dramatic conflict</li> <li>• the contexts in which the play was produced and has been interpreted.</li> </ul>
<p><b>Level 2</b></p> <p><b>4–6</b></p>	<p><b>Apply terminology with more general labels.</b></p> <p><b>Select language levels with incomplete development.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b></p> <p><b>5–8</b></p>	<p><b>Offer a partially descriptive/analytical account by:</b></p> <ul style="list-style-type: none"> <li>• commenting generally on the question theme</li> <li>• making broad links to other forms of the question focus</li> <li>• showing less certainty in selecting from the text.</li> </ul>	<p><b>Level 2</b></p> <p><b>3–4</b></p>	<p><b>Offer partial awareness.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>• broad genre conventions to present dramatic conflict</li> <li>• the contexts in which the play was produced and has been interpreted.</li> </ul>

			<p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>commenting broadly on how characters' identities can contribute to manipulation</li> <li>identifying that relationships between characters may change</li> <li>making observations about the writer's crafting with little comment on its role.</li> </ul>		
<p><b>Level 1</b></p> <p><b>1–3</b></p>	<p><b>Describe language features without linguistic description.</b></p> <p><b>Show limited awareness of language level.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b></p> <p><b>1–4</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>describing the question theme</li> <li>giving little exemplification of forms of the question focus</li> <li>making limited reference to other sections.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>labelling characters' identities; little relevance to their contribution to the question focus</li> <li>seeing relationships between characters as fixed</li> <li>making brief or no reference to the writer's crafting.</li> </ul>	<p><b>Level 1</b></p> <p><b>1–2</b></p>	<p><b>Offer limited discussion.</b></p> <p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>basic genre conventions to present dramatic conflict</li> <li>some basic ideas about the production and interpretation of the play.</li> </ul>
<b>0</b>	Nothing written about the texts.	<b>0</b>	Nothing written about the texts.	<b>0</b>	Nothing written about the texts.

**Instructions to examiners:**

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the play. An answer that only includes selections from the set extract cannot be placed above Level 2.
- If a student does not write about the set extract and concentrates only on the rest of the play, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the play cannot be placed above Level 2.

## Indicative content

**Q9: Refer to Act 5 Scene 2,**

**beginning**

**‘It is the cause, it is the cause, my soul’ and**

**ending**

**‘O, Lord, Lord, Lord! [He smothers her]’.**

**This interaction occurs at the beginning of the scene. Othello has entered the bedchamber that he shares with Desdemona. He is carrying out his plan to kill her in the belief that she has been unfaithful to him.**

**Referring to these lines and other parts of the play, examine how and why Shakespeare presents characters asserting their power over women at different points in the play.**

## AO1

### Othello’s soliloquy

- Othello’s repetition of the declarative to justify his future intentions towards Desdemona: ‘it is the cause’
- Foregrounding of the colour white in the noun phrases: ‘that whiter skin’, ‘snow’ and ‘alabaster’
- Othello’s speech acts including commissives to make his intended assertion of power clear: ‘she must die’ ‘I will kill thee’
- metaphors to allude to Desdemona’s imminent death and Othello’s role in it: ‘put out the light’, ‘thy light’, ‘plucked thy rose’
- Othello’s second person pronoun choices to show his relationship to others: ‘thou’ for Desdemona, ‘you’ to address higher deities
- Othello’s repetition of the first person to debate and confirm his own actions: ‘I’ll not’, ‘If I’, ‘I know not’
- Othello’s commitment to action and the certainty of Desdemona’s death expressed through epistemic modality: ‘must’, ‘will’, ‘needs must’
- Othello’s exclamatories as he prepares to kill Desdemona to suggest his conflicted emotions: ‘One more, one more!’
- haptics suggested in stage direction to suggest his conflicted feelings about his actions: ‘he kisses her’

