



A-level
**ENGLISH LANGUAGE
AND LITERATURE**
(7707/2)

Paper 1 Exploring Conflict

Mark scheme

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

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 mark band and in the appropriate part of that mark scheme (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 something 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.

The specification recognises the variety of experiences and knowledge that students will have. It encourages them to study language and literature in a way that is relevant to them. The questions have been designed to give them opportunities to discuss what they have found out about language. It is important to assess the quality of **what the student offers**.

The mark schemes have been composed to assess **quality of response** and not to identify expected items of knowledge.

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 marks to bands 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 are 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 descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets all the descriptors for 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 descriptors 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 fulfils most but not all of 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. It is often best to start in the middle of the level's mark range and then check and adjust. If the descriptors are all fully identifiable in the work you need to give the highest mark in the level. If only some are identifiable or they are only partially fulfilled then give a lower mark.

The exemplar materials used during standardisation will also 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.

In addition to some generic descriptors (common across all the assessments and presented in bold text), paper-specific indicative descriptors (presented in plain text) are provided as a guide for examiners. Indicative content is also provided for each question to supplement the main mark grids. This is not intended to be exhaustive and you must credit other valid points.

An answer which contains nothing of relevance to the question must be awarded no marks

Annotating scripts

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:

- identify points of merit with ✓ or ✓✓ (ticks should engage with the detail of a student’s thinking and analysis)
- write notes in the margin commenting on the answer’s relationship to the AOs/grid/key words/focus
- indicate extended irrelevance with a vertical line
- identify errors of factual accuracy, or where clarity is in doubt, with a question mark
- 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.

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

Section A: Writing About Society
Intervention Task (Questions 1, 3, 5 or 7)

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

Indicative content

Q1: Read the opening of Chapter One from ‘Jim Gallien had driven four miles out of Fairbanks’ to ‘he couldn’t wait to head out there and get started’. Here the writer describes the meeting between Gallien, a working man travelling to Anchorage, and Alex, who is hitchhiking. Recast this description into an account that Gallien might give to his wife later that evening.

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

- Gallien’s perspective of the meeting
- his views of Alex
- attitudes towards travellers
- Gallien’s relationship with his wife in the way he conveys his recent experience.

Q3: Read the section of the Prologue from ‘Paddington station was a shining vault’ to ‘his account was the first published description of Whicher, indeed of any English detective’. This describes Mr Whicher’s early detective work. Recast these details into an account of Mr Whicher that Louisa Moutot might give to a fellow prisoner.

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

- Louisa Moutot’s impressions of Mr Whicher
- her attitudes to the ‘detective force’
- her life as a criminal.

Q5: Read the section of Chapter One from ‘the only completely stationary object’ to ‘you must know Gatsby’. This describes Nick’s lunch at Tom and Daisy Buchanan’s house. Recast this narration of events from the perspective of Miss Baker, Daisy’s friend, who is also visiting the Buchanans.

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

- Miss Baker’s first impressions of Nick
- her attitude to the Buchanans.

Q7: Read Chapter Two from ‘It was in that small shack’ to ‘I have seen old donkeys better suited to be a husband’. This describes the circumstances of Hassan’s birth and his mother’s desertion of the family. Imagine that there is a journalist covering Hassan’s story many years later. Recast Sanaubar’s account of running away into a description she might give the journalist.

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

- Sanaubar’s perspective on her marriage
- how she views other characters.

Commentary (Questions 2, 4, 6 or 8)

<p>AO2 <i>Analyse ways in which meanings are shaped in texts</i></p>		<p>AO4 <i>Explore connections across texts, informed by linguistic and literary concepts and methods</i></p>		<p>AO5 <i>Demonstrate expertise and creativity in the use of English to communicate in different ways</i></p>	
<p>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.</p>		<p>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.</p>		<p>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.</p> <p>Writing expertise is assessed via the following dimensions:</p> <ul style="list-style-type: none"> • creation of a well organised text • accuracy of writing. 	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13-15	Provide perceptive accounts of how meanings are shaped, by judiciously selecting and identifying significant language features and by evaluating the choices they made.	Level 5 9-10	Offer perceptive insights about key aspects of language and likely effects produced in the base text, compared with their transformed text.	Level 5 5	Produce a commentary which is well organised and accurately written.
Level 4 10-12	Provide competent accounts of how meanings are shaped, by carefully selecting and identifying some significant language features and by exploring the choices they made.	Level 4 7-8	Offer productive comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	Level 4 4	Produce a commentary which is organised competently, and which is mostly accurate.

