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A-level

**ENGLISH LANGUAGE AND LITERATURE**

**7707/2**

Paper 2 Exploring Conflict

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**Mark scheme**

June 2023

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Version: 1.0 Final



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 Examiner.

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.

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## 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 annotations and summative 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.

#### 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 it 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

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

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

The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. 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 4 near the bottom of the level.

### 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 as these 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.

### Indicative content

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.

### 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:

- use the relevant marker2 annotation commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective.

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
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 identify 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 the 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**

**AO5**

***Demonstrate expertise and creativity in the use of English to communicate in different ways***




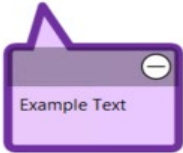
In these questions, students are assessed on their creativity in carrying out a writing task.

Creativity is assessed via the following dimensions:









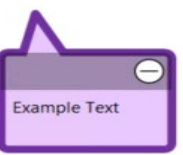
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

<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 for questions 1, 3, 5 and 7**

E2 symbol	
  	<p><b>To be used in the main body of the script</b></p> <p>crediting of imaginative point up to L3</p> <p>double ticks signal a sign of flair and imagination worthy of L4/L5 reward</p> <p>loss of control of register/style</p> <p><b>To be used in the margin</b></p> <p>use of base text</p>
	<p><b>To be used at the end of the answer</b></p> <p>summative comments for all AOs: AO2 AO4 AO5</p>

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

E2 symbols	
       	<p><b>To be used in the main body of the script</b></p> <p>for identification of language levels/language features and narrative strategies eg point of view, characterisation, speech and thought presentation, genre choices</p> <p>terminology used imprecisely or where textual support is/is not given</p> <p>terminology used incorrectly</p> <p>for identification/discussion of narrative devices</p> <p><b>To be used in the margin</b></p> <p>where the student is analysing and exploring the decisions they have made in shaping the text.</p> <p>To identify where they are discussing their own language choices</p> <p><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</p> <p>spelling/grammar/punctuation/expression errors (the structure and organisation of the commentary should be commented on in the summative comment only)</p>
	<p><b>To be used at the end of the answer</b></p> <p>summative comments for all AOs: AO2 AO4 AO5</p>

## Indicative content

### *Into the Wild*

**Q1: Read the section of Chapter 10,**

**from**

**‘Westerberg had heard nothing from the friend he knew as Alex McCandless since receiving the postcard from Fairbanks the previous spring.’**

**to**

**‘How do you tell someone that their child is dead?’**

**This describes the identification of Chris’s body and the police’s contact with Chris’s half-brother Sam to tell him the news.**

**Recast the base text into an account that Sam gives to Walt and Billie about Chris’s death.**

**In your transformation you should consider:**

- **how Sam and his wife Michele convey the news about the discovery and identification of Chris’s body to Walt and Billie, and the impact of this news on them**
- **Sam’s feelings about Chris, Chris’s recent actions and the effects on the family.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narrative devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Sam’s feelings about his half-brother Chris, Chris’s actions and his death – understanding or lack thereof about Chris’s life choices, the age gap between them and the impact of this on their relationship
- Sam’s feelings about Chris and concerns about the impact of the news of Chris’s death and identification of the body on Walt and Billie
- Sam’s relationship with his father and stepmother – past/present, distant/close etc
- Sam’s feelings about the task of telling his father and stepmother the news of Chris’s death and the information that he received about this from the police
- Sam’s own life and relationship with his wife Michele.



**Indicative content**

***The Suspicions of Mr Whicher***

**Q3: Read the section of Chapter 16,**

**from**

**‘On Monday, 1 May, Samuel Kent visited his daughter in Devizes gaol, accompanied by Rowland Rodway.’**

**to**

**‘At seven o’clock she was sent back to Devizes gaol.’**

**This describes Samuel Kent’s daily visits to his daughter before the pre-trial hearing, and the testimony given in court by witnesses to Constance’s guilt.**

**Recast the base text into an account that the prison warder gives to a fellow warder about these events.**

**In your transformation you should consider:**

- **the prison warder’s observations about the interactions between Samuel and Constance Kent during their daily meetings before the trial**
- **the warder’s impressions of Constance Kent and her behaviour before and during the pre-trial hearing.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator, choice of gender for the warder and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- the prison warder’s favourable/unfavourable impressions of Samuel and Constance Kent given the nature of the crime and their social class – sympathy for, or lacking in sympathy for them
- the warder’s personal views about the witnesses, their testimony and the motivations for their accounts
- the warder’s feelings about the role assigned in guarding the accused, the nature of the crime, attitudes to female criminals and upholding Victorian attitudes to crime and punishment
- the warder’s relationship with their colleague.