### Interaction between Othello and Desdemona

- turn-taking and adjacency pairs (including dispreferred responses such as question/question and Othello’s ‘hum’) to signal the conflict and power asymmetry in their conversation
- Desdemona’s repetition of respectful address terms indicating both the power imbalance and in mitigation of any threats to Othello’s face and: ‘my lord’
- Othello’s choice of varied address terms to show his shifting attitude to Desdemona including affection, impoliteness and face-threatening acts: ‘Desdemona’, ‘Desdemon’ and ‘strumpet’
- Othello’s negative face-threatening acts such as his threats, warnings and orders: ‘thou art on thy deathbed’, ‘think on thy sins’, ‘confess freely of thy sins’
- Desdemona’s repeated interrogatives to show her confusion over Othello’s behaviour: ‘what may you mean by that?’, ‘talk you of killing’ and exclamative ‘have mercy on me’

- Othello's choice of religious lexis to make Desdemona aware of the implications of his intentions and: 'heaven', 'soul', 'spirit', 'prayed', 'amen'
- Desdemona's repetition of the conjunction 'but' in attempts to persuade Othello not to assert ultimate power: 'but half an hour!', 'but while I say one prayer'
- different types of modality (boulamaic, epistemic) in Othello's and Desdemona's lines to show the power asymmetry: 'if', 'would not', 'I hope'
- Othello's commissives to make his intentions clear: 'thou art to die'
- Desdemona's increasing number of exclamatories to show her awareness of the danger Othello poses: 'kill me not', 'let me live tonight'
- suggestions of Othello's anxiety in his body language: 'gnaw you so your nether lip'
- haptics to represent Othello's physical power: 'he smothers her'
- spatial deixis and suggestions of physical actions on stage to show Othello's power: 'out, strumpet', 'down, strumpet'

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Brabantio's attempted assertion of familial and patriarchal power over Desdemona – Act 1, Sc3
- Iago's assertions of marital and patriarchal power over Emilia - Act 3, Sc3
- Othello's assertion of physical power over Desdemona – Act 4, Sc2
- Emilia and Desdemona's discussion of men's power over women – Act 4, Sc3
- power explored in different forms as physical, patriarchal, positional, social and verbal
- male characters' sense of identity as shown in their behaviours towards female characters
- women's behaviours as potential threats to male face - for example, their honour, status, reputation etc.

## AO3

- starting extract – culmination of the domestic tragedy and the racial/age/social difference themes represented in the relationship between Othello and Desdemona
- starting extract - staging of the murder on stage and effects on audience
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions etc
- attitudes to roles, status and women in sixteenth and seventeenth century England and in a hierarchical society
- relevant points on tragedy and Shakespeare's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

### Q10: Refer to Act 3 Scene 3

#### beginning

**‘O beware, my lord, of jealousy’ and**

#### ending

**‘Her will, recoiling to her better judgement, may fall to match you with her country forms, and happily repent’.**

**This interaction occurs near the middle of the scene. Iago is continuing to poison Othello’s mind towards Desdemona. He implies to Othello that Desdemona is committing adultery with Othello’s Lieutenant, Cassio.**

**Referring to these lines and other parts of the play, examine how and why Shakespeare presents characters’ feelings of jealousy at different points in the play.**

## AO1

### Interaction between Iago and Othello

- shift from longer speeches to more turn taking as Iago’s insinuations begin to affect Othello
- foregrounding of the emotion of ‘jealousy’ through repetition of the abstract noun and the metaphor: ‘it is the green-eyed monster’
- Iago’s use of apostrophe to present his views with apparent sincerity: ‘O beware’ and ‘But, O, what damned minutes’
- Iago’s use of interrogatives to sow doubt in Othello’s mind: ‘who dotes, yet doubts, suspects, yet fondly loves?’
- Othello’s use of hypophora to show his initial certainty in Desdemona’s loyalty: ‘think’st thou...’, ‘No’
- Iago’s threats to Othello’s positive face by repeatedly implying Desdemona’s infidelity: ‘that cuckold’, ‘look to your wife’
- Iago’s use of address terms as social deixis and overt indicators of respect: ‘my lord’. ‘you’
- Othello’s shifting certainty in Desdemona shown in interrogatives and shorter turns: ‘why, why is this?’, ‘and so she did’
- Iago’s deliberate non-fluency to suggest his attempts to protect Othello, shown in dashes: ‘twas witchcraft – but I am’, ‘Cassio’s my worthy friend – my lord’
- Othello’s listing of Desdemona’s virtues - ‘sings, plays and dances well’ – and Iago’s listing of
- Semantic field of uncertainty in Othello’s language to show his shifting view of Desdemona: ‘doubt’, ‘suspicions’, ‘fear’, ‘inference’
- Iago’s use of imperatives to focus Othello’s suspicion onto Desdemona: ‘receive it’, ‘look to’, ‘observe’, ‘wear your’
- Iago’s use of declaratives to suggest certainty in presenting his views of Desdemona and her behaviour: ‘she did deceive her father’, ‘her will...may fall to match you’
- Iago’s use of various positive politeness strategies to persuade Othello of his sincerity - such as an exaggerated interest in Othello’s well-being, flattery and appeals to Othello’s positive face: the declarative ‘I would not have your free and noble nature’ and emotive expressions such as ‘too much loving you’
- Iago’s use of negative politeness strategies such as apologies to suggest his motivations are