Level 3 7-9	Provide clear accounts of how meanings are shaped, by identifying some language features and by making some observations about the choices they made.	Level 3 5-6	Offer some useful comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	Level 3 3	Produce a commentary which is uneven both in its organisation and in its level of accuracy.
Level 2 4-6	Provide broad accounts of how meanings are shaped, by identifying one or two language features and offering generalised comments about the choices they made.	Level 2 3-4	Offer limited comments, not always with relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	Level 2 2	Produce a commentary which attempts to organise ideas, but with limited success and with basic errors.
Level 1 1-3	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.	Level 1 1-2	Offer generalised comments, with little relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	Level 1 1	Produce a commentary with limited cohesion and frequent errors.
0	Nothing written about the text.	0	Nothing written about connections across texts.	0	Nothing written.

Indicative content

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 writing clearly to express their ideas.

They might:

- refer to specific features they have used
- apply concepts or language levels
- refer to the base text and their new text.

Section B: Dramatic Encounters

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	
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 understand that contextual factors within the text, as well as the wider contexts of the dramatic genre and audience reception, are likely to contribute to the interpretations made.	
Mark	Students are likely to:	Mark	Students are likely to:	Mark	Students are likely to:
Level 5 13-15	<p>Express ideas with sophistication and sustained development.</p> <p>Apply a range of terminology accurately.</p> <p>Select language levels with sustained relevance and evaluate patterns in, for example:</p> <ul style="list-style-type: none"> • speech acts/cohesion and text organisation • distinctive registers • prosodic markers realised by stage directions, graphology, lexis, grammar, etc • politeness/impoliteness/cooperation/felicity conditions 	Level 5 17-20	<p>Offer a thorough and open-minded analysis by:</p> <ul style="list-style-type: none"> • interpreting the question theme subtly • evaluating varied forms of the question focus • making careful selections from the text. <p>Provide perceptive accounts of how meanings are shaped by:</p> <ul style="list-style-type: none"> • investigating closely how the writer's construction of characters' identities contribute to the question focus • evaluating how the relationships between characters are negotiated • exploring the writer's crafting and evaluating its role in shaping meaning symbolically 	Level 5 9-10	<p>Offer a perceptive account.</p> <p>Apply thoroughly.</p> <p>Evaluate the effects of:</p> <ul style="list-style-type: none"> • mode – a play as scripted dialogue and performed • a variety of key genre conventions used in dramatic conflict • social/historical contexts relevant to the production and reception of the play.

<p>Level 4 10-12</p>	<p>Express ideas coherently and with development.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Select language levels purposefully and explore some patterns in, for example:</p> <ul style="list-style-type: none"> • turn-taking/types of adjacency pairs/contributions to talk • status markers in address terms • grammar – sentence functions and types • politeness/impoliteness. 	<p>Level 4 13-16</p>	<p>Offer a good and secure analysis by:</p> <ul style="list-style-type: none"> • interpreting the question theme relevantly • exploring different forms of the question focus • making appropriate choices from the text. <p>Offer a clear account of how meanings are shaped by:</p> <ul style="list-style-type: none"> • exploring how the writer's construction of characters' identities contributes to the question focus • exploring how relationships between characters change • examining the writer's crafting and its role in shaping meaning symbolically. 	<p>Level 4 7-8</p>	<p>Offer a clear account.</p> <p>Apply relevantly.</p> <p>Explore the effects of:</p> <ul style="list-style-type: none"> • mode – a play as scripted dialogue and performed • genre conventions used in dramatic conflict • social/historical contexts connected to the production and reception of the play.
<p>Level 3 7-9</p>	<p>Present ideas with some clear topics and organisation.</p> <p>Apply terminology with some accuracy.</p> <p>Select language levels and explain, for example:</p> <ul style="list-style-type: none"> • turn taking/adjacency pairs/ length of turns • word classes/semantic fields/ formality of lexis • lexical and grammar markers of accent and dialect • prosodic marks – intonation 	<p>Level 3 9-12</p>	<p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • identifying some forms of the question focus • making some successful choices from the text. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining some ways that the writer's construction of characters' identities contribute to the question focus 	<p>Level 3 5-6</p>	<p>Offer some consideration.</p> <p>Show some relevance.</p> <p>Explain the links to:</p> <ul style="list-style-type: none"> • mode – a play as scripted dialogue and performed • more obvious genre conventions used in dramatic conflict • social/historical contexts linked to the play.