## Indicative content

### *The Great Gatsby*

**Q5: Read the section of Chapter 4,**

**from**

**‘On Sunday morning while church bells rang in the villages alongshore, the world and its mistress returned to Gatsby’s house and twinkled hilariously on his lawn.’**

**to**

**‘All these people came to Gatsby’s house in the summer.’**

**This describes Nick Carraway’s recollections of all the guests who visited Gatsby’s house during the summer he was there.**

**Recast the base text into an account that Klipspringer gives to another visitor about that summer spent at Gatsby’s house.**

**In your transformation you should consider:**

- **Klipspringer’s character and his motivations for visiting Gatsby’s house so often**
- **his impressions of Gatsby and of the other guests, and also of the parties he attended.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Klipspringer’s self-awareness (or lack of) about his character and his willingness to take advantage of other people’s generosity and kind natures
- Klipspringer’s possible feelings about Gatsby - eg indifference, admiration or contempt
- possible reference to later actions in the novel ie not attending Gatsby’s funeral but speaking to Nick Carraway about tennis shoes left at Gatsby’s house
- Klipspringer’s recollections of the other party guests, developed from the list of names Nick Carraway gives in the base text, and events at the parties – drinking, dancing, gambling, flirting and fighting
- imagined details of Klipspringer’s life beyond being the summer ‘boarder’ at Gatsby’s
- choice of unnamed or named ‘visitor’ from the base text and possible development of their character.

**Indicative content**

***The Kite Runner***

**Q7: Read the section of Chapter 6,**

**from**

**‘EVERY WINTER, districts in Kabul held a kite-fighting tournament.’**

**to**

**‘And when the last kite was cut, all hell broke loose.’**

**This describes the annual kite-fighting tournament held in Kabul and the preparations of the local boys, including Amir and Hassan, for this competition.**

**Recast the base text into an account that Saifo, a professional kite-maker, gives to another shopkeeper about Baba’s visits to his shop prior to the tournament.**

**In your transformation you should consider:**

- **Saifo’s impressions of Baba, Hassan and Amir and the relationships between them during their visits to his store**
- **his own memories of kite running tournaments in Kabul and his reputation as a kite-maker.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Saifo’s feelings about his status and reputation as a kite-maker and his interactions with the social elite of Kabul like Baba in the lead up to the annual tournament
- his memories of kite-flying when younger, the cultural importance of kite running in Kabul and its meaning as a “rite of passage” to young boys
- representations of Saifo’s blindness and its possible significance to his role/occupation, as well as to the impact on sensory interpretations of the relationships between Baba and his sons and between the boys
- Saifo’s impressions of Baba, Amir and Hassan, the regularity of their visits and the way they chose their kites
- Saifo’s relationship with his fellow shopkeeper – competitive, collaborative etc.

**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 AO4.		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 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 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 5</b>	Produce a commentary which is well organised and accurately written.
<b>Level 4 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 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 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 (ie 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.**

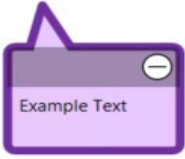
This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their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

**Annotations to be used: Questions 9–16**

E2 symbols	
<p>✓ ? ✗</p> <p>AO2</p> <p>✓</p> <p>GEN</p> <p>COP</p> <p>COR</p>	<p><b>To be used in the main body of the script</b></p> <p>for identification of language levels/language features and narrative strategies eg point of view, characterisation, speech and thought presentation, genre choices</p> <p>terminology used imprecisely or where textual support is/is not given</p> <p>terminology used incorrectly</p> <p><b>To be used in the margin</b></p> <p>where a different part of the play is being referred to</p> <p>to show where development of a point is being credited</p> <p>where genre is being referred to (either in terms of genre conventions of drama or aspects of the particular genre of the play eg tragedy)</p> <p>where contexts of production are being referenced</p> <p>where context of reception are being referenced</p>
	<p><b>To be used at the end of the answer</b></p> <p>summative comments for all AOs: AO1 AO2 AO3</p>