honest: 'I humbly do beseech you of your pardon', 'but pardon' me

- Iago's use of the third person plural pronouns 'they', 'she' to suggest the otherness of women

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Iago's jealousy of Cassio and Cassio's rapid promotion – Act 1, Sc1; Act 2, Sc1; Act 2, Sc2
- Iago's jealousy of Othello's status and prestige within Venetian society – Act 1, Sc1; Act 1, Sc3;
- Roderigo's jealousy of Othello's relationship with Desdemona and Iago's manipulation of this – Act 1, Sc1
- Jealousy as part of characters' identities and as motivations for their actions and shifting identities
- Iago's jealousy as significant for plot and overall tragedy of events as he manipulates all characters
- Bianca's jealousy over Cassio – Act 3, Sc4
- Othello's changing character and speech style as jealousy overwhelms him – Act 3, Sc3; Act 4, Sc1
- Othello's changing public and private behaviour to Desdemona - Act3, Sc4; Act 4, Sc1; Act4, Sc2; Act5, Sc2.

## AO3

- starting extract – Iago beginning to persuade Othello to doubt Desdemona's virtue
- dramatic conventions of verse, soliloquy and asides, stage directions etc
- attitudes to roles, status, politics and ethnicity in sixteenth and seventeenth century England and in a hierarchical society
- relevant points on tragedy and Shakespeare's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

### Q11: Refer to Act 1

#### beginning

**‘Actually what happened was that when I got home from the penitentiary the kids got very interested in me’ and**

#### ending

**‘Come inside now, and have some tea with me [*She turns and goes up steps*]’.**

**This interaction occurs near the end of Act 1. Ann has been expressing her concern that the neighbours will be discussing her father Steve’s guilt. Joe Keller tells her about his return home from prison and rebuilding his life.**

**Referring to these lines and other parts of the play, examine how and why Miller presents characters asserting their power over others at different points in the play.**

## AO1

### Interaction between Mother, Ann, Joe Keller and Chris

- the representation of power shifts in multi-speaker discourse through turn taking, adjacency pairs and topic control
- Keller’s humour in highlighting his changed neighbourhood status shown in the paralinguistics [*laughs*] and the ellipsis ‘and...I ended up a detective’
- Ann’s support of Keller shown physically in the proxemics and haptics: ‘she rises and comes to Keller and ‘putting her arm around his shoulder’
- Keller’s happiness in his regained power in the neighbourhood shown deictically in the adverbials ‘in this arbor’ and ‘every Saturday night’
- Keller’s confident use of non-standard forms and clipping reflecting his identity and confidence in his own power: ‘takin’ and ‘playin’ lick ‘em’
- Mother’s repetition of the adjective ‘sensitive’ to imply Ann’s lesser power
- older characters choice of asymmetrical vocatives to address the younger generation asserting their power: Mother’s address to Ann ‘girl’, Keller’s to Chris ‘kid’ and use of diminutive ‘Annie’
- Chris’ admiration for Keller in the complimentary vocative appealing to Keller’s positive face: ‘Joe McGuts’
- spatial deixis signifying important of this specific place to the Kellers and to Ann – repetition of ‘move back’
- Ann’s leading of adjacency pairs to establish the Kellers’ feelings towards her family: ‘don’t you hold anything against him’, ‘say, do you feel this way too’
- Kate’s interruptions of other characters to distract them from revealing too much: Ann [*perplexed*] ‘but, Kate’.../ Kate: Put that out of your head!’
- paralinguistics to indicate Ann’s powerlessness and lack of knowledge: [*surprised*], [*mystified*]