	and emphasis.		<ul style="list-style-type: none"> explaining how relationships between characters may change discussing the writer's crafting and its role in shaping meaning. 		
Level 2 4-6	<p>Communicate ideas with some organisation.</p> <p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify, for example:</p> <ul style="list-style-type: none"> turns in speech semantic fields/connotations of individual words prosodic features signified by punctuation (...) or explicit lexical reference (pause). 	Level 2 5-8	<p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> commenting generally on the question theme making broad links to other forms of the question focus showing less certainty in selecting from the text. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> commenting broadly on how characters' identities can contribute to manipulation identifying that relationships between characters may change making observations about the writer's crafting with little comment on its role. 	Level 2 3-4	<p>Offer generalised awareness.</p> <p>Select with some limited relevance.</p> <p>Describe:</p> <ul style="list-style-type: none"> mode – beginning to view a play as scripted dialogue with some impact on an audience some genre conventions used in dramatic conflict social/historical contexts broadly connected to production and reception.
Level 1 1-3	<p>Present material with little organisation.</p> <p>Describe language features without linguistic description.</p> <p>Show limited awareness of language level but may describe</p>	Level 1 1-4	<p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> describing the question theme giving little exemplification of forms of the question focus making limited reference to other sections. 	Level 1 1-2	<p>Offer little discussion.</p> <p>Select with limited relevance.</p> <p>Identify:</p> <ul style="list-style-type: none"> mode – a play as more like spontaneous and real speech

	<p>some, for example:</p> <ul style="list-style-type: none"> • speech features • connotations of individual words. 		<p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • labelling characters' identities; little relevance to their contribution to the question focus • seeing relationships between characters as fixed • making brief or no reference to the writer's crafting. 		<ul style="list-style-type: none"> • few genre conventions used in dramatic conflict • very generalised social/historical contexts.
0	Nothing written.	0	Nothing written about the text.	0	Nothing written about the text.

Indicative content

Q9: Refer to Act 1, Scene 3, beginning 'Wilt thou be fast to my hopes' and ending 'must bring monstrous birth to the world's light'. This interaction occurs near the end of the scene. Iago is persuading Roderigo to follow him to Cyprus. Referring to these lines and other parts of the play, explore how and why Shakespeare presents manipulative behaviour throughout the play.

AO2:

Starting extract Act 2 Scene 3:

- Iago's financial and emotional manipulation of Roderigo based on Roderigo's desire for Desdemona and Iago's desire for both revenge on Othello and Roderigo's money.

Possible focus for question and for extract selections:

- Iago's (further) manipulations of Roderigo – as a tool for Iago's revenge and his plots
- Iago's manipulations of Othello – using jealousy, Othello's age, ethnicity and status
- Iago's manipulation of his wife, Emilia – using marital status to secure the handkerchief
- Othello's manipulation of the Senate – to secure his wife and his status
- Desdemona's manipulation of Othello – selflessly to aid Cassius but using marital status / gender
- Desdemona's manipulation of the Senate / her father – to secure her marriage
- Cassius' manipulation of Desdemona – to regain his social standing and role.

AO1:

Interaction between Roderigo and Iago

- interrogatives/questions/requests from Roderigo
- status-marked pronoun choices – 'thou' and 'you' – and their use in stages of the interaction to show solidarity, along with 'us' and 'our'
- use of names/nominal forms/vocatives – 'Roderigo'/'the Moor'
- Iago's imperatives/declaratives and exclamatives
- Iago's promises/offers/assertions/demands and requests for Roderigo's action
- Iago's longer turn/sections of short turns/adjacency pairs
- Iago's use of imagery – 'womb of time' and Iago's repetition – 'money'
- Iago's formulaic lexis – 'farewell', 'adieu' – in attempt to close conversation
- contractions – 'I'll' and 'it's morning' and ellipsis and pauses suggested by punctuation
- felicity conditions – Roderigo as willing to be led/instructed – and Iago's appeals to Roderigo's positive face.

