

A-level
ENGLISH LANGUAGE AND LITERATURE
7707/2

Paper 2 Exploring Conflict

Mark scheme

June 2021

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 band (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, ie 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
						100

Section A: Writing about Society (Intervention Task)

Indicative content

1. The question focus

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

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

2. Student choices

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

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

3. Examiner judgements

AO5 is assessing three strands:

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

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









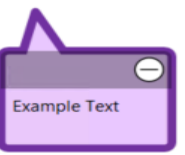
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

Level/Mark	Students are likely to:
Level 5 21–25	Show a high degree of flair and originality. Sustain a chosen style or styles of writing throughout. Use the base text convincingly.
Level 4 16–20	Some flair and originality. Sustain a chosen style or styles of writing strongly. Use the base text mainly convincingly.
Level 3 11–15	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.
Level 2 6–10	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.
Level 1 1–5	Produce some writing but with limited new perspectives introduced. Attempt to sustain a style but with limited success. Use the base text minimally.
0	Nothing written about texts.

Marginal annotations for Questions 1, 3, 5 and 7

E2 symbol	
  	<p>To be used in the main body of the script</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>To be used in the margin</p> <p>use of base text</p>
	<p>To be used at the end of the answer</p> <p>summative comments for all AOs: AO2 AO4 AO5</p>

Marginal annotations for Questions 2, 4, 6 and 8

E2 symbols	
       	<p>To be used in the main body of the script</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>To be used in the margin</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>connection 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>To be used at the end of the answer</p> <p>summative comments for all AOs: AO2 AO4 AO5</p>

Indicative content

Into the Wild

Q1: Read the section of the Epilogue,

from

‘The helicopter labors upwards, *thwock-thwock-thwocking* over the shoulder of Mt. Healy.’

to

‘After a long beat she declares, to herself more than to anyone else, “He must have been very brave and very strong, at the end, not to do himself in”.’

This describes the McCandless family’s trip to Alaska with Krakauer to see where Chris spent his last days.

Recast the base text into an account that Walt gives to a family member about this visit.

In your transformation you should consider:

- **Walt’s impressions of Alaska and the experience of seeing where Chris died**
- **his feelings about the trip and its impact on Billie.**

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
- Walt’s mixed feelings about the landscape from flying over in the helicopter and on seeing it at ground level
- Walt’s personal reflections on how Chris may have felt there and about Chris’s longer and different journey to this place
- Walt’s attempts to distract himself before the visit with work and his anxiety over the visit
- Walt’s concern for Billie and her reaction to seeing the place where Chris died
- Walt’s own feelings on seeing Chris’s possessions and handwriting and his private thoughts about Billie’s view of Chris’s bravery in his last days.

Indicative content

The Suspicions of Mr Whicher

Q3: Read the section of Chapter One,

from

‘The nursemaid, Elizabeth Gough, rose at 5.30 that morning to open the back door to a chimney sweep from Trowbridge.’

to

‘Twelve people were left in the house for the night.’

This describes the events of the day before Savile Kent’s murder.

Recast the base text into an account that James Holcombe gives to his wife about the day before the murder.

In your transformation you should consider:

- **James Holcombe’s interactions with the Kent family and his impressions of the relationships between them**
- **his feelings about his own life in service and his views of the other household servants.**

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
- James Holcombe’s possible attitudes to the family – admiration, respect, dislike of their superiority
- James Holcombe’s possible feelings about the other younger female servants – the nursemaid, housemaid and cook
- Holcombe’s observations about all the comings and goings that day and his suspicions about others who could have been involved in the murder – the chimney sweep and his garden helper John Alloway, the washerwoman
- Holcombe’s attitude towards his job and his pride in the Kents’ garden
- the events of the day from Holcombe’s perspective and his interpretation of their behaviours – Samuel Kent in the library, Savile Kent running around and Constance’s walk.

Indicative content

The Great Gatsby

Q5: Read the section of Chapter 7,

from

‘...Through the hall of the Buchanans’ house blew a faint wind, carrying the sound of the telephone bell out to Gatsby and me as we waited at the door.’

to

‘We drank in long greedy swallows.’