### Keller’s monologue - the anecdote/memory of his return from jail

- the tellability of Keller’s memory
- elements of narrative structure (orientation, coda etc.) in the construction of Keller’s narrative to present his return and the shift in power from the neighbours to Keller
- discourse marker ‘listen’ to draw attention to the story’s importance
- dashes and ellipsis to signal Keller’s recollection of events: ‘-but not in front of the house...on the corner’

- Keller's directly addressing of his listeners - 'Annie', 'you too, Chris', 'kid' – along with an imperative - 'picture it now' – to include them
- Keller's building up of his own storytelling power through temporal deixis – recreation of past events as if happening in the present: adverb 'now' and the present tense 'I get' and 'I walk'
- non-standard sentence construction starting with conjunctions to build the story and show Keller becoming more powerful: 'and' and 'but'
- Keller's use of a metaphor to represent his sense of his own power: 'the beast', 'I was the beast'
- Keller's use of definiteness in the noun phrase to 'the guy' and parallel phrasing in 'the guy who' to present the attitudes of the neighbourhood to him and his initial sense of powerlessness
- terms associated with Keller's crime: proper nouns 'Army Air Force', 'Australia' and 'P-40s'
- ellipsis for dramatic effect and to show Keller's feelings of triumph - 'I walked...past...the porches'
- Keller's sense of his returned status and power shown through hypophora – 'result', 'fourteen months later...'

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Kate's assertion of emotional power over Keller, Chris and Ann in Act 1 and George in Act 2
- George's attempted assertion of power over his sister Ann – Act 2
- George's assertion of physical power with Chris – Act 2
- Chris' assertion of power over Keller in final part of Act 3 – role reversal of father/son power dynamics
- shifting power dynamics in the play resulting from roles, relationships, identities– parent/child, husband/wife, men/ women, family/neighbours, older/younger generation
- erosion of Keller's personal power from Act 1 to Act 3

## AO3

- starting extract – Keller's recollection of his return from prison after being found not guilty
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider historical context - the recent war, America's role and large loss of life
- relevant points on tragedy and Miller's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q12: Refer to Act 2,**

**beginning**

**'Yeah, little [*Holds out his hands to measure*] He's a little man' and**

**ending**

**[*almost a scream*] 'The court did not know him, Annie'.**

**This interaction occurs in the middle of Act 2. George has arrived at the Kellers' house. He has just visited his father, Steve, in prison and is unhappy about Ann and Chris' relationship.**

**Referring to these lines and other parts of the play, examine how and why Miller presents characters' anger at different points in the play.**

## AO1

### Interaction between George, Ann and Chris

- strength of feelings shown in short turns between characters, for example Ann and George
- Chris's and George's mirroring of words and lines to assert their power: "what's the trouble"/ 'the trouble', 'you're a big boy now'/ 'I'm a big boy now'
- topic shifts to direct anger at characters – 'you're not married, are you?' - or try to diffuse George's anger: 'what the trouble?'
- character's interruptions of others to show their anger: 'now look, George'/'...cut it short, Chris'
- symmetrical use of vocatives to maintain power symmetry: 'George', 'Chris'
- family relationship schemas relevant to George's anger at Ann's decision to marry Chris
- George's assertives/directives/expressives as attempts to influence and position Ann and Chris: 'you're not going to marry him', 'tell her to come home with me'. 'because his father destroyed your family'
- Chris' threats to George's positive face with personal criticisms: 'you dive into things', 'are you going to talk like a grown man'
- Felicity conditions and perlocutionary effects – Ann and Chris' rejection of George's intention to influence their decisions and behaviours
- Ann's attempts to calm George's and Chris' anger through paralinguistics and prosodic features: 'Shhh!'. [*quickly, to forestall an outburst*] and haptics [*He allows her to seat him*]
- Chris' face threatening acts to George's positive face needs and use of condescending impoliteness and personal evaluations: 'you're a big boy now', 'you don't want to be the voice of God, do you', 'are you going to talk like a grown man or aren't you?'
- proxemics and haptics to suggest characters' feelings of anger: [*surging up at him*], [*whirring him around*]
- use of monologues to show George's feelings of anger in retelling his father's story
- George's increasing use of exclamatories as he becomes more angry: 'I'm not through now!', 'Sick!'
- Chris's repeated use of the adverb 'here' to exert control over the setting/location of this interaction in his family's garden
- George's appeal to Ann to share his anger over their father's experiences in choice of vocatives and socially deictic terms: 'Annie', 'Dad', 'you', 'we'.