Iago's soliloquy

- vocatives/address terms – 'the Moor', 'a snipe', 'my fool'
- imagery/semantic fields – money, sport, animals, heaven and hell
- contractions – 'have't', 'if't', 'th'nose'
- suggestions of thought processes and spontaneity in his plan – short rhetorical questions 'how? how?' and set phrases 'let me see now', 'let's see'
- modality and conditionals – 'would', 'should', 'if' – and Iago's declaratives acting as statements of intent/threats
- Iago's impoliteness/FTAs.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- private conversation between Roderigo and Iago
- social hierarchies of time/political aspects/importance of role and status
- significance of ethnicity/attitudes to others
- significance of this speech to Othello's personal tragedy and downfall and Iago's role/punishment.

Q10: Refer to Act 4, Scene 3, beginning ‘O these men, these men’ and ending ‘The ills we do, their ills instruct us so’. This interaction occurs near the end of the scene. Emilia is helping Desdemona prepare for bed. Referring to these lines and other parts of the play, explore how and why Shakespeare presents characters’ contrasting views of marriage throughout the play.

AO2:

Starting extract Act 4 Scene 3:

- Emilia is helping Desdemona to get ready for bed after Othello’s public humiliation of Desdemona.

Possible focus for question and for extract selections:

- Othello and Desdemona’s marital relationship presented throughout the play
- Iago and Emilia’s relationship
- Brabantio’s response to Desdemona’s marriage
- other characters’ attitudes to Othello and Desdemona’s relationship
- marriage as socially desirable/marriage for status/issues of fidelity, trust, jealousy and betrayal.

AO1:

Interaction between Emilia and Desdemona:

- Desdemona’s requests for Emilia’s opinions/repeated interrogatives/questions – ‘dost thou think’
- Desdemona’s uncertainty – modality ‘woudst’, verb ‘think’, referring to hypothetical situations ‘whole world’ and repetition of the same question
- Desdemona’s naivety and questioning of, and criticism of, women’s behaviour – ‘gross’, ‘abuse’, antithesis of ‘right’ and ‘wrong’
- relationship between them presented as familiar but based on social hierarchies – marked pronouns ‘you’ and ‘thou’
- Q&A turn-taking/adjacency pairs/cohesion in patterns – Desdemona asking questions, Emilia’s longer responses, Q&A in Emilia’s final speech
- back-channel support/feedback – mirroring of words and phrases between them
- switch between prose and verse – Emilia’s passionate presentation of her views in verse
- Emilia’s persuasive final speech – range of rhetorical devices
- Emilia’s realism, age, confidence and experience – humour, taboo lexis ‘ud’s pity’, modality ‘should’
- Emilia’s emphasis on men’s behaviour, her representation of men and women and use of hypothetical situations to support her views – repeated constructions ‘say that’, men associated with ‘sport’, women with ‘frailty’
- Emilia’s expression of certainty – ‘I think’
- morality and religion – imagery of heaven and hell.

AO3: Possible contextual factors to examine Shakespeare's presentation of characters' attitudes to marriage:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- private conversation between Desdemona and Emilia
- social hierarchies of time/importance of role and status
- contemporary views of, and attitudes to, women/women and marriage
- significance of this speech to Desdemona's death.

Q11: Refer to Act 2, beginning ‘Then why’d you ship them out’ and ending ‘My Chris’. This interaction occurs near the end of Act 2. Keller’s part in the decision to ship faulty parts to the American Air Force has just been revealed. Referring to these lines and other parts of the play, explore how and why Miller presents conflicting ideas about responsibility throughout the play.

AO2:

Starting extract Act 2:

- Keller’s part in the decision to ship faulty parts to the American Air Force has just been revealed to Chris.

Possible focus for question and for extract selections:

- different types and levels of personal and social responsibility – to self, family, country, humankind
- taking responsibility for mistakes made
- Keller’s identities as a family man, businessman, a criminal, etc
- Chris’ identities as a son, a soldier, a man, etc
- Act 3 – Larry’s letter, Keller’s death, the end of the play
- Act 2 – George’s response to his father, Steve, Chris’ feelings of responsibility to his soldiers
- Act 1 – Keller’s representation of his innocence
- Act 1, 2 and 3 – Jim’s feelings of marital responsibility.