This describes a visit by Gatsby and Nick Carraway to the Buchanans’ house.

Recast the base text into an account that the butler gives to another servant about the relationships between Gatsby, the Buchanans and Nick Carraway.

In your transformation you should consider:

- **the butler’s feelings about working for the Buchanans in West Egg**
- **his impressions of the Buchanans and their guests, as well as the events he witnesses.**

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
- the butler’s frustration at working in the heat and attending to the needs of the Buchanans and their guests
- the butler’s discretion (or not) when taking telephone calls for Tom and his views about Tom’s affair and the attempts to protect Daisy from this
- the butler’s hints or his revelations to others about the Buchanans’ relationship and their relationships with others in their social group
- the butler’s acceptance (or criticism) of the lazy lives of the rich elite that he serves and his feelings about their behaviour and interactions
- the butler’s awareness of the tension between Daisy and Gatsby and his observations of their interactions and Gatsby’s response to Daisy’s child.

Indicative content

The Kite Runner

Q7: Read the section of Chapter Eleven,

from

‘On Saturdays, Baba woke me at dawn.’

to

“Then congratulations, you are already halfway to becoming a man,” he said with no trace of humour, no irony, the compliment of the casually arrogant.’

This describes Baba and Amir’s weekend activities as market traders at the flea market where they meet other families from Afghanistan.

Recast the base text into an account that a market trader gives to a family member about the flea market and the Afghani families who trade there.

In your transformation you should consider:

- **the market trader’s impressions of Baba, Amir and General Taheri and attitudes towards the Afghani families and their cultural traditions**
- **the market trader’s own life experiences and reasons for being at the flea market.**

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
- the market trader’s possible competitive meetings with Baba and Amir when obtaining goods from the garage sales in the area and their interactions
- the market trader’s potential own experiences escaping Afghanistan, social background and experiences in America
- descriptions of some of the interactions with other market traders and stories of family honour/dishonour and the Afghani traditions and practices
- possible contrasting impressions of General Taheri (arrogant, superior) and Baba (friendly, humble)
- the market trader’s enjoyment of the flea market and the links with Afghani people.

Section A – Commentary

Total for this section: 30 marks

AO2 Analyse ways in which meanings are shaped in texts		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	
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"> • 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 particular 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 texts.	0	Offer no exploration of connections across texts.	0	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.

Marginal annotations for Questions 9–16

E2 symbols	
<p>✓</p> <p>?</p> <p>✗</p> <p>AO2</p> <p>✓</p> <p>GEN</p> <p>COP</p> <p>COR</p>	<p>To be used in the main body of the script</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>To be used in the margin</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></p>	<p>To be used at the end of the answer</p> <p>summative comments for all AOs: AO1 AO2 AO3</p>

Section B – Dramatic encounters

Total for this section: 45 marks

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 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"> 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 	Level 5 9–10	<p>Offer a perceptive account.</p> <p>Evaluate:</p> <ul style="list-style-type: none"> the use of particular genre conventions to present dramatic conflict the influence of contextual factors on the production and various interpretations of the play.

			<ul style="list-style-type: none"> evaluating how the relationships between characters are negotiated exploring the writer's crafting and evaluating its role in shaping meaning symbolically. 		
<p>Level 4</p> <p>10–12</p>	<p>Select language levels purposefully and explore some patterns.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4</p> <p>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</p> <p>7–8</p>	<p>Offer a clear account.</p> <p>Explore:</p> <ul style="list-style-type: none"> genre conventions to present dramatic conflict how the production and various interpretations of the play are motivated by contextual factors.

<p>Level 3</p> <p>7–9</p>	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3</p> <p>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 • explaining how relationships between characters may change • discussing the writer's crafting and its role in shaping meaning. 	<p>Level 3</p> <p>5–6</p> <p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> • more obvious genre conventions to present dramatic conflict • the contexts in which the play was produced and has been interpreted.
<p>Level 2</p> <p>4–6</p>	<p>Select language levels with incomplete development.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2</p> <p>5–8</p> <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>Level 2</p> <p>3–4</p> <p>Offer partial awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> • broad genre conventions to present dramatic conflict • the contexts in which the play was produced and has been interpreted.

			<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. 		
<p>Level 1</p> <p>1–3</p>	<p>Show limited awareness of language level.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<p>Level 1</p> <p>1–4</p>	<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. <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. 	<p>Level 1</p> <p>1–2</p>	<p>Offer limited discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> basic genre conventions to present dramatic conflict some basic ideas about the production and interpretation of the play.
0	Nothing written about the texts.	0	Nothing written about the texts.	0	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 4 Sc 2,

beginning

‘Why? What are thou?’ and

ending

‘You, you, ay, you!’

This interaction occurs in the middle of the scene. Othello has been questioning Emilia about her knowledge of a relationship between Desdemona and Cassio. When Desdemona enters, he also questions her about whether she has been unfaithful to him.

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

AO1:

- Othello’s repeated directives to Desdemona: *Come, swear it, swear that thou art honest*
- Othello’s changed use of address forms to show his lack of respect for Desdemona and objectifying of her shown with interrogative pronoun and second person pronoun: *What art thou?*
- Othello’s obsession with Desdemona’s honesty shown in religious lexis: *damn, heaven, devils, double-damned*
- Desdemona’s attempts to defend herself shown in repetition of respectful address terms and noun phrases: *my lord, your wife, your true and loyal wife*
- Othello’s self-presentation as a victim suggested by the alliteration in the noun phrases: *the fixed figure*
- metaphorical language expressing Othello’s obsession with Desdemona’s betrayal shown in water and sickness references: *the fountain from which my current runs, dries up, a cistern, afflictions, sores and shames*
- Othello’s lack of control over his emotions evident in shifts between exclamatories and interrogatives: *What committed! Impudent strumpet! What committed? Are you not a strumpet?*
- Othello’s use of terms for Desdemona to characterise her by her sexual behaviour: *that cunning whore of Venice, strumpet*
- Othello’s repeated use of first person subject and object pronoun to highlight the effect on him of his obsession with Desdemona’s infidelity: *Yet could I bear that too, I cry you mercy, to make me, on my bare head.*

AO2

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

- different obsessions – Iago’s obsession with revenge, Othello’s obsession with Desdemona’s betrayal, Roderigo’s obsession with Desdemona, Cassio’s obsession with his reputation
- Iago’s obsessional hatred of Othello and Cassio and his obsession with revenge – Act 1, Sc1, Act 1, Sc3, Act 2, Sc3
- Othello’s obsession with Desdemona’s deceit and exacting revenge– Act 3, Sc3, Act 4, Sc1
- Roderigo’s obsession with Desdemona and Iago’s encouraging of this – Act 1, Sc3, Act 2, Sc1
Cassio’s obsession with his reputation – Act 2, Sc3.

AO3:

- starting extract – Othello accusing Desdemona of being sexually promiscuous
- starting extract – Othello's private attacking of Desdemona as his obsessional jealousy takes hold
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions
- attitudes to roles, status, ethnicity and women in 16th and 17th century England
- 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 1 Sc1,

beginning

‘Thou told’st me thou did hold him in thy hate.’ and

ending

‘Look to your house, your daughter, and your bags! Thieves, thieves!’

This interaction occurs at the beginning of the scene. Iago tells Roderigo of his hatred for the military general Othello, who has not promoted Iago to be his lieutenant.

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

AO1:

- Iago’s refusal to name Othello shown in the use of third person pronouns: *To make me his lieutenant, off-capped to him, But he*
- Iago’s attacks on Cassio’s military ability suggests his hatred in the indefinite noun phrases: *A Florentine, a great arithmetician, a fellow*
- alliteration stressing Iago’s hatred for Cassio and lack of belief in his ability in his military role: *mere prattle without practice*
- Iago’s hatred of the nepotism implied by nouns: *letter and affection*
- use of pejorative labels for Othello based on his ethnicity: *Moorship, the Moor, the thick-lips*
- Iago’s declaratives to state his hatred and intention to get revenge on Othello, with monosyllabic lexis making the statements to deceive more determined and emphatic: *I follow him to serve my turn upon him, I am not what I am*
- Iago’s hatred shown in his figurative language as he announces his intention to be two-faced: *I will wear my heart upon my sleeve*
- use of imperatives by Iago to stir up Brabantio’s hatred: *Call up her father, rouse him, make after him, poison his delight*
- prosodics to increase the face-threatening acts to Brabantio in order to stir up his hatred for Othello, as seen in the exclamatories: *Thieves, thieves! Look to your house, your daughter, and your bags!*
- semantic field of illness to show how hatred can seem physical: *poison his delight, plague him with flies.*

AO2

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

- hatred of others based on such factors as jealousy, envy, racism and feelings of inferiority or superiority
- Iago’s hatred for Othello as driving his plan for revenge throughout the play and acting against others, including Cassio and Desdemona – Act 1, Sc3; Act 2, Sc1; Act 4, Sc1
- Iago’s hatred of women shown by his words and actions– Act 2, Sc1; Act 3, Sc3; Act 5, Sc2
- Brabantio’s hatred of Othello - Act 1, Sc2; Act 1 Sc 3
- Othello’s hatred of Desdemona and Cassio – Act 3, Sc3; Act 4, Sc1.

AO3:

- starting extract – Iago's outlining of his hatred for Othello and his intentions to get revenge
- starting extract – Iago and Roderigo's revelation to Brabantio that Desdemona has eloped with Othello
- significance of hatred to the plot/tragedy in both Iago's and Othello's actions
- 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

‘What do you mean, you packed her bag? How dare you pack her bag?’ and

ending

‘Chris...My Chris...’

This interaction occurs near the end of Act 2. Kate and Keller have accidentally revealed that Joe was responsible for the decision to ship the faulty parts. Chris is distraught with his parents, especially Joe who tries to justify his actions.

Referring to these lines and other parts of the play, explore how and why Miller presents characters’ feelings of resentment at different points in the play.

AO1:

- Chris’s resentment of his mother’s actions shown in the interrogatives: *What do you mean, you packed her bag? How dare you pack her bag?*
- simple declaratives to show Kate’s rejection of Chris’s relationship with Ann: *She doesn’t belong here, She’s Larry’s girl*
- conjunctions emphasising Chris’s resentment at Kate’s continued resistance to his relationship with Ann and his assertion of it: *And I’m his brother and he’s dead, and I’m marrying his girl*
- stage directions represent Keller and Kate’s resentment of each other: *[cruelly], [she smashes him across the face]*
- disagreement between Kate and Chris in their mirroring of each other’s lexical choices and the parallelism: *You’ll never let him go, I’ll never let him go*
- Kate’s resentment shown in spatial deixis and proxemics: *[turning away from him], [not facing them]*
- Chris’s resentment of his father’s lies expressed through his violent lexical choices and the suggested prosodics of his anger: *I’ll tear you to pieces, [horrified at his overwhelming fury]*
- Keller’s defensive reaction to Chris’s fury in his repetition of nouns associated with his occupation and second person pronouns to shift responsibility: *business, process, you got a process, they close you up*
- Chris’s resentment of Keller’s self-defence illustrated in repeated interrogatives: *Don’t you have a country? Don’t you live in the world? What the hell are you?*

AO2

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

- Chris and Keller’s resentments towards Kate’s continued declarations that Larry is alive – Act 1
- Kate’s resentment towards Keller and Chris for not supporting her attempts to keep Larry alive – Act 1
- Kate’s resentment about Ann’s return – Act 1
- George’s resentment towards Keller’s release from prison and pardon – Act 2
- Sue’s resentment towards Chris and the Kellers – Act 2
- Ann’s resentment towards Kate in making Chris feel guilty – Act 3.

AO3:

- starting extract – Kate’s attempts to separate Ann and Chris and Chris’s resentment at his mother for her actions
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider historical context – the recent war, America’s role and large loss of life
- relevant points on tragedy and Miller’s use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

All My Sons

Q12: Refer to Act 2,

beginning

‘Jim’s a successful doctor. But he’s got an idea that he’d like to do medical research.’ and

ending

‘Annie, believe me, there’s nothing wrong for you here, believe me, kid.’

This interaction occurs near the beginning of Act 2. The Kellers’ neighbour Sue is introducing herself to Ann and offering some unwanted advice about Ann’s relationship with Chris. Sue also suggests that the neighbours believe that Keller is guilty of the crime for which he was acquitted.

Referring to these lines and other parts of the play, explore how and why Miller presents characters’ contrasting values at different points in the play.

AO1:

- Sue’s religious metaphors to suggest her dislike of Jim’s research ambitions and the blame she places on the Kellers for his changed values: *the hair shirt, he makes a statue of him, the Holy Family,*
- Sue’s use of tag questions to draw attention to her different values than Ann and seek her agreement: *Chris is working with his father, isn’t he?, It makes me look a bum, you understand?*
- Sue’s choice of nouns and pronouns to contrast the neighbours’ beliefs about Keller with Ann’s: *everybody knows, people, not a person*
- Ann’s simple negative declaratives highlighting her contrasting values from Sue: *I don’t agree with you. I don’t want to argue.*
- simple declarative and exclamatory showing Ann’s unwillingness to share Sue’s conviction in Keller’s guilt: *That’s a lie. That’s not true!*
- noun phrase to show Sue’s lack of faith in Chris’s honesty, questioning his values: *that phony idealism of his*
- Ann and Chris’s contrasting views of Sue’s character and values suggested in adjacency pairs: *Interesting woman, isn’t she? Yeah, she’s very interesting*
- Ann’s certainty/uncertainty seen in modal verbs and clauses of condition to indicate her confusion following Sue’s assertions about Keller’s guilt: *it could never, if there’s anything wrong her*
- Chris’s repetition of the imperative to persuade Ann of Keller’s innocence: *believe me.*

AO2

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

- contrasting values of loyalty towards Larry (and memory of him) shown in Kate’s lack of acceptance of his death contrasting with Chris’s and Joe’s acceptance of it – Act 1
- contrasting family values shown in Ann and George’s attitudes towards their father Steve’s innocence and Keller’s guilt – Act 2
- Chris’s and Keller’s contrasting values towards responsibility and guilt – Act 2 and Act 3
- different characters’ contrasting beliefs about the value of money, materialism and business success eg Jim and Sue – Act 1 and Act 2

- different characters' contrasting beliefs in family values eg George and Chris– Act 1, Act 2 and Act 3.

AO3:

- starting extract – Sue and Ann's private first interaction in the Kellers' garden
- 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
- 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 9,

beginning

‘Let’s turn the light on here.’ and

ending

‘[BLANCHE *staggers back from the window and falls to her knees. The distant piano is slow and blue.*]

This interaction occurs near the end of the scene. Stella and Stanley are at the hospital while Blanche waits at the apartment. Mitch comes to see Blanche after standing her up at her birthday party earlier in the evening. Mitch is angry with Blanche for lying to him.

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

AO1:

- Mitch’s face-threatening imperative foregrounding his anger towards Blanche’s lies about her age along with the physical violence suggested in stage directions: *Let’s turn the light on here, he tears the paper lantern off the light-bulb*
- Mitch’s choice of adjectives show his anger at Blanche’s deceit: *good, plain, realistic*
- Mitch’s anger shown in spatial deixis and non-verbal communication in the stage directions: *[MITCH crosses to the switch. He turns the light on and stares at her]*
- Mitch’s anger shown in the adverbs of manner suggesting the prosodics associated with his words: *[slowly and bitterly]*
- semantic field of lies and pretence highlight Mitch’s anger with Blanche: *pitch, malarkey*
- Blanche’s anger at the situation she found herself in when in Laurel and at Mitch’s insinuations about her behaviour shown in her affirmatives: *Yes, a big spider! Yes, I had intimacies with strangers. Yes, I suppose*
- Blanche’s monologue as a response to Mitch’s anger and her choice of metaphors associated with security and freedom: *a cleft in the rock of the world, the poor man’s paradise, tied an old tin can to the tail of the kite*
- Blanche’s direct address shows her anger with Mitch: *you said you needed someone, I thanked God for you, because you seemed so gentle*
- Blanche’s imperatives demonstrate her anger at Mitch’s rejection of her: *Go away, then. Get out of here quick before I start screaming fire!*

AO2

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

- Blanche’s anger with Stella for leaving her in Belle Reve – Sc1
- Stanley’s anger with Blanche, her loss of Stella’s inheritance and her attempts to divide him from Stella – Sc1, Sc2, Sc7
- Stanley’s physical anger during the poker night and Blanche’s birthday party – Sc2
- Blanche’s anger with Stella’s relationship with Stanley – Sc4
- Blanche’s anger at herself over her reaction to her husband’s revelations – Sc6
- Stella’s refusal to believe Blanche’s story about Stanley’s assault Sc11

- Stella's anger with Stanley over his treatment of Blanche – Sc8.

AO3:

- starting extract – private interaction between Mitch and Blanche in the apartment in Elysian Fields following Blanche's birthday party and Stella has gone into labour
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- 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 and plastic 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 7,

beginning

‘[singing] It’s a Barnum and Bailey world, Just as phony as it can be – But it wouldn’t be make-believe If you believed in me!’ and

ending

‘She was always – flighty.’

This interaction occurs near the beginning of the scene. Stella is preparing for Blanche’s birthday party. While Blanche is bathing, Stanley insists on telling Stella what he has learned from Shaw about Blanche and her reasons for leaving Laurel.

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

AO1:

- semantic field of pretence in Blanche’s song ironically sung contrapunctually to highlight the action on-stage between Stanley and Stella: *phony, make-believe, only a paper moon*
- exclamative and exclamatory showing Stella’s unwillingness to believe Stanley’s revelations about Blanche: *What - contemptible – lies! It’s pure invention!*
- Stanley’s semantic field of performance in the noun phrases to elaborate on his account of Blanche’s behaviour in Laurel: *she couldn’t put on her act any more in Laurel, the same old lines, same old act, she became a town character*
- irony in the repetition of the conditional clause in Blanche’s song given Stanley’s revelation about her lies and pretence to Stella: *But it wouldn’t be make-believe, if you believed in me!*
- Stanley’s repeated exclamatories to further dramatise his account of Blanche’s lies: *She’s not going back to teach school! No, siree, Bob!*
- stage directions illustrating the sound effects and Blanche’s naïve enthusiasm given the on-stage action: *[peals of laughter are heard as if a child were frolicking in the bath]*
- Stella’s interrogatives as an attempt to hide the truth from Blanche about her conversation with Stanley: *Matter? Why?*
- stage directions illustrating Stella’s verbal and non-verbal responses to Stanley’s revelations about Blanche’s lies and deceit: *[faintly],[She crosses in a dazed way], [She tries to laugh]*
- Stella’s adjectives reveal her rejection of Stanley’s truths: *mean, rotten*
- Stella’s euphemistic language and dashes to mitigate her awareness of Blanche’s attitude to truth: *There are things about my sister I don’t approve of, She was always - flighty.*

AO2

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

- Blanche’s attitude to the truth with her lies about her drinking and concealing her recent past – Sc1, Sc2, Sc5
- Blanche’s pretence with Mitch over her age and her past – Sc3, Sc6 and Sc9
- Blanche’s attitudes to truth shown in her references to Shep Huntleigh – Sc4, Sc10, Sc11
- Mitch’s reaction to revelations about Blanche’s lies – Sc9
- Stanley’s dislike of Blanche’s attitudes to truth and his physical and verbal responses – Sc2, Sc8, Sc10.

AO3:

- starting extract – interaction on-stage between Stanley and Stella, who is preparing for Blanche’s birthday party while Blanche bathes off-stage
- 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 non-diegetic sound choices of music (the locomotive, the Varsouviana)
- 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 25)

‘Who was it?’ and

ending (page 28)

‘I don’t think that’s genetic.’

This interaction occurs near the beginning of the play. The family are awaiting the arrival of Claire’s new boyfriend Mark. Carol has answered the doorbell, only to find her ex-husband Ian at the door.

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

AO1:

- Carol’s simple declarative along with stage directions about non-verbal behaviour show family response to Ian’s arrival at the house: *[A moment] It was Ian. [silence]*
- repeated interrogatives suggest the family concern about Ian’s presence at the house and fears about Claire’s response to this: *What, is he outside the door? Claire’ll see him, won’t she?*
- Patricia’s criticism of Ian and his behaviour as a father implied by her unwillingness to use his name and in interrogatives questioning his motives: *What does he want? Did he have one?*
- Patricia’s directives to her daughter Carol suggest her concern about Ian’s possible behaviour if he is allowed to attend the party: *He is not to come in here, all smiles, and make the rest of us have to...*
- verb phrases to highlight Ian’s potential behaviour, and pragmatically implying a criticism of Ian’s character: *take over, skip back*
- repetition of the proper noun to show all characters’ concerns about the impact of Ian’s behaviour on Andy: *It’s Andy’s birthday, We all want Andy to have a lovely day*
- repetition of noun phrases featuring father to indicate characters’ views about Ian’s behaviour as one: *his father, a father*
- repetition of mental verb phrases as characters’ explore their feelings and views about whether Ian should be allowed to see Andy: *this isn’t what I think about him, I’m not thinking about myself, I don’t know what you’re thinking.*

AO2

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

- Carol’s feelings of distress and concern about Andy’s carers not providing information to her – pages 3–6
- Claire’s feelings of anger at the behaviour of her mother Carol towards her and seemingly prioritising of Andy’s needs – pages 68–69
- Patricia’s feelings of anger and hatred towards Ian for the desertion of his family – pages 54–58
- Carol’s feelings of hurt and anger at Ian’s desertion of the family – pages 48–51
- Brian’s playful censuring of Patricia for her inquisitiveness about Claire’s boyfriend: pages 20, 22–23

- Claire's feelings of rejection from Ian's decision to leave the family because of Andy's needs – pages 62–64.

AO3:

- starting extract – the family's reactions to Ian's 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
- 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 13)
'How's Andy?' and
ending (page 16)

'Claire, I'm far too old to promise. But I assure you I shall be discreet.'

This interaction occurs near the beginning of the play. Patricia and Brian have arrived for Andy's birthday party. Claire greets them while Carol is changing upstairs. Carol has just discovered that Claire has invited her new boyfriend to the party.

Referring to these lines and other parts of the play, explore how and why Kinnear presents characters' anxieties at different points in the play.

AO1:

- adjectives highlight Claire's concern over Carol's anxieties with Andy's carers and their perceived reaction to Carol: *obsessed, personal, vindictive, awful*
- use of religious lexis to show the family's anxiety over Andy's carers: *thinks she's Jesus, holier-than-thou, sermons*
- Patricia's interrogative and declarative showing anxiety for Carol: *Is your mother okay? She's been very snappy on the phone*
- Claire's anecdote about Carol's finding of a dead bird as a symbol of Carol's anxiety about Andy's future with behavioural verb processes repeated: *she cried when she found a dead bird, she just sort of stood over it and...well, started crying*
- use of humour to present the responses to Carol's anxiety over the bird: *BRIAN and PATRICIA laugh*
- ellipsis used to indicate false starts and repetition suggest Claire's anxiety over her family's reactions to her new boyfriend: *he's...it's not, it's not...*
- Claire's anxiety about Mark's visit shown in the negation: *tell him not to come, don't push it*
- Claire's use of a repeated politeness marker to appeal to Patricia's negative face and not to embarrass Claire when Mark arrives: *Grandma, please, don't, Just, please, don't push it*
- Patricia's commissives to address Claire's anxiety about how Patricia will behave when Mark arrives: *I'm far too old to promise. But I assure you I shall be discreet.*

AO2

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

- Ian's anxieties at the rest of the family's responses to him being at the house and his attempts to interact with them – pages 47–52, pages 62–65
- Carol's anxieties about Andy's carers and not being kept informed of decisions regarding him and his health – pages 3–8, pages 82–85
- Claire's anxieties about her pregnancy, relationship with Mark and her family's reactions to him – pages 15–16, pages 32–38, pages 41–43, pages 66–68
- Patricia's anxieties about Carol, her past experiences and her possible future – pages 19–20, pages 54–58.

AO3:

- starting extract – interaction between Claire and her grandparents as Carol gets ready for Andy's twenty first birthday party
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc
- contemporary social attitudes to divorce, family, disability etc
- 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.