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Mother's anger at her family's refusal to accept that Larry might be alive – Act 1.
- Chris' anger at himself for having survived the war – Act 1
- Sue's anger at Jim for wanting to pursue his own ambitions – Act 2
- Sue's anger at Chris for encouraging Jim – Act 2
- Mother's anger at Ann for wanting to marry Chris – Act 2
- Chris' anger at his parents' lies and deceit, and at his life in Larry's shadow – Act 2 and Act 3
- anger expressed in different ways – for example either verbally or physically – and towards others or self-directed

## AO3

- starting extract – George's revelation of his father's story and Ann and Chris's marriage decision
- dramatic conventions of monologue, dialogue, stage directions, setting, props etc
- social context of a family/domestic setting
- wider historical context - the recent war, America's role and large loss of life
- relevant points on tragedy and Miller's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q13: Refer to Scene 1,**

**beginning**

**'I haven't asked you all the things you probably thought I was going to ask' and**

**ending**

**'Does that surprise you?'**

**This interaction occurs near the end of the scene. Blanche has just been hearing about Stella's happiness with her married life in New Orleans. Blanche tells Stella about the loss of Belle Reve.**

**Referring to these lines and other parts of the play, examine how and why Williams presents characters' feelings of bitterness at different points in the play.**

## AO1

### Interaction between Blanche and Stella

- prosodic features in stage directions to suggest Blanche's anxiety: [*in an uneasy rush*]
- Blanche's bitterness conveyed through prosodic features such as stress – represented graphologically in italics: on personal pronouns '*I*' and '*you*' and in determiners '*all* the burden' and '*my* shoulders'
- Blanche's declaratives to convey her bitterness at the situation she was left in: 'I stayed and struggled', 'tried to hold it together'
- Blanche's control of the topic and longer turns to convey her bitterness and attempts to assert power over Stella
- Blanche's non-fluency as she builds to her confession shown in dashes: 'Well, Stella – you're going to reproach me – but before you do'
- Blanche's implied criticism of Stella's choices shown in the use of parallelism and opposites: 'you left', 'I stayed'
- Blanche's exclamatories throughout her speech to express her feelings: 'you left!', 'I knew you would take this attitude with it!'
- spatial deixis to show contrast between Blanche's and Stella's lives: 'You left! I stayed and struggled! You came to New Orleans...'
- Blanche's physical reactions to her bitterness and strong feelings shown in kinesics: [*BLANCHE begins to shake with intensity*]
- Blanche's use of emotive lexis, hyperbole and rhetorical devices such as listing to show her heightened emotions: 'I stayed and fought for it, bled for it...'
- Blanche's anticipation of Stella's response and her positioning of Stella in repetition of verb 'reproach' and use of modifier 'reproachful' to hint at Blanche's own feelings
- Blanche's breaking of the maxim of quality and manner in the obscure revelation of the loss of Belle Reve to Stella
- verbs associated with mental processes to show Blanche's bitterness: 'I know', 'I'm not meaning this'.