AO1:

Interaction between Chris and Keller:

- Q&A – Chris’ short questions/Keller’s longer responses to justify his actions
- Chris’ requests to Keller
- turn-taking changes – short lines/quick turn-taking for Chris’ interrogation of Keller and pushing to admit responsibility – statements and responses
- Chris’ repeated use of ‘then’ and stative verbs ‘knew’ and ‘thought’ to make Keller admit his guilt
- Chris’ interruptions of Keller to show anger, etc
- Chris’s feedback and back channelling acting to challenge Keller and be antagonistic – ‘you were afraid maybe’
- Keller’s refusal to take the blame – repeated declaratives ‘it was too late’ and ‘age sixty one’
- Keller’s shifting of responsibility in his declaratives – ‘I did it for you’
- Keller’s hedging in incomplete, vague utterances interrupted by Chris – ‘I mean’ ‘maybe’

- use of religious imagery and associated symbolism
- Keller's use of non-standard English – 'do ya'
- stage directions – 'sits'.

Chris' monologue:

- prosody indicated in stage directions – 'with burning fury'
- Chris' emotion indicated in exclamatories, short sentences, taboo lexis and repetition – 'for me!' 'goddam' 'hell'
- Chris' disbelief – repetition of 'business' – and questioning of his father – 'what are you?'
- Chris' crisis – rhetorical questions.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- Keller and Chris are alone on the stage
- this interaction as dramatic climax for the audience
- the recent war, America's role and large loss of life.

Q12: Refer to Act 1, beginning ‘Well, I’m working on his horoscope’ and ending ‘It’s an honourable profession’. This interaction occurs near the beginning of Act 1. Keller is in his garden with his neighbours, Jim and Frank. Referring to these lines and other parts of the play, explore how and why Miller uses characters’ conflicting beliefs throughout the play.

AO2:

Starting extract Act 1:

- Keller is in his garden with his neighbours, Jim and Frank.

Possible focus for question and for extract selections:

- topics – horoscopes/careers/responsibility as foreshadowing later themes about Larry’s fate and idealism vs realism
- relationships between the neighbours – the Lubey’s and Bayliss’ representing of different superstitions – Kate’s belief in the horoscope and Larry’s return
- beliefs about jobs/vocations/duty – Jim and Sue’s differing views to Jim’s ambition
- Keller’s belief in business and family – represented throughout the play
- conflicting beliefs represented through confrontations throughout the play – Ann and Kate over Larry in Act 1, George and Ann’s over their father and Keller in Act 2, etc

AO1:

Interaction between Keller, Jim and Frank:

- Keller’s questioning of Frank
- Frank’s belief in the horoscope – mixture of declaratives to present his actions and modality to present the hypothetical nature of horoscopes and doubt ‘would’, ‘if’ and ‘it’s possible’
- stage directions used to indicate character’s feelings towards each other – ‘Jim looks at him’ ‘peeved’ – and paralinguistics – ‘with an uncertain laugh’
- italics used to stress words – ‘*believe*’
- turn-taking between Frank and Keller with topic of horoscopes with feedback ‘yeah’, tag questions ‘right?’ and interruptions to clarify understanding ‘oh Kate asked you’
- casual, colloquial lexis – ‘yeah’
- phatic talk between neighbours
- Jim’s sarcasm and humour – using Frank’s words against him
- Jim and Frank’s antagonism – short turns/Jim’s silence until Keller’s turn-taking cue.

AO3:

- scripted interaction as presenting plot development, introduction to minor and main characters and relationships between characters
- opening of the play – starting of the tragic action
- humorous, seemingly light-hearted opening but foreshadowing future themes and issues
- ‘public’ context of interaction between neighbours and establishing of community for the audience
- Second World War/loss of a son in action.

Q13: Refer to Scene 2, beginning ‘What’s all this monkey doings?’ and ending ‘Let’s see the papers!’ This interaction occurs at the beginning of the scene. Stanley is expressing his unhappiness to Stella about Blanche’s arrival in Elysian Fields. Referring to these lines and other parts of the play, explore how and why Williams uses marital conflict throughout the play.