## Section B – Dramatic encounters

Total for this section: 45 marks

AO1 <i>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</i>		AO2 <i>Analyse ways in which meanings are shaped in texts</i>		AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</i>	
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.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13–15	<p>Select language levels with sustained relevance and evaluate patterns.</p> <p>Apply a range of terminology accurately.</p> <p>Express ideas with sophistication and sustained development.</p>	Level 5 17–20	<p>Offer a thorough and open-minded analysis by:</p> <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> <p>Provide perceptive accounts of how meanings are shaped by:</p> <ul style="list-style-type: none"> <li>investigating closely how the writer's construction of characters' identities contribute to the question focus</li> </ul>	Level 5 9–10	<p>Offer a perceptive account.</p> <p>Evaluate:</p> <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>Select language levels purposefully and explore some patterns.</b></p> <p><b>Apply terminology relevantly and mainly accurately.</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>Select language levels and explain some features.</b></p> <p><b>Apply terminology with some accuracy.</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>Select language levels with incomplete development.</b></p> <p><b>Apply terminology with more general labels.</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>Show limited awareness of language level.</b></p> <p><b>Describe language features without linguistic description.</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**

***Othello***

**Q9: Refer to Act 2 Sc 3,**

**beginning**

**‘Good Michael, look you to the guard tonight.’ and**

**ending**

**‘I am for it, Lieutenant; and I’ll do you justice.’**

**This interaction occurs at the beginning of the scene. Othello has given the soldiers permission to celebrate after their recent victory at sea. He then leaves with Desdemona, instructing Cassio to keep control over the men’s behaviour.**

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

**AO1:**

- Othello’s use of directives/imperatives to issue commands: *look you to the guard tonight, let’s teach ourselves, let me have speech with you*
- Iago and Cassio’s objectification of Desdemona through sexual metaphors and dehumanising language: *full of game, she is sport for Jove, she is a most fresh and delicate creature*
- Iago persuading Cassio to drink with the other soldiers as a shared masculine activity through noun phrases: *a stoup of wine, one cup*
- Cassio’s attempts to refuse Iago’s insistence on drinking through asserting this lack of typical masculinity through a semantic field of illness in adjectives and abstract nouns: *poor, unhappy, unfortunate, infirmity, weakness*
- first person plural pronouns and determiners used by Iago to create kinsmanship between him and Cassio: *Our general cast us thus early, they are our friends*
- Iago’s soliloquy contains multiple references to drinking and violence to show his plan to ensure competing masculinities: *pottle-deep, flowing cups, this flock of drunkards, quarrel, offence*
- Iago’s representation of different nationalities by drinking habits in polysyndetic list using repeated possessive determiners to suggest group membership: *your Dane, your German, and your swag-bellied Hollander*
- Cassio’s increasing drunkenness shown in his long and rambling prose and parallelism: *this is my ancient, this is my right hand, and this is my left hand.*

**AO2**

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

- different presentations of masculinity – powerful, violent, toxic, hegemonic, militaristic, patriarchal, competitive, loving etc.
- Brabantio’s assertion of patriarchal masculinity – Act 1, Sc1; Act 1, Sc3
- Cassio and Iago discussing Bianca, directly contrasts with presentation of Desdemona - Act 2, Sc1
- Emilia’s attitude towards masculine behaviour - Act 4, Sc3
- Iago’s assertion of competitive, aggressive and misogynistic masculinity through his plan and its execution - Act 1, Sc1; Act 1, Sc3; Act 2, Sc1; Act 5, Sc1
- Othello’s expression of an aggressive masculinity through violence and threats of violence and loss of control - Act 3, Sc3; Act 5, Sc2; Act 4, Sc1; Act 5, Sc2
- Othello’s expression of masculinity through honour and military success - Act 1, Sc2; Act 1, Sc3; Act 2, Sc3

- Othello's expression of a less stereotypical masculinity through his love for Desdemona - Act 1, Sc3; Act 2, Sc1.

**AO3:**

- starting extract – the celebrations in Cyprus after the military victory
- starting extract – the unfolding of Iago's plan to discredit Cassio in revenge for Cassio's promotion to Othello's lieutenant
- dramatic conventions of verse/prose, stichomythia, soliloquy and asides, stage directions and use of song
- use of prose to signal the masculine interaction and adjacency pairs in dialogue based around talk of women and drinking
- attitudes to roles, status, ethnicity and women in 16th and 17th Century England
- 21st Century audiences and roles of women, ideas of toxic masculinity, status, ethnicity etc
- relevant points on tragedy and Shakespeare's use of associated tragic conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Indicative content**

***Othello***

**Q10: Refer to Act 3 Sc3,**

**beginning**

**‘Be thou assured, good Cassio, I will do all my abilities in thy behalf.’ and**

**ending**

**‘By’r Lady, I could do much.’**

**This interaction occurs at the beginning of the scene. Desdemona agrees to speak to Othello on Cassio’s behalf after his drunkenness has resulted in him losing his position as Othello’s lieutenant.**

**Referring to these lines and other parts of the play, explore how and why Shakespeare presents characters’ negotiations with others at different points in the play.**

**AO1:**

- Desdemona’s choice of the more intimate second person pronoun to signal her close relationship and willingness to negotiate on Cassio’s behalf: *Be thou assured, in thy behalf*
- Cassio’s choice of repeated address terms and complimentary attributive adjectives to signal positive politeness: *Good madam, bounteous madam*
- modal verbs and possessive determiner in mode of address signalling Desdemona’s confidence in her ability to negotiate with Othello on behalf of others: *I will do, I will have my lord and you again, he shall*
- commissive and performative speech acts to illustrate Desdemona’s intentions to negotiate on Cassio’s behalf: *Assure thee if I vow a friendship, I’ll perform it to the last article*
- semantic field of the law to suggest Desdemona’s commitment to negotiating with Othello: *warrant, article, solicitor*
- Desdemona’s repeated use of the first person pronoun to persuade Othello that he should trust her and pardon Cassio: *If I have grace or power, I have no judgement, I prithee*
- repeated interrogatives, elisions and adverbials of time in Desdemona’s urgent attempts to negotiate with Othello: *But shall’t be shortly?, Shall’t be tonight at supper?, Tomorrow dinner then*
- Desdemona’s use of varied terms of address: *Good my lord, good love, Othello*
- Desdemona’s emotional attempts to plead Cassio’s case shown in her mild use of taboo lexis: *in faith, By’r Lady.*

**AO2**

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

- negotiations with others in public/political and military contexts, as well as in private contexts
- negotiations between married couples, friends and allies and superiors/inferiors
- Othello’s status with the Venetian Senate based on his ability to negotiate with others - Act 1, Sc2; Act 1, Sc3; Act 2, Sc1;
- humorous negotiations between Desdemona and Iago on the subject of women - Act 2, Sc1
- Iago’s duplicitous negotiations with Othello - Act 3, Sc3; Act 4, Sc1
- marital negotiations between the Duke, Brabantio, Othello and Desdemona - Act 1, Sc3
- Desdemona’s failed negotiations on Cassio’s behalf - Act 3, Sc4
- Emilia’s negotiation with Iago about the handkerchief - Act 3, Sc3
- Iago’s continued negotiations with Roderigo to assist in his plot - Act 1, Sc1; Act 2, Sc3; Act 4, Sc1



- Desdemona's final attempt to negotiate for her life with Othello - Act 5, Sc2.

**AO3:**

- starting extract – Desdemona agreeing to help Cassio recover his reputation by persuading Othello to see him after the drunken and violent events of the previous night
- starting extract – Othello's jealousy, encouraged by Iago, begins to be directed at Desdemona and Cassio
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions
- attitudes to roles, status, gender and ethnicity in 16th and 17th Century England and in a hierarchical society
- relevant points on tragedy and Shakespeare's use of associated tragic conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Indicative content**

**All My Sons**

**Q11: Refer to Act 2,**

**beginning**

**'[extending his hand] Lydia told me, I'm glad to...' and**

**ending**

**'Now you see. [Beyond control, she hurries up and into house.]'**

**This interaction occurs near the end of Act 2. Frank has arrived to tell Kate that he has finished Larry's horoscope. Kate has packed Ann's bags, hoping that she will leave the Kellers' family house.**

**Referring to these lines and other parts of the play, explore how and why Miller presents characters' refusal to let go at different points in the play.**

**AO1:**

- Frank's confidence and excitement in producing Larry's horoscope shown in the exclamatories: *The greatest man who ever lived believed in the stars! I've studied the stars of his life! Somewhere in this world your brother is alive!*
- repetition of concrete noun to represent a belief in fate: 'stars'
- repeated interrogative to suggest Kate's refusal to let go of her hope that Larry is still alive: *Why isn't it possible? Why isn't it possible, Chris?*
- repetition of dynamic verbs, noun phrases with possessive determiners and third person pronouns to express Chris and Kate's sense of Ann as a possession: *I've packed your bag, You packed her bag, How dare you pack her bag? She's Larry's girl, I'm marrying his girl*
- figurative language associated with mental illness and declaratives used as face-threatening acts and representing Chris's and Keller's feelings about Kate's refusal to let Larry go: *you lost your mind, you been talking like a maniac, She's of her mind*
- deictic verbs to highlight Kate's refusal to let go her belief that Larry is alive: *He's coming back, Till he comes; forever and ever till he comes!*
- epistemic modality to suggest Kate and Chris's certainty that Kate is unable to let Larry go from her life: *You'll never let him go, I'll never let him go*
- verb phrase and adverbs imply Kate's desperation: *rolling out of her, desperately, instantly*
- contrast of life and death in adjectives and verbs to show Kate's reasons for refusing to let Larry go: *Your brother's alive, because if he's dead, your father killed him, As long as you live, that boy is alive.*

**AO2**

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

- refusal to let go of the past
- refusal to let go of family and relationships
- refusal to let go of money and status
- Kate's refusal to let go of Larry and her continued declarations that Larry is alive – Act 1
- George's refusal to let go of the past and accept Steve's guilt and Keller's innocence - Act 2
- Chris's refusal to let go of Ann – Acts 1 and 2
- Ann's refusal to let go of Chris - Acts 1 and 2
- Keller's refusal to let go of his reputation and status – Acts 1, 2 and 3.

**AO3:**

- starting extract – Frank completing Larry’s horoscope commissioned by Kate in an attempt to prove that Larry is still alive
- starting extract – the revelation that Keller has committed the offence that he had been been acquitted of, and Kate’s complicity
- 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
- significance of ideas about the American dream
- dramatic realism
- relevant points on tragedy and Miller’s use of associated conventions of Greek tragedy
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Indicative content**

**All My Sons**

**Q12: Refer to Act 1,**

**beginning**

**‘You’re not sorry you came?’ and**

**ending**

**‘And I guess that included you.’**

**This interaction occurs near the end of Act 1. Chris declares his love for Ann and expresses his desire for them to be together, despite her past relationship with his dead brother Larry and his mother’s objections to their relationship.**

**Referring to these lines and other parts of the play, explore how and why Miller presents characters’ uncertainty about others at different points in the play.**

**AO1:**

- Ann’s uncertainty about Chris’s intentions towards her shown in the repeated use of ellipsis in her speech to suggest her pauses and hesitation: *But I’m...not going to stay..., You saw that...and then you*
- Chris’s uncertainty about Ann’s desire to be settled in the modality and hedging: *I planned on kind of sneaking up on you, would you want to?, I guess*
- Chris’s own certainty about Ann emphasised through repetition of the mental verb: *I didn’t want it to be here, I wanted some place, I want you to be ready for me, I don’t want to win you away from anything*
- short adjacency pairs and temporal references reveal Ann and Chris’s uncertainty about each other’s feelings and misinterpretation of their recent communications: *You felt something that far back? Every day since*
- Chris’s uncertainty since returning home shown in the non-fluency of his monologue in the ellipsis, dashes and pauses: *[Pause] And then I came home and it was incredible. I...there was no meaning in it here; the whole thing to them was a kind of -bus accident*
- mental verb processes highlight their uncertainty about the other: *I was waiting, I’ve been waiting to kiss you, thinking of you*
- Chris’s excitement at Ann’s declaration shown in stage directions and Chris’s repetition of similar lexical choices: *Give me a kiss, I kissed you, [They kiss]*
- semantic field of materialism to explain Chris’s uncertainty about moving on with his life after his wartime experiences: *loot, new refrigerator, new car, rat-race, bank-book.*

**AO2**

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

- uncertainty created by the lack of truthfulness and honesty between characters
- Kate’s uncertainty over Ann’s visit, Ann’s motivations and Ann’s relationship with Chris - Act 1, Act 2
- Kate’s uncertainty after her dream about Larry - Act 1
- Chris’s uncertainty over Kate’s reactions to Ann - Act 1
- Kate’s uncertainty over the Keller’s reactions to her and her family - Act 1, Act 2
- Kate and Joe’s uncertainty over George and his reasons for visiting - Act 1, Act 2
- Chris’s uncertainty about Keller’s innocence - Act 2.

**AO3:**

- starting extract – Chris and Ann's private interaction in the garden where they declare their love for each other and hopes for the future
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting and attitudes to gender
- wider social context of justice
- wider historical context – the recent war, America's role and large loss of life, the post-war rebuilding of society and the economy
- relevant points on tragedy and Miller's use of associated conventions
- American Dream vs American Nightmare, consumerism etc
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Indicative content**

***A Streetcar Named Desire***

**Q13: Refer to Scene 1,**

**beginning**

**‘[BLANCHE sits in a chair very stiffly with her shoulders slightly hunched.]’ and**

**ending**

**‘And it’s so becoming to you!’**

**This interaction occurs near the beginning of the scene. Blanche has arrived at Elysian Fields unexpectedly and is waiting for the return of her sister Stella. She has been let into the Kowalskis’ apartment by Eunice, who has gone to collect Stella from the bowling alley.**

**Referring to these lines and other parts of the play, explore how and why Williams presents characters’ deceptions of others at different points in the play.**

**AO1:**

- dynamic verb phrases and adverbs in the stage directions convey Blanche’s desire to drink quickly before Stella arrives and cover up her actions: *springs up, tosses it down, carefully*
- Blanche’s directives and exclamatories show her emotional response to light and the desire to cover up her age: *And turn that over-light off! Turn that off!*
- range of verb moods and modality to express Blanche’s pretence that she does not know where to find the alcohol: *I know you must have some liquor on the place! Where could it be, I wonder? Oh, I spy!*
- Blanche’s use of the third person for herself in the syndetic list of adjectives as she conceals her drinking by distracting Stella with her physical and mental state: *she’s just all shaken up and hot and tired and dirty*
- Blanche’s belief that Stella has deceived her about her living conditions illustrated by the face-threatening acts in the noun phrases, deixis and literary references: *this horrible place, the ghoulish- haunted woodland of Weir, my worst dreams, these conditions*
- Blanche’s lies to Stella about the reasons for her arrival in New Orleans represented through non-fluency and hints at her mental state: *my – nerves, on the verge of - lunacy*
- declarative to show Blanche’s willingness to deceive her sister: *No, one’s my limit*
- simile suggests Blanche’s lack of awareness of other people’s deceptions when commenting on Stella’s appearance: *you’re just as plump as a little partridge.*

**AO2**

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

- deceptions of others as a key theme of the play
- Blanche’s deceptions of others through lies and omissions of the truth about her past/past behaviours
- Blanche’s self-deceptions through her fantasies and attempts to distort reality
- Blanche’s romantic deception of Mitch – Sc3, Sc6 and Sc9
- Blanche’s self-deception with her fantasies about Shep Huntleigh – Sc4, Sc10, Sc11
- Stanley’s spiteful deception of Blanche at her birthday party over Mitch’s unexpected absence and Stanley’s birthday gift – Sc7, Sc8
- Stella’s final deception of her sister in order to save her own family – Sc11.

**AO3:**

- starting extract – dramatic irony of Blanche, alone on stage, revealing to the audience that she drinks before denying this in dialogue to Stella
- starting extract – first meeting of the sisters Blanche and Stella since family funerals at Belle Reve and Stella's marriage and new life in New Orleans
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- understanding of mental illness and addiction and different potential responses of a mid-20th century and 21st century audience
- social and historical contexts of roles and identity (gender, ethnicity, class) in 1940s American southern states (old versus new south)
- relevant points of tragedy, melodrama, plastic and expressionist theatre and Williams' use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Indicative content**

***A Streetcar Named Desire***

**Q14: Refer to Scene 2,**

**beginning**

**'[airily] Hello, Stanley! Here I am, all freshly bathed and scented, and feeling like a brand-new human being!' and**

**ending**

**'If I didn't know that you was my wife's sister I'd get ideas about you!'**

**This interaction occurs near the middle of the scene. Blanche has just arrived in New Orleans. While Blanche is bathing, Stanley and Stella argue about her sudden arrival and Stella's disclosure that Belle Reve has been lost.**

**Referring to these lines and other parts of the play, explore how and why Williams presents characters' attempts to impress others at different points in the play.**

**AO1:**

- Blanche's repeated efforts to focus Stanley's attention on her appearance and receive positive politeness from him shown in her choice of declaratives and interrogatives: *Here I am, all freshly bathed and scented, Would you think it possible that I was once considered to be – attractive?*
- Blanche's use of modality to impress Stanley's with her Southern manners and feminine qualities: *You may enter! May I have a drag on your cigarette?*
- Stanley's resistance to Blanche's attempts to impress shown in face-threatening acts and minimal, dispreferred responses in adjacency pairs: *You look all right, Your looks are okay*
- Stanley's resistance to Blanche's efforts to impress suggested through his anecdote and misogynistic references to women shown in indefinite noun phrases: *a woman, a doll*
- stage directions also reinforce Stanley's rejection of Blanche's efforts in loud verbal and violent material verb processes: *[booming], he seizes the atomiser and slams it down*
- stage directions for Blanche include manner adverbs, repetition of behavioural verb process highlight her attempts to impress Stanley and diffuse his anger through flirtation: *[smiling], [she smiles at him radiantly], [playfully sprays him]*
- Stanley's attempts to impress Blanche with his legal register and Blanche's mocking exclamatory: *There is such a thing in the State of Louisiana as the Napoleonic Code, My, but you have an impressive judicial air!*
- Blanche's positive politeness strategies with attempts to impress Stanley through praise of his masculinity in metaphorical and euphemistic language and adjectives: *I like an artist who paints in strong, bold colours, primary colours.*

**AO2**

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

- characters' attempts to impress others based on sense of self and presentation of image
- characters' attempts to impress others influenced by gender, class and family relationships
- Blanche's attempts to impress men and the varied reasons why she does this (for security, for her self-esteem etc) – Sc3, Sc5, Sc9, Sc11
- Blanche's attempts to impress Stanley – Sc2, Sc8
- Blanche's attempts to impress Mitch - Sc 3
- Stella's attempt to impress Blanche with Stanley's accomplishments - Sc 1



- Mitch's attempts to impress Blanche romantically – Sc3, Sc6
- Stanley's resistance to Blanche's attempts to impress him or belittle him and his physical responses to her – Sc8, Sc10.

**AO3:**

- starting extract – private interaction on stage between Stanley and Blanche
- starting extract - reference to Napoleonic code highlights patriarchal legal context and women's inequality at the time
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- Williams' use of genre conventions to create symbolism and motifs: the apartment setting, the drapes, the sound effects
- social and historical contexts of roles and identity (gender, ethnicity, class) in 1940s American southern states (old versus new south)
- 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**

***The Herd***

**Q15: Refer to the section,**

**beginning (page 50)**

**‘So it’s the guilt you can’t live with, not Andy you can’t live without.’ and**

**ending (page 53)**

**“‘Pretty good’! What do you mean by “pretty good”?”**

**This interaction occurs near the middle of the play. Ian has arrived without an invitation at Carol’s house to see Andy for his twenty-first birthday party. He has just been let into the house after Carol refused him entry earlier.**

**Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ unhappiness about the behaviour of others at different points in the play.**

**AO1:**

- parallelism in Carol’s repeated interrogatives and adverbs to suggest her unhappiness with Ian’s behaviour: *did you honestly expect, did you really think, did you actually believe*
- anaphora in intensified adjective phrases used interrogatively express Carol’s unhappiness: *too much what? too much hassle? Too much worry, boredom?*
- Carol’s repeated use of taboo lexis as intensifiers to express the depth of her unhappiness with Ian’s behaviour: *with a fucking present, a blind fucking difference*
- Carol’s choices of first person and reflexive pronouns to express effects of the personal unhappiness caused by Ian: *I have done this by myself, by myself*
- adjectives and intensifiers used by both Carol and Ian express the impact of the situation with Andy on their unhappiness and their explanations/criticisms of the other: *not easy, hard, too much, pretty good*
- Carol’s references to time to represent the length of Ian’s abandonment of Andy and the family: *the last twenty years, for five years*
- repetition of mental verb to show disbelief and disgust: *understood, understand*
- Ian’s repeated declaratives to try to diffuse Carol’s unhappiness with him and to clarify his behaviour: *It doesn’t matter, I have been in contact with him*
- frequency of stage directions indicating pauses and lack of speech reinforce the unhappiness between Ian and Carol: *A moment, silence.*

**AO2**

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

- impact of past behaviour on characters’ unhappiness and family conflict
- Patricia’s unhappiness with Ian for the desertion of his family – pages 54-58
- Claire’s feelings of unhappiness towards her father Ian – pages 61-65
- Carol’s unhappiness with Andy’s carers in their communications with her – pages 3-6
- Claire’s unhappiness with Carol’s prioritising of Andy’s needs during her childhood - pages 68-69.

**AO3:**

- starting extract – Ian and Carol's private interaction after his arrival at the house to see Andy
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc
- contemporary social attitudes to divorce, family, disability, caring etc
- contemporary attitudes to and expectations of mothers and parenting
- 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**

***The Herd***

**Q16:** Refer to the section,  
**beginning (page 82)**

**‘Claire, can you make me up a bag?’ and**

**Ending (page 85)**

**‘Give him a kiss from me.’**

**This interaction occurs near the end of the play. Carol has just received a call from the home Andy lives in to say that he is being taken to hospital. The rest of the family have been entertained by Mark reciting his poetry and Ian singing a song from Claire’s childhood.**

**Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ expectations of others at different points in the play.**

**AO1:**

- adjacency pairs led by interrogatives aimed at Carol highlight the family’s concerned reactions to Carol’s news about Andy and their attempts to help: *Claire, can you make me up a bag? What’s up? How many nights?*
- short length of turns and interjections create the general confusion over the current situation and what’s expected from the family: *oh no, Carol, what’s up? oh dear*
- Carol’s uncertainty about handling the situation and asking for help from others shown in non-fluency and modality: *Er, yes...Claire’ll have to come with me I guess...the parking*
- Patricia’s use of modality in her declaratives express explicitly her desire to be with her daughter and grandson, against Carol’s lack of expectation of her: *I want to see my grandson on his birthday, Carol, He should be with his family*
- Carol’s low expectation of Ian shown in her rejection of his offer to go with her and in the negative lexis and minimal responses: *No, No, I don’t*
- Carol’s lack of expectation over Andy’s appearance at the party suggested in adjective and noun phrases: *too precious, special occasion, third birthday*
- modality illustrates the seeking of permission and uncertainty in Ian’s lack of expectations of being allowed to see Andy: *Will you call me tomorrow, maybe I can come tomorrow*
- Claire and Carol’s low expectations of Ian and his reliability evident in the simple declaratives and repetition: *I don’t have your number, I don’t think that she does.*

**AO2**

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

- expectations and disappointments within family relationships
- Ian’s lack of expectation of being welcomed in by the family – pages 47-52, pages 62-65
- Claire’s lack of expectation in Ian based on past experiences and bitterness – pages 66-68
- Patricia’s concerns about Carol’s current and future expectations – pages 19-20
- Patricia’s low expectations of Ian – pages 54-58
- Carol’s expectations of Andy’s carers & lack of perceived professionalism - pages 3-5, page 17
- the family’s expectations of Mark to entertain them – pages 59-61, pages 76-79.

**AO3:**

- starting extract – Carol has just received a call to say that Andy, who was supposed to be celebrating his twenty-first birthday party with the family, has been taken into hospital.
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc
- foreshadowing/ anticipation throughout play to Andy's arrival as conventions of a play
- contemporary social attitudes to divorce, family, disability etc
- relevant points on domestic and realist 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.