### Blanche's monologue

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- focus on Blanche's personal feelings presented in the repetition of the first person pronoun: 'I, I, I'
- Blanche's repetition of verb of perception to highlight her own experiences: 'I saw! Saw! Saw!'
- Blanche's experiences presented in emotive lexical choices: 'struggle', 'dreadful', 'pitiful'
- the horror of Blanche's experiences at Belle Reve are foregrounded in a semantic field of sound: 'hoarse', 'rattles', 'cry'
- the implied financial effect of the decline of the Dubois family at Belle Reve evident from the semantic field of money: 'fortune', 'insurance', 'cent'
- the reported speech of the dying to show Stella the kind of experiences that Blanche was having: 'they even cry out to you "Don't let me go"'
- metaphors associated with death to highlight the relentless tragedy occurring to Blanche: 'the long parade to the graveyard', 'the Grim Reaper had put a tent on our doorstep'
- Blanche's bitterness shown in taboo lexis which is out of character: 'how in hell'
- Blanche's choice of vocatives and terms of address for Stella to make Stella feel guilty: 'Miss Stella', 'Stella', 'honey'
- Blanche's threatening of Stella's negative face needs in the accusatory interrogative: 'where were *you*. In bed with your Polak!'

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Stanley's bitterness towards Blanche, her taking over the apartment with her belongings and her loss of Belle Reve – Sc2
- Blanche's bitterness about her losses and her life in Belle Reve – Sc5
- Stanley's bitterness about Stella and Blanche's superior behaviour towards him – Sc3, Sc7 and Sc8
- Mitch's bitterness towards Blanche and her treatment of him – Sc9
- Blanche's bitterness about her failed marriage and her husband's death – Sc6
- Blanche's bitterness towards Mitch and his judgement of her – Sc9
- bitterness over the past and also present situations and different characters' roles in these

## AO3

- starting extract – the opening of the play and the significance of the loss of Belle Reve to the conflict between characters and Blanche's tragic downfall
- starting extract – private interaction between Stella and Blanche but in context of their reunion after a period of time and their contrasting experiences
- significance of Belle Reve as symbolic of the past and the Old South
- physical setting of Elysian Fields and New Orleans as symbolic of the New South
- dramatic conventions of monologue, dialogue, stage directions, music and sound effects etc.
- social and historical contexts of roles and identity (gender, ethnicity) in 1940s American southern states
- relevant points of tragedy and melodrama and Williams' use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q14: Refer to Scene 6,**

**beginning**

**‘Sit down! Why don’t you take off your coat and loosen your collar?’ and**

**ending**

**‘He is insufferably rude. Goes out of his way to offend me’.**

**This interaction occurs in the middle of the scene. Blanche and Mitch have returned to Elysian Fields after an awkward evening out together. Blanche has invited Mitch into the apartment for a drink.**

**Referring to these lines and other parts of the play, examine how and why Williams presents characters’ contrasting personalities at different points in the play.**

## AO1

### Interaction between Blanche and Mitch

- Blanche’s positive politeness in attending to Mitch’s face needs verbally and in actions: ‘Why don’t you take off your coat’, [*She takes his coat from him*]
- Mitch’s awkward awareness of the social differences between him and Blanche shown in the declaratives and exaggerated choice of more formal, polysyllabic lexis: ‘I am ashamed of the way I perspire’
- Blanche showing her interest in Mitch through feedback and back channelling in mirroring Mitch’s language: ‘oh, good’ ‘light-weight Alpaca’
- Mitch’s non-standard language and paralinguistics to emphasises the social distance and lack of understanding between him and Blanche: ‘it don’t look neat on me’ and repetition of interjection ‘huh’
- Blanche’s compliments to meet Mitch’s positive face (or possibly to mock him) in declaratives: ‘you have a massive bone-structure’, ‘it’s awe-inspiring’
- formal lexis and use of French lexis to show Blanche’s identity and heritage and to diverge from Mitch’s language use: ‘release me now’, ‘physique’
- Blanche allowing Mitch to choose the topics of conversation (appearance, size, gym membership) and these as showing their contrasting identities and mismatched interests
- Mitch’s unintentional face threatening act and attack on Blanche’s positive face needs: ‘what’s yours’ (weight)
- Blanche’s biblical allusion that reveals Mitch’s lack of knowledge: ‘Samson’
- Mitch’s attempts to get closer to Blanche shown in haptics and proxemics in stage directions: [*He comes behind her and puts his hands on her waist*], [*He lowers her...*]
- stage directions show Blanche’s pretence of innocence and Mitch’s ineptness: prepositional phrase ‘with an affectation of demureness’ and adverb ‘fumblingly’
- Blanche’s deliberate representation of Mitch’s personality as of a gentlemen with its pragmatic associations of class and respectable behaviours towards women: declarative ‘you’re a natural gentleman’
- Blanche’s misleading self-representation of her personality through stereotyping and euphemism: ‘old maid schoolteacherish’ and the noun phrase ‘old-fashioned ideals’
- Blanche and Mitch’s lack of compatibility and ability to make conversation with each other as shown in the stage directions: [*There is a considerable silence between them*], [*finally*]



## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- contrasting personalities of Blanche and Stella – Scene 4
- contrasting personalities of Mitch and Blanche to explore themes of desire/loss etc – Scenes 3, 6 and 9
- contrasting personalities as representative of old South values versus new South values – Blanche and Stanley
- contrasting personalities used to create dramatic tension and conflict – Blanche and Stanley
- contrasting personalities as representative of gender, class and ethnicity.

## AO3

- starting extract – private post-date interaction between Blanche and Mitch in setting of Stanley and Stella’s Elysian Fields apartment
- audience’s awareness of Blanche’s untruthful representation of herself, shown in the stage directions and through Williams’ use of dramatic irony (for example, her previous behaviour in Scene 5)
- dramatic conventions of dialogue and stage directions etc.
- social and historical contexts of roles and identity (gender, ethnicity) in 1940s American southern states
- relevant points of tragedy and melodrama and Williams’ use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q15: Refer to the section**

**beginning (page 68)**

**'I haven't done this to annoy you' and**

**ending (page 71)**

**'Would you have been?'**

**This conversation occurs towards the end of the play. Claire has just told Carol that she and Mark are expecting a baby together.**

**Referring to these lines and other parts of the play, examine how and why Kinnear presents characters blaming themselves and others at different points in the play.**

## AO1

### Interaction between Claire and Carol

- prosodic features (such as stress) in italics to show strength of feelings: '*annoyed*', '*fault*'
- tag questions to raise issues and express feelings of blame: 'okay', 'is that it?', 'haven't I'
- interactional features such as interruptions and overlaps to show the characters' negative and conflicted feelings towards each other: '// Pleased for you'
- extensive use of negation by both Carol and Claire to imply characters are in act of denial: 'no', 'isn't', 'won't', 'don't', 'ungrateful'
- Carol's use of anecdotes/past memories in order to stir up old feelings that include rhetorical questions to address Claire – 'Do you understand that' - and repetition – 'every tie', 'every text'
- Carol's interrogatives and mirroring of Claire's language showing her uncertainty: 'decide for you? Why would I decide for you?'
- use of ellipsis to suggest the characters' trailing off and not saying everything they think: 'that's...', 'don't you dare...'
- epistemic modality to express resentment towards each other: adverb 'maybe' and modal auxiliary verbs 'could', 'would'
- Claire's use of imperatives: 'don't make this about yourself', 'let me be happy'
- use of pauses to build tension before feelings are revealed: '*A moment*'
- Carol's face threatening acts to Claire's positive face (and her ability as a mother) such as Carol's insincere and bald on record politeness: 'Good luck as a mother, Claire', 'Children can be horribly ungrateful cunts'
- taboo lexis to show strength of the character's emotions: 'fucking', 'a fucking lonely way to exist'
- repetition of abstract noun 'fault' by both Carol and Claire to apportion blame
- Carol's positioning of herself as a victim and of Claire as ungrateful/unfeeling in her interrogatives: 'do you understand that?'
- Carol's presentation of her experiences using plural pronouns to suggest that her experience is shared with other carers: 'we', 'us', 'ourselves'
- Carol's repetition of Claire's name to ensure that she is listening and take note of her feelings
- Carol's mock politeness when adopting role of Claire to make Claire feel guilty and pretence of adopting Claire's point of view: 'Thank you, Mum', 'I'm pregnant'