AO2:

Starting extract Scene 2:

- Stanley is expressing his unhappiness to Stella about Blanche’s arrival in Elysian Fields.

Possible focus for question and for extract selections:

- further scenes between Stanley and Stella exploring marital conflict – Scene 3 Stanley’s violence and their reunion, Scene 7 and 8 conflict at Blanche’s birthday party, Scene 11 the final interaction between them
- Blanche’s memories and representation of her marriage to Allan – their conflict and his suicide
- Eunice and Steve’s arguments
- male and female identities/roles in marriage as presented by Williams
- Stella and Stanley’s different backgrounds
- the negotiations, arguments and reconciliations presented in the character’s interactions.

AO1:

Interaction between Stanley and Stella:

- Stanley’s opening interrogative/dismissive attitude to Blanche’s belongings – idiomatic language: ‘monkey doings’
- Stanley’s sarcasm and resentment – exclamatory ‘isn’t that just dandy’, tag questions ‘huh’ – and unwillingness to use Blanche’s name – third person ‘she’ or ‘Dame Blanche’
- Stanley’s expectations of his wife – ‘how about my supper’
- Stanley’s non-standard English – double negative ‘I’m not going to no’, ‘no papers’ and taboo lexis ‘hell’
- Stella’s affection – stage directions ‘she jumps up’ and repeated vocative ‘Stan’
- Stella’s financial dependency – assertive declarative ‘you’d better give me some money’
- Stanley’s minimal responses when talking about Blanche – ‘so’
- Stella’s attempts to keep the peace – requests for Stanley’s compliance and commissives ‘say something nice’ and downplaying of monetary loss ‘oh, it had to be – sacrificed’, use of the conjunction ‘and’ to add on requests

- Stanley's closure of the topic of Blanche and topic looping to the loss of Belle Reve – discourse marker 'now'
- Stella's uncertainty/hesitation over telling Stanley – dashes showing pauses, ellipsis for trailing off
- Stella's attempts to calm Stanley – paralinguistics 'Shhh'
- Stanley's increasing use of directives – imperatives 'Let's have'.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- private conversation but off-stage presentation of Blanche singing for audience's reception of this argument
- marriage in the 1940s
- the American South/French heritage.

Q14: Refer to Scene 7, beginning ‘What’s all this stuff for’ and ending ‘Some lily she is’. This interaction occurs at the beginning of the scene. Stella is preparing Blanche’s birthday party. Referring to these lines and other parts of the play, explore how and why Williams presents tension between characters throughout the play.

AO2:

Starting extract Scene 7:

- Stella is preparing Blanche’s birthday party.

Possible focus for question and for extract selections:

- rivalry between Blanche and Stanley
- conflict of class and background
- further tensions between Stella and Stanley – Scene 2, Scene 3, Scene 8
- tension between Stanley and Blanche – Scene 2, Scene 8, Scene 10
- tensions between groups – Scene 3, Scene 11
- tension between Blanche and Mitch – Scene 3, Scene 9
- tension between Stella and Blanche – Scene 4
- tension as dramatic device.

AO1:

Interaction between Stanley and Stella:

- Stanley’s opening interrogative/dismissive attitude – colloquial language: ‘what’s all this stuff for?’
- Stella’s affectionate address – ‘honey’
- Stanley’s mockery of Blanche – stage directions ‘mimicking’ – and choice of address terms ‘her majesty’, ‘your big sister’, ‘that girl’, ‘some canary bird’, ‘some lily’, ‘Sister Blanche’
- Stanley’s criticism of Stella – tag question ‘cokes, I suppose?’
- Stanley’s non-standard English – ‘em’, ‘an’, ‘th’ dope’ – and idioms ‘cat’s out of the bag’
- repetition ‘and told’ to show Stanley’s annoyance
- Stella’s challenge to Stanley’s face – reference to their different backgrounds
- Stanley’s interruption of Stella to hint at his knowledge of Blanche – ‘some things’
- Stage directions – contrapuntal speech between Blanche’s symbolic song and Stanley’s revelations/symbolism of fantasy and reality

- Stanley's longer turns and discourse structure of 'Lie Number One' and shift in register
- pragmatics of Stanley's revelations about the hotel
- Stella's questioning and increasing short turns
- symbolism of song/setting (kitchen/bathroom) and Blanche's birthday.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- private conversation but off-stage presentation of Blanche singing for audience's reception of Stanley's revelations
- the American South/French heritage
- tragic conventions – consequences for Blanche/Blanche's downfall.

Q15: Refer to the lines beginning ‘And is he in the bus?’ and ending ‘bye then’. This telephone conversation occurs at the start of the play. Carol is arranging the details of her son’s visit home with his carers. Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ lack of control throughout the play.

AO2:

Starting extract the opening of the play:

- Carol is arranging the details of her son’s visit home with his carers.

Possible focus for extract selections:

- Ian’s arrival
- Carol’s interactions with Andy’s carers
- Ian and Carol’s interactions
- Patricia’s outburst at Ian
- Carol’s interaction with Claire over the baby
- lack of control in argument and conflict, over the behaviour of others and in relationships, over Andy’s situation and care
- Carol’s identity as a carer, a single mother, etc.

AO1:

Interaction between Carol and Claire:

- simultaneous communication with the phone call – ‘mouthing to Claire’, ‘on phone’
- mundane opening talk – car lights and Claire’s request for advice/interrogative ‘Shall I’
- Carol’s polite requests and directives to Claire – ‘can you’, ‘will you’, ‘please’, ‘defrost’
- Carol’s impoliteness about Jackie – sarcasm in address terms ‘lovely Jackie’ and ‘without vomiting’.

Carol’s phone call:

- telephone call represented through ellipsis for imagined other speaker and Carol’s interrogatives suggesting adjacency pairs
- Carol’s concern and anxiety for Andy – topics
- Carol’s lack of faith in Andy’s carer – questions, requests for assurances, instructions, repeated address ‘Murat’, attempts to communicate – reformulating ‘faffing’ to ‘wasting time’, spelling out of letters, use of tag questions
- politeness used to get control – ‘well remembered’, ‘please’, ‘thank you’

- FTAs used to get Murat to comply
- change of receiver to Jackie – adjacency pairs and greater fluency, expression of thanks,
- negative politeness – apologies, repeated empty adjectives to express gratitude ‘lovely’ ‘fine’, etc
- sign off – ‘bye then’.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- modern ways of communicating – telephone, face-to-face
- contemporary views of, and attitudes to, the family, disability, care workers, ethnicity and divorce.

Q16: Refer to the lines beginning ‘Mark, can I get you anything [to drink]’ and ending ‘Oh yes, oh the fun we had’. This interaction occurs after Patricia’s dialogue with Ian, where she has outlined the long-term effects of the desertion of his family. Referring to these lines and other parts of the play, explore how and why Kinnear presents tension between characters throughout the play.

AO2:

Starting extract page 59:

- This interaction occurs after Patricia’s dialogue with Ian, where she has outlined the long-term effects of the desertion of his family.

Possible focus for extract selections:

- Mark as the outsider and release of tension – his role/identity as a performance poet
- Ian’s arrival
- Carol’s interactions with Andy’s carers
- Ian and Carol’s interactions
- Claire and Ian’s interactions
- tension caused by family breakdown, caring for Andy, lack of contact, characters with different motives, feelings and attitudes
- staging of party/drinks/family meeting boyfriend scenario.

AO1:

Interaction between the family and Mark:

- phatic talk/politeness – ‘can I get you a drink’, ‘please’
- impoliteness/FTAs to Ian – ‘he can get it himself’
- unwillingness to communicate – stage direction ‘silence’
- awkwardness – topics chosen and short turns, stage directions ‘a moment’ ‘silence’
- Mark’s attempts to be polite and mitigate FTAs – hedging ‘I mean’, ellipsis for trailing off
- Ian’s positive politeness – declarative ‘you’re alright’
- Patricia’s directness and lack of understanding – use of the third person ‘Mark is a poet’ and ‘them’ and attempts at positive politeness ‘how fascinating’
- Mark’s register/divergence from Patricia – references to ‘language’ and ‘structure’
- humour/embarrassing anecdote at Claire’s expense
- Mark’s attempts to reduce the FTA to Claire

- multi-participants – turn-taking like spontaneous speech.

AO3:

- scripted interaction as presenting plot development, characterisation and relationships between characters
- conventions of conflict – family tensions
- Mark's introduction to the family
- domestic setting/birthday party/ family gathering.