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Carol's blaming of Andy's carers (pgs. 3-21)
- Carol's blaming of Claire for Claire's attitude towards her (pgs. 65-70)
- Claire's blaming of her mother for her childhood (pgs. 66-70)
- Family members blaming of Ian for his desertion – for example, Carol's interaction with Ian (pgs. 24-28 and 46-54), Claire's interaction with Ian (pgs. 43-44, 60-65) and interactions between Carol, Claire and Patricia discussing feelings towards Ian (pgs. 43-46), Patricia's interaction with Ian (pgs. 54-58)
- blame about parenthood and parenting
- blame about unsuccessful relationships

## AO3

- starting extract – Claire's revelation of her pregnancy and her feelings towards her mother/brother
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc.
- contemporary social attitudes to divorce, family, disability
- relevant points on domestic drama and tragedy and Kinnear's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q16: Refer to the section**

**Beginning (page 31)**

**'[They kiss a little awkwardly.] Sorry about ...Er, this is my grandad Brian' and**

**Ending (page 34)**

**'There's something you've got in common, Mum'.**

**This interaction occurs near the start of the play. The family are all gathered at Carol's house for Andy's party. Mark, Claire's new boyfriend, is meeting the family for the first time.**

**Referring to these lines and other parts of the play, examine how and why Kinnear presents characters awkwardness with each other at different points in the play.**

## AO1

### Interaction between Mark, Claire, Patricia, Brian and Carol

- non-fluency features such as filled pauses, pauses and false starts to suggest that characters feel awkward with each other: 'er', 'erm'. 'lovely to erm..lovely to'
- family schemas of meeting a new partner with formulaic introductions: 'This is my grandad Brian', 'this is Mark'
- Claire's adoption of negative politeness strategies with apologies: 'sorry about', 'I'm sorry'
- Patricia's use of positive politeness strategies by showing interest in Mark: formulaic utterances 'how lovely to meet you' and interrogatives 'can we get you something to eat'
- awkwardness shown in lack of family knowledge about Mark and attempts at humour: the declarative 'you're from the north', 'like the bombers', 'they are allowed to travel'
- representation of difference in the stereotype of the north/south divide as evidenced by Mark's northern accent suggested when he first speaks: 'you're from the north'
- interactional features such as turn taking in multi-speaker discourse that reflect the family's attempts to make Mark welcome and Mark's lack of power as a non-family member
- awkwardness reflected in characters' short turns and question/answer adjacency pairs: 'do you publish them?' / 'that's the idea'
- representation of the stereotypical north/south divide in choice of personal pronouns and indirect speech acts: 'they', 'we' and 'we've got our passports', 'and your tests'
- stage directions indicating pauses to show awkward silences between Mark and the older family members: '*A moment*', '*Silence*'
- characters' repetition of empty adjectives as part of awkward phatic talk: 'lovely' 'fine'
- overlaps: '/And what is it you do, /Mark'
- awkwardness created by Mark's declarative revealing his job and contrasting identities of Mark and the older family members: 'I'm er...a poet'
- characters' awareness of the awkward situation, for example Carol's attempts to divert from the topic of Mark's job with the insertion of the interrogative: 'are you hungry, Mark?'
- shared humour between family members: 'there's something you've got in common, Mum'

## AO2

**Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices.**

- Carol's awkwardness with Andy's carers during the phone calls (pgs 3-4)
- Claire's awkwardness in revealing details about her new boyfriend and, later in the play, her pregnancy (pgs 10-11, 20-20, 65-67)
- Ian's awkwardness when arriving at the house on different occasions (pgs 24-28, 43-44, 46-54, 55-58)
- the continued awkwardness of Mark's presence throughout the play (pgs 35-38, 59-62, 76-78)
- awkwardness between Claire and Mark (pgs 41-43)
- awkwardness created by conflicting values, beliefs, identities and backgrounds
- awkwardness both created by new relationships and by past memories
- roles taken by characters to smooth over awkwardness or to exaggerate it for different purposes eg meeting Claire's boyfriend and Ian's return

## AO3

- starting extract – Claire's new boyfriend's arrival and first introduction to her family
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc.
- contemporary social attitudes to divorce, family, disability
- relevant points on domestic drama and tragedy and Kinnear's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances