

# English Language and Literature

Answers and commentaries  
**A-level (7707)**

## **Paper 2: Exploring conflict**

Marked answers from students for questions from the June 2022 exams. Supporting commentary is provided to help you understand how marks are awarded and how students can improve performance.

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## Answers and commentaries

Please note that these responses have been reproduced exactly as they were written by the student.

This resource is to be used alongside the A-level English Language and Literature Paper 2 Exploring Conflict June 2022 Question paper and inserts.

### Section A: Writing about Society

#### Question 5: The Great Gatsby – F. Scott Fitzgerald

Read the section of Chapter 4,

**from**

‘The largest of the banners and the largest of the lawns belonged to Daisy Fay’s house.’

**to**

‘Next day at five o’clock she married Tom Buchanan without so much as a shiver, and started off on a three months’ trip to the South Seas.’

This describes Daisy’s teenage life in Louisville where she meets Gatsby and marries Tom Buchanan.

Recast the base text into an account that Daisy gives to a close friend about her relationships with Gatsby and Tom Buchanan.

In your transformation you should consider:

- Daisy’s impressions of Gatsby and Tom Buchanan
- Daisy’s feelings about her marriage and her hopes and fears for the future.

You should write about 300 words.

**[25 marks]**

## Mark scheme

**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 5:</b> | Show a high degree of flair and originality.<br>Sustain a chosen style or styles of writing throughout.<br>Use the base text convincingly.   | <b>21–25</b> |
| <b>Level 4:</b> | Some flair and originality.<br>Sustain a chosen style or styles of writing strongly.<br>Use the base text mainly convincingly.   | <b>16–20</b> |
| <b>Level 3:</b> | Produce writing that is imaginative in parts, but where some aspects are also derivative or unoriginal.<br>Sustain a chosen style or styles of writing in most of the text.<br>Use the base text with some success.                | <b>11–15</b> |
| <b>Level 2:</b> | Produce writing which has one or two imaginative elements, but where more of the writing is derivative or unoriginal.<br>Sustain a chosen style or styles of writing with only partial success.<br>Use the base text sporadically. | <b>6–10</b>  |
| <b>Level 1:</b> | Produce some writing but with limited new perspectives introduced.<br>Attempt to sustain a style but with limited success.<br>Use the base text minimally.   | <b>1–5</b>   |
|                 | Nothing written about texts.   | <b>0</b>     |

## Student responses

### Response A

Dearest Jordan,

I write this letter in the hopes of rekindling our friendship, ~~and~~<sup>as</sup> well as to inform you of the reasoning behind my actions. I shall begin by describing my first meeting with Gatsby.

You do not know him ~~yet~~ well yet, but you must understand that for that summer, he was the brightest light in my life. We met as I met all other soldiers, with I in white, and he in bright medallions. But something about him was different. When ~~the~~ we rendezvoused in my roadster, that day you saw us, he was ~~talking~~ speaking of the future, he told me:

"Daisy" – he always used my name – "One day, I shall return from the war with a glittering fortune, and you shall be my bride."

I replied: "Don't say such foolish things so easily!"

But he insisted. He was so full of hope, and his eyes had this light, like some kind of determination, and I was lost in their pure intensity. When you approached, I was in a trance, guided by his blind determination and I knew I would be captivated for the rest of the afternoon.

So I called out to you, friendly face: "Hello Jordan, please come here."

And I asked of you that you tell the Red Cross I would be busy that day. I am eternally grateful for that.

Then, <sup>as</sup> suddenly as it began, it was over, my knight in shining armour shipped to some foreign shore, and my family, in their starched stiff ~~collars~~ collars, and dull colours would not even permit my farewell.

After that, time seemed to blur, a swirl of ~~dark~~ shadowy parties and plain lovers. Until Tom, a sturdy, clear cut rock of a

for man, reliable and hulking. To tell the truth, he frightened me at first. But far more frightening is how quickly I got used to his starched stiff collar, seeing his flashes of red as the brightest imitation of Gatsby's pinks ~~and~~ and yellows and blues.

Then lo!, our wedding is announced, and you, ~~the~~ friendly face, were my bridesmaid. There was I, all in white, trembling like fresh fallen snow, with only you by my side. All I had of Tom were his pearls, his sturdy ocean treasures, pure by nature, as he thought I was.

But no, a reminder of the past, you remember, Jordan? That sodden, painted letter. Every word was a reminder that patriotic red could not be half as beautiful as the colourful, rich future Gatsby expressed in his dreams. Delicate diamonds ~~were~~ would be just as pure as pearls, and twice as sturdy. But those diamonds were dreams Jordan, day dreams, diamonds that I wanted ~~so~~ badly. I was young Jordan, but not foolish. I cleansed my desires ~~of~~ of diamonds in that bath, and the next day, I picked up those real pearls, and came to terms with the ~~real~~ truth of my unfortunate scenario.

Gatsby was ~~on~~ a distant memory, but the reminder ripped colours into my heart. My greatest fear, is that I will long for diamonds again, and forget my pearls. Please, don't let me dream.

Sincerely,

Daisy Buchanan

**AO5: This is a Level 5 response**

This task assesses only one assessment objective: the demonstration and expertise in the use of English to communicate in different ways.

This response shows a high degree of flair and originality in the presentation of Daisy Buchanan and the recasting of the base text into her point of view. It is sometimes a more challenging task to take a more rounded and developed character from the base text and add new dimensions without resorting to pastiche. Here, the student has succeeded in acknowledging Fitzgerald's creation of Daisy's character through the sustained choice of register and a careful selection of textual details from the base text, but they have also thought perceptively about Daisy's viewpoint and her responses to the events that happen to her and her feelings about her relationships with Gatsby, Tom Buchanan, and others such as Jordan Baker. Indeed, the student's deliberate choice of account receiver - Jordan Baker - is well-considered as this aspect of the task was left open to the students in simply identifying a 'friend'.

Likewise, the genre is never specified in the task but the student's choice of a letter is a convincing one for Daisy, although it is the execution of the genre that is ultimately assessed and not the choice itself. The letter genre allows the student to offer a retrospective account of the extract chosen from the base text which then affords the opportunity for Daisy to reflect on her decisions. Despite being a first-person narrative and a letter, there is a clever use of direct and reported speech, both linking to the base text and allowing glimpses of other characters' attitudes. A danger with the first-person perspective is the loss of awareness of an account receiver, but throughout this account the address to Jordan is sustained, with direct appeals made to her. There is also subtle acknowledgement throughout of Jordan's role in the events of the original narrative and the friendship between Daisy and Jordan, which is especially effective given that this a recast of Jordan's viewpoint. Not only are events from the base text used convincingly but there is a careful selection of information that is telling about Daisy's character in both her youthful reflections and looking back from a more experienced and older woman; these include her lack of farewell to Gatsby because of family pressures, as well as the representation of Tom Buchanan's character and the hints to his later behaviour towards Daisy. The student's use of jewel metaphors to express the contrasts between Gatsby and Tom are sustained and convincing, allowing the reader to see the differences between the men and the impact that both have on Daisy. Overall, an impressive and engaging piece of recreative writing that meets the brief of the task and the bullet points, shows strong control of the chosen style, and stays within the feasible parameters of the narrative whilst offering a new and original piece of writing.

**22/25 marks**

## Response B

Dear my beloved friend,

I can barely contain my excitement for how gay I am to tell you about my sweet, sweet soldier. I believe I may even be in love my dear friend! It began in the autumn, as the leaves began to drop with leaves of orange and amber and copper onto my little white roadster, I began to fall for Gratsby, Jay Gratsby; did I tell you he was a soldier? Oh my, how handsome he is! I even joined Red Cross to see my beloved and we took an excursion to have a picnic in the Daisy fields but the outbursts of Louisville, he called me "his Daisy!" As the sun began to set, I became so fatigued and so he drove me back to my abode and gave me a ~~beautiful~~ scar on the cheek as we said our goodbyes. It was like something from the cinema, my love!

Unfortunately, that was the last time we saw one another and for a week or so I was truly heartbroken. However, I am now to wed Tom Buchanan; I am sure you will know of the name, he lives in East Egg! He has a string of polo ponies from Lake Forest and comes from enormous wealth, oh, and you should see the necklace he bought for me, full of diamond encrusted pearls and the earrings etched with rubies and sapphires and emeralds, oh and the wonderful dresses I know wear. But, my dear friend, I do worry for the future. I fear for the stability of our marriage but mostly what I will do if he finds another he would like to wed, I can cope with the constant affairs but I cannot live a life in the Valley of Ashes! Haha, well enough about you me. How are you?



**AO5: This is a Level 3 response**

This task assesses only one assessment objective: the demonstration and expertise in the use of English to communicate in different ways.

This piece of recreative writing meets the Level 3 criteria as it is 'imaginative in parts' but also 'unoriginal', sustains chosen style 'in most of the text' and 'uses the base text with some success'.

It has meet the brief in addressing a friend as the account receiver and has chosen the letter genre to present the account from Daisy Buchanan's point of view. There are some imaginative elements shown in the choice to set Daisy's account as just after Gatsby's departure and before her marriage to Tom Buchanan with a view to her fears about the future at the end of her letter, suggesting some foreshadowing. Clear address is made to the friend, but perhaps there is a missed opportunity to think more carefully about who the friend might be more specifically. However, the homodiegetic narration required in the letter genre does not lend itself to a more developed characterisation of the account receiver and the student is not penalised for this. Other stylistic choices are evident in the creation of Daisy's voice with some success in the use of rhetorical questions, figurative language and exclamatories to create Daisy's feelings. However, there are some less successful language choices eg 'abode' and 'ha-ha' which mix an attempt at 1920s formality with informal language that would be more suitably used in a text today. Evidence of the use of the base text appears through the account eg Tom's gifts and wealth and references to Valley of Ashes.

Overall, the account shows a degree of competence but does not tip towards Level 4 for 'some flair and originality' as it offers little new perspective on the events that are not contained in the base text or going beyond the information given in the base text extract.

**14/25 marks**

## Section A: Commentary

### Question 6: The Great Gatsby – F. Scott Fitzgerald

Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Fitzgerald's original description.

In your commentary you should:

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

You should write about 400 words.

**[30 marks]**

### Mark scheme

**AO2:** Analyse ways in which meanings are shaped in texts.

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.

**Level 5:** Provide perceptive accounts of how meanings are shaped, by judiciously selecting and identifying significant language features and by evaluating the choices they made. **13-15**

**Level 4:** Provide competent accounts of how meanings are shaped, by carefully selecting and identifying some significant language features and by exploring the choices they made. **10-12**

**Level 3:** Provide clear accounts of how meanings are shaped, by identifying some language features and by making some observations about the choices they made. **7-9**

**Level 2:** Provide broad accounts of how meanings are shaped, by identifying one or two language features and offering generalised comments about the choices they made. **4-6**

**Level 1:** 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. **1-3**

Nothing written about texts.

**0**

**AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods.

**A-LEVEL ENGLISH LANGUAGE AND LITERATURE – 7707 – PAPER 2 EXPLORING  
CONFLICT ANSWERS AND COMMENTARIES**

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.

|                 |   |             |
|-----------------|---|-------------|
| <b>Level 5:</b> | Offer perceptive insights about particular aspects of language and likely effects produced in the base text, compared with their transformed text.  | <b>9-10</b> |
| <b>Level 4:</b> | Offer productive comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.  | <b>7-8</b>  |
| <b>Level 3:</b> | Offer some useful comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.   | <b>5-6</b>  |
| <b>Level 2:</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>3-4</b>  |
| <b>Level 1:</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>1-2</b>  |
|                 | Nothing written about texts.  | <b>0</b>    |
| <b>AO5:</b>     | <b>Demonstrate expertise and creativity in the use of English to communicate in different ways.</b><br>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:<br><ul style="list-style-type: none"> <li>• creation of a well organised text</li> <li>• accuracy of writing.</li> </ul> |             |
| <b>Level 5:</b> | Produce a commentary which is well organised and accurately written.  | <b>5</b>    |
| <b>Level 4:</b> | Produce a commentary which is organised competently, and which is mostly accurate.  | <b>4</b>    |
| <b>Level 3:</b> | Produce a commentary which is uneven both in its organisation and in its level of accuracy.   | <b>3</b>    |
| <b>Level 2:</b> | Produce a commentary which attempts to organise ideas, but with limited success and with basic errors.  | <b>2</b>    |
| <b>Level 1:</b> | Produce a commentary with limited cohesion and frequent errors.   | <b>1</b>    |
|                 | Nothing written about texts.  | <b>0</b>    |

## Student responses

### Response A

My intentions with this transformation were to express Daisy's perception of Gatsby as bright and colourful, similarly to how Fitzgerald portrays Nick's perception of Gatsby. I also ~~successfully~~ sought to contrast this with her ~~per~~ impression of Tom as sturdy and reliable, with a motif of red, which Fitzgerald uses throughout the Great Gatsby to contrast Tom with the green light of Gatsby's American dream, as well as potentially to be symbolic of Tom's violent and lustful nature throughout the novel. Finally, I wanted to represent Daisy's hope as the light and wealth that Gatsby brings, but alongside her own fears of losing reality in trying to chase this. To most effectively craft these portrayals, I wrote in the style of a confessional letter, homodiegetically narrated by Daisy, to Jordan, to justify both the volume of information - as her and Jordan became estranged, as well as the input of Daisy's personal opinion. This also resembles Fitzgerald's use of homodiegetic narration.

My first intention was to portray Daisy's perception of Gatsby as radiant and colourful, as he is described by Nick throughout the novel. I utilised a <sup>sustained</sup> pattern of noun phrases such as 'the ~~best~~ brightest light in my life' and 'bright medallions', using the conduction of bright to further emphasise a motif of light. This is inspired by Fitzgerald's use of light as a motif for hope, most notably in chapter one, where Nick is used to single out 'a single green light', which is later shown to be Daisy's, and a symbol of Gatsby's desire. I also successfully utilised ~~an~~ syntactic listing in 'Gatsby's pinks and yellows and blues', where the ~~syntactic~~ 'and' ~~emph~~ secures the

emphasis ~~the~~ on Daisy's association of colour with ~~Gatsby~~  
Gatsby. This parallels Fitzgerald using Nick to syndetically list  
the colour of Gatsby's shirts in chapter 5, solidifying the link  
between Daisy's perception of a bright and colourful Gatsby.

I then skillfully recreated a motif of solidity and red around  
Tom, using adjectives such as 'reliable', 'sturdy' and  
'hulking' to create a semantic field around the physicality  
of Tom Buchanan, similarly to how Fitzgerald represents him  
in both chapter 1, through Nick: 'the enormous power of that  
body' and in chapter ~~4~~<sup>2 again</sup>, when Daisy calls Tom 'hulking' despite  
his objections. The ~~the~~ motif of red in association with Tom  
is most vivid in chapter 2 with the semantic association to  
violence and blood, when Tom breaks Myrtle's nose. It is also  
then the result of his lust, and in direct opposition with the green  
of ~~Gatsby's~~<sup>Daisy's</sup> dock light. I recreated this motif ~~in~~ my writing  
through ~~the~~ Daisy's rejection of the Red Cross, only to become  
'used to... his flashes of red', using the noun flashes to add  
~~to~~ to the sudden and potentially violent nature of Tom. Thus,  
I ~~was~~ successfully represented Tom as both physically intimidating  
and violent in opposition to Gatsby through the use of red.

Finally, I ~~was~~ was able to portray Daisy's hopes and fears through  
her material association with Gatsby and Tom, where initially  
she is '~~entr~~in a trance' of from Gatsby's promise of 'a glittering  
fortune', but after a tonal shift, this is juxtaposed in the  
final two paragraphs through her fear that she ~~cannot~~ cannot dream  
of wealth without proof, referring to Gatsby as 'daydream  
diamonds', where the cacophonous alliteration of the consonant  
'd' emphasises the conflict between her dreams of wealth, and  
her need for physical security. This is also contrasted with a

representation of Tom's gifts as 'sturdy ocean treasures', employing the motif of Tom's physicality - 'sturdy', with wealth 'treasures' to explain Daisy's preference. Her fears are also most vivid in the final sentence, where <sup>I correct her</sup> ~~she~~ <sup>to use</sup> ~~uses~~ the imperative 'don't let me dream', using the cacophony of the alliteration of 'd' to further reinforce Daisy's fear of the immaterial, and her association of this to Gatsby.

The three assessment objectives (AO) for this task reward students for analysing their own narratorial and language choices, making connections between these and the base text, and for expertise in organising their writing and writing accurately.

### **AO2: This is a Level 5 response**

In this commentary, the student explores analytically a range of language and narratorial choices in the light of their intentions for the effects created. There is a clear sense of purpose in the commentary from the start as the student summarises their decision-making, justifying clearly their choice of genre – a 'confessional letter' – and homodiegetic narrative perspective in the affordances for information-giving and presenting the relationship between Daisy, as the account giver, and Jordan Baker, as the account receiver.

There are many significant linguistic choices identified and explored throughout the commentary, with these carefully illustrated through textual quotation. The student uses their exemplification thoughtfully, not only identifying how these are examples of the bigger feature being explored but also other linguistic features from these that contribute to the meanings intended. The range of linguistic features explored includes noun phrases, asyndetic listing, adjectives and semantic fields, as well as phonological effects. (AO1 is not directly assessed in this question but students cannot write an effective analysis of their own writing without selecting, identifying and exploring specific language choices.) Other language/narrative aspects explored include the use of motifs and ideas are developed.

An emerging sense of evaluation is evident, but some of the observations about the reasons for the choices are more straightforward than sophisticated, which helps to place the response at the bottom of the level rather than more securely into it. Additionally, the selections are becoming 'judicious', rather than securely so, as some analysis is less convincing eg the phonological effects of the alliteration used. This commentary is strong on AO2 but it is organised around AO4 and this perhaps means that the student is less confidently exploring their own choices as they are led by trying to find connections throughout.

**13/15 marks**

**A04: This is a Level 4 response**

The student shows close focus on Fitzgerald’s language and narratorial choices such as his use of motifs to represent characters and themes. Unlike many students, who make more general references to the base text and so end up in the lower levels of achievement in the mark scheme, this student is able to reach Level 4 because they explore the base text’s writer’s specific choices, using precise evidence and adding discussion of the meanings created. This securely meets the criteria for Level 4 through making ‘productive comments about relevant aspects of language’. In this response, there is also clear understanding and exploration of how Fitzgerald presents his characters, such as how intimidating Tom Buchanan is. The student selects some of Fitzgerald’s own linguistic choices, eg the adjective ‘hulking’, and links this to their own use of a semantic field of solidity and, furthermore, analyses the intended meanings in both texts to represent Tom’s tendency of physical violence towards others. This pattern of comparison is sustained throughout the commentary, especially as links to the base text are built into the organisation of the commentary. However, the response does not meet the Level 5 criteria as the analysis lacks the ‘perceptive insights’ needed. Many of the observations are based on how the creative decisions made on their own language use were to be similar to the base text, rather than a more subtle exploration about how the changed point of view to Daisy’s might have allowed for contrasting decisions.

Overall, it is apparent that this student understands that this assessment objective is about making ‘connections between the text they produced in the re-writing task, and the base text which constituted their starting point’, as well as referring ‘specifically to the nature of the base text’. This is therefore reflected in the mark awarded.

**8/10 marks**

**A05: This is a Level 5 response**

The commentary is a well organised text with the ideas presented logically through effective paragraphing and discourse markers. There are a couple of spelling errors but most of the text is accurate and it seems fair that this is rewarded in Level 5.

**5/5 marks**

**Total marks 26/30**

## Response B

~~The intention of my transformation was to highlight the superficiality of the upper class, drawing parallels between West and East Egg to the Valley of the Ashes. I decided to write a first-person letter from the perspective of Daisy Buchanan to a close friend, which is presented through the conversational tone and imitation of spoken language such as the use of the non-fluency fudges "oh" to emphasise her excitement and exaggeration. Fitzgerald narrates through a homodiegetic narrative, from the perspective of Nick Carraway, Daisy's cousin. Nick often relates Daisy's voice as "glowing and singing." The infatuation Nick has for Daisy is reinforced through Fitzgerald's poetic writing style, typically reflected through the use of alliteration "summer sky", giving his writing a rhythmic tone, which is present within the recast; "sweet, sweet soldier" alongside the use of synthetic listing "rubies and sapphires and emeralds" "leaves of amber and orange and copper" to enforce the poetic tone and rhythm; another pattern of Fitzgerald's writing is the use of layering through listing.~~

My aim was to place emphasis on Daisy's ability to survive in the upper class and her ability to switch tone ~~and~~ reflects the fabricated lifestyle of the rich, "I was truly heartbroken. Unfortunately now I am to wed..." "He lives in East Egg!" I believe that her and Gatsby's romance may <sup>have been</sup> ~~never~~ real, however in terms of Tom Buchanan; the semantic field of wealth, presents through the nouns "necklace" "diamond" "pearls" reflects materialistic objects can easily replace feelings. This is reinforced by the exclamation, "I cannot live a life in the valley of the Ashes!" reflecting the class divide during the 1920's and the snobbery of the upper class. I attempted to play to Daisy's intellect, "my dear" is a common phrase used throughout ~~the~~ the novel, as the Gatsby's "old sport", furthering the idea of the superficiality of the rich as it was discovered Gatsby is a persona.\*



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The letter was written to a female friend, making her the intended audience; as a member of a similar social class with reference to owning a "roadster" and "Polo ponies from Lake Forest" being stereotypically upper class possessions of the 1920s. The lexical choices cause the discussion of 'dresses' 'plenic' are typical discussions of women at the time of 1925. ~~Indicates to the audience that~~ Alongside the almost small talk, "I became so fatigued..." demonstrating superficiality but also discussion of the era as women would have played the role of a damsel, presented by the adverb "fatigued". ~~She expresses her concern for her marriage but remains neutral on the subject; a tactic she has learnt to do in order to succeed "I hope she will be a fool."~~

\* Gatsby is written through one side of Fitzgerald's personality; the celebrity whereas Nick is the more quiet, relaxed attribution.

The three assessment objectives for this task reward students for analysing their own narratorial and language choices, making connections between these and the base text, and for expertise in organising their writing and writing accurately.

**AO2: This is a Level 4 response**

There are some careful selections of own language choices emerging with sensible supporting discussion, eg narrative choices of viewpoint and genre with reasons offered. These choices are further linked to the choice of style in the adoption of a conversational register and relevant spoken mode features are exemplified to support this. The student also discussed their own aims in representing Daisy, eg role in upper classes, supporting with their use of language associated with wealth in a semantic field. The third area of focus is on the address to a friend with imagined shared knowledge and experiences between them, and again justifying the language used by Daisy and to her friend in contextual terms of women's language in the 1920s.

The account of decision-making is competent and there is clear evidence of the selection of some significant language features and exploration of these, but there is also a lack of range of features and more perceptive development of points for a higher level.

**11/15 marks**

**AO4: This is a Level 4 response**

Offers productive links to the base text, with a rationale for choices and so meets the Level 4 criteria in terms of discussing some more specific stylistic features eg Fitzgerald's poetic style and comparing features such as alliteration and listing. There is some discussion of narrative point of view but this is not necessarily linked to reasons for own choices, although the student's focus is on how Nick's viewpoint presents Daisy, eg her voice. The student also links choices of sociolect between both but, overall, comments remain a little undeveloped in terms of effects for higher in the level.

**7/10 marks**

**AO5: This is a Level 5 response**

The commentary is organised and accurate.

**5/5 marks**

**Total marks 23/30**

## Section B: Dramatic Encounters

### Question 13: A Streetcar Named Desire

Refer to Scene 4,

#### **beginning**

'May I - speak - *plainly?*' and

#### **ending**

*'[As the lights fade away, with a lingering brightness on their embrace, the music of the 'blue piano' and trumpet and drums is heard.]'*

This interaction occurs at the end of the scene. Blanche has returned to the apartment after the events of the poker night and tries to persuade Stella to leave Stanley. Stanley returns and overhears Blanche expressing her opinions of him and his behaviour.

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

### Mark scheme

- AO1:**            **Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.**
- 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.
- Level 5:**        Select language levels with sustained relevance and evaluate patterns.        **13-15**  
Apply a range of terminology accurately.  
Express ideas with sophistication and sustained development.
- Level 4:**        Select language levels purposefully and explore some patterns.                **10-12**  
Apply terminology relevantly and mainly accurately.  
Express ideas coherently and with development.
- Level 3:**        Select language levels and explain some features.                                **7-9**  
Apply terminology with some accuracy.  
Present ideas with some clear topics and organisation.

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CONFLICT ANSWERS AND COMMENTARIES**

|                 |   |              |
|-----------------|---|--------------|
| <b>Level 2:</b> | Select language levels with incomplete development.<br>Apply terminology with more general labels.<br>Communicate ideas with some organisation.   | <b>4-6</b>   |
| <b>Level 1:</b> | Show limited awareness of language level.<br>Describe language features without linguistic description.<br>Present material with little organisation.   | <b>1-3</b>   |
|                 | Nothing written about texts.  | <b>0</b>     |
| <b>AO2:</b>     | <b>Analyse ways in which meanings are shaped in texts.</b><br>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.   |              |
| <b>Level 5:</b> | Offer a thorough and open-minded analysis by: <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> Provide perceptive accounts of how meanings are shaped by: <ul style="list-style-type: none"><li>• investigating closely how the writer's construction of characters' identities contribute to the question focus</li><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> | <b>17-20</b> |
| <b>Level 4:</b> | Offer a good and secure analysis by: <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> Offer a clear account of how meanings are shaped by: <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>  | <b>13-16</b> |

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|                 |   |             |
|-----------------|---|-------------|
| <b>Level 3:</b> | <p>Offer some analysis by:</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>Show some awareness of how meanings are shaped by:</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>  | <b>9-12</b> |
| <b>Level 2:</b> | <p>Offer a partially descriptive/analytical account by:</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>Show a partial or an emerging awareness of how meanings are shaped by:</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> | <b>5-8</b>  |
| <b>Level 1:</b> | <p>Offer a brief or undeveloped account by:</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>Show limited awareness of how meanings are shaped by:</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>  | <b>1-4</b>  |
|                 | <p>Nothing written about texts.</p>   | <b>0</b>    |
| <b>AO3:</b>     | <p><b>Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.</b></p> <p>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.</p>  |             |

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|                 |  |             |
|-----------------|--|-------------|
| <b>Level 5:</b> | Offer a perceptive account.<br>Evaluate: <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> | <b>9-10</b> |
| <b>Level 4:</b> | Offer a clear account.<br>Explore: <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>                            | <b>7-8</b>  |
| <b>Level 3:</b> | Offer some consideration.<br>Explain: <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>                                      | <b>5-6</b>  |
| <b>Level 2:</b> | Offer partial awareness.<br>Describe: <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>   | <b>3-4</b>  |
| <b>Level 1:</b> | Offer limited discussion.<br>Identify: <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>1-2</b>  |
|                 | Nothing written about texts.   | <b>0</b>    |

### Response A

In Scene 4, Blanche expresses her disdain for Stanley's lower class background, in response to his violent treatment of Stella. In the same scene, we see Stella distance herself from Blanche's negative attitude toward her husband, as well as Stanley's distrust ~~of~~ <sup>of</sup> Blanche's performative upperclass behaviour. This exploration of interplay in relationships is typical in domestic tragedies; ~~and~~ Williams <sup>also</sup> stated in an essay 'I don't believe in villains and heroes', which ~~may~~ <sup>may</sup> explain why Blanche, despite being a protagonist, is portrayed as classist and racist; and why Stanley's response can be interpreted as sympathetic. Throughout the play, Blanche and Stanley's attitudes remain consistent, though both have moments of appealing to the other, perhaps emphasising them as parallels of each other. Stella on the other hand, is far more changeable, acting as an indicator for who has power, rather than as a figure of set opinion.

Williams ~~po~~ skillfully crafts Blanche's disdain for lower classes throughout ~~the~~ the play, via her largely consistent use of high register language, refusing to converge with those around her. For example, during her melodramatic monologue, Williams repeatedly uses Latinate lexemes such as 'anthropological', 'sub-human', in conjunction with uncommon verbs such as 'swilling' to maintain Blanche's upper class facade. Due to this, Blanche can be seen as diverging from the other members of the play, according to Giles's accommodation theory, setting herself deliberately higher on the social scale to express her distance from other classes. Williams also imbues her monologue with zoomorphic imagery, using dynamic verbs - 'grunts', 'gnawing', 'hulking' to create a semantic

field of animal movement, as well as the condescension of 'ape-like', 'apes', and 'apes' to metaphorically refer to the animal nature of Stanley. Whilst Blanche continues to use zoomorphic imagery around Stanley – such as calling him 'swine' in scene 11, this may not necessarily be a class issue, as even in stage directions, Williams describes Stanley as having 'animal joy' and 'being a richly feathered male bird', suggesting that while Blanche's zoomorphic imagery may be classist, it may also simply be a description of Stanley – or perhaps both. A clearer sign of her distaste is in the exclamatory ~~and~~ declaratives Blanche uses, implying her conviction ~~and~~ in Stanley's <sup>her dislike of</sup> crude behaviour. This idea of Stanley emphasises Blanche's prejudiced nature, and may well have been influenced by the prejudices ~~Blanche~~ <sup>Williams</sup> was faced with after his descent into poverty. Alternatively, the use of animal imagery in portraying Blanche's view of Stanley may be ~~rather~~ a reflection of the violent masculinity Williams ~~encountered~~ encountered through both his father, and an abusive ~~to~~ male lover called Pancho y Gonzales. Either influence then, results in Blanche's classist ~~distain~~ divergence from Stanley, her exclaimed disgust, and her repeated zoomorphic metaphors to present her negative attitude towards Stanley's social background.

Unlike Blanche, Stella's attitudes to people's social background changes throughout the play. In the given extract, she distances herself from Blanche's upper class background, using ~~a~~ a pattern of simple sentences to contrast Blanche's flowery ~~language~~ use of language – 'Yes, do. Go ahead.', 'Why I suppose he is' and 'Yes, she's back'. This ~~can~~ <sup>deliberate</sup> again be interpreted as divergence, through Stella's distance



from Blanche's language. Therefore, within the extract, she is shown to hold a negative attitude towards Blanche's social background. However, earlier in the same scene, Stella uses the exclamatory 'don't be so ridiculous' in combination with the intimate term of address 'darling', where both 'ridiculous' and 'darling' are often connoted to the upper class, dialect. In the Young Vic adaptation of the play however, Stella's idiolect is made more distinct from Blanche's, using accents to portray Stella as closer to New Orleans than to Belle Reve through her more modern accent. This represents the change in Stella's attitudes to social background, by moving her away from Blanche. This is then countered by Stella's beratement of Stanley in Scene 8, where she says 'Mr Kowalski is too busy making a pig of himself', employing Blanche's zoomorphic imagery to establish Stanley's lack of table manners - a generally upper class concern. <sup>Williams</sup> ~~She~~ also uses an honorific term of address to further associate Stella with a positive attitude towards Blanche's background, and a negative one to Stanley's. Stella's changing opinions throughout the play may be crafted by Williams to undermine the notion of class, a ~~fe~~ convention of domestic tragedy, as well as <sup>potentially</sup> being used to show who the audience should sympathise with, using the tragic convention of a greek chorus through Stella, to represent Stanley and Blanche as alternately sympathetic, setting them up as equals despite the differences in their social backgrounds. Finally, Stanley is also represented with a consistent attitude towards Blanche's social background, which mostly consists of mockery, although his motivations:

change between jealousy and petty spite. Throughout the play – and in the given extract, Stanley distances himself from Blanche, which Williams shows in part through the non-standard, phonetic orthography of Stanley's utterances – such as 'hiyuh', or in scene 3 when he stunts 'Stell-lahhhhh!', indicating his working class accent. His pride in his own background is also used to diverge from Blanche, and portrayed in the non-standard construction 'them darn mechanics', and his consistency in poor grammatical construction – 'I'm the team captain, ain't I?' in scene 8 – continues to create conflict between himself and Blanche. Williams may have used this conflict as a symbol for the contextual conflict between the old, slave owning America represented in Blanche, and the new, industrial America portrayed through Stanley. Interestingly, Stanley, unlike Blanche, has moments of convergence, such as in scene 2, where to appear intelligent, ~~he~~ he uses the proper noun 'Napoleonic code', and the phrase 'vice versa' to appeal to Blanche's upperclass idiolect. This may then show that Stanley's attitude towards Blanche's social background was initially hopeful or sympathetic, but by the end of scene 2, and from then onward, he remains steadfastly in his pride of his own social background, and his distrust in Blanche's. This could <sup>also</sup> be as a result of his suspicions toward the legitimacy of Blanche's class, perhaps his refusal to converge <sup>can be seen as</sup> a response to Blanche's specific refusal, rather than due to his opinion of the upper class as a whole. This could be, as Williams has stated that the play is muddled by the characters' own perceptions of one another, and this would suit the conventions of a domestic tragedy, by using the characters' attitudes to social backgrounds to represent their

interpersonal dynamics, rather than ~~as~~ exclusively metaphors for class. As such, Stanley's initially ~~staid~~, but then consistent attitude to Blanche's <sup>apparent</sup> social background is in keeping with both the societal, and interpersonal themes of the play that Williams may have wanted to portray.

The three assessment objectives reward students' ability to apply concepts and methods to the study of a dramatic text, the ability to examine the ways that meanings are shaped in the dramatic text, and the ways that dramatic conflict is presented through particular genre conventions, and the influence of contextual factors (social, historical, biographical, literary) on the text.

#### **AO1: This is a Level 5 response**

Language levels are selected 'with sustained relevance' and 'evaluation of patterns' for Level 5. Indeed, the response meets all three strands of Level 5 in also 'applying a range of terminology accurately' and expressing ideas with 'sophistication and sustained development'

To illustrate the impressive range of terminology, the identification of language features and concepts include: register, Latinate lexis, verbs, accommodation theory, zoomorphic figurative language, dynamic verbs, semantic field, metaphor, simple sentences, exclamatories, term of address, idiolect, phonetic orthography and non-standard constructions.

What this response does so well is to see how language levels work together to create meanings and patterns, rather than laboriously identifying a particular pattern of language without interpretation. For example, the student explores the concept of accommodation in different parts of the response when discussing different characters and so does not need to explicitly identify this as a pattern observed. Moreover, their selection of this concept enhances their interpretation of the question.

The response achieves Level 5, with the only element of language level analysis possibly missing an understanding of how spoken discourse features work within a play.

**13/15 marks**

**AO2: This is a Level 5 response**

The student address all aspects of the first strand of the Level 5 mark scheme in offering 'a thorough and open-minded analysis' of the question theme, 'evaluating varied forms of the question theme' and 'making careful selections from the text'. They do this by linking class and interpersonal relationship/conflict in a subtle and perceptive manner.

For the second strand, the student investigates closely how Williams's 'construction of characters' identities contribute to the question focus' and evaluating 'how the relationships between characters are negotiated'. The student explores Blanche's consistent representation in her attitudes to class throughout the play as relevant to her tragedy. They also builds in references to other parts of the play as a natural evolution of the discussion, eg seeing that Blanche's use of animal references for Stanley may not be simply part of her attitudes to him but a way that Williams has crafted his characters (using a reference to his introduction of Stanley in the stage directions in Scene 1 to support this interpretation). Above all, the interpretation of the question focus is interesting and thoughtful, as seen in the exploration of Stella and the discussion of her attitudes as changing rather than fixed throughout the play; this is then linked to Stella's language choices (the pattern of simple sentences as a contrast to Blanche's "flowery" register) in some parts of the play and in Scene 8 where she seems to revert to Blanche's style of language (zoomorphic language) to reflect her similar background to Blanche. For Stanley, the student uses the starting extract for an opening interpretation and then builds links in to their argument by close reference to other relevant scenes.

The student never loses sight of the role that Williams plays in crafting the characters, their identities and relationships, and bases their interpretation on a central argument that they support with detailed reference to the play.

**20/20 marks**

**AO3: This is a Level 5 response**

There is an impressive range of contextual factors explored and these are used perceptively to explore the question. There are two stands to this assessment objective – genre conventions and the influence of contextual factors – and this student addresses both throughout their answer.

For genre, there is an analysis and evaluation of the significance of monologue and the use of stage directions, as well as the play as a melodrama, a domestic tragedy, in addition to it having characteristics of a Greek tragedy with ideas of Stella as a chorus linking to question focus.

For the influence of contextual factors, the student explores Williams’s own writing about the play and his intentions; relevant context of production links eg the violence in play to Williams’s own family experiences; slave-owning past and class issues as contextual reasons for conflict; the Young Vic production and its interpretation of the play; and the contextual/thematic ideas of new south v old south within the play (subtly linked to a discussion of Stella’s voice).

While there are many other contextual points that could have been made, particularly around the dramatic genre conventions, the key strength of this response is that the contextual points are always used relevantly for the interpretation of the question.

**10/10 marks**

Overall, this is a well-structured response that clearly understands the assessment objectives. It has a strong opening, engaging with the question asked and linking this to relevant comments on the play’s genre – a domestic tragedy. The response then explores both the extract and different parts of the play thoughtfully and always in light of the question focus, basing the interpretations around key characters. Contextual points relating to the dramatic and tragic genre, as well as context of production, are also integrated throughout, adding to the interpretative comments. The application of concepts and methods is also relevant and sustained, again precisely focused on the question being asked, and woven effectively into the structure of the response. This response exemplifies one way to produce an outstanding response, but there is no one right way to structure a response to this question. What is key for a successful response is to keep the assessment objectives (and their weighting) in mind and demonstrate a sound understanding of the dramatic focus of this section of Paper 2.

**Total 43/45 marks**

## Response B

~~Williams~~ In *Streetcar*, Blanche represents the Old South; with more traditional values and ideas on culture whereas Stanley is representative of a modern 1947 culture. Throughout the play, Williams presents the conflict between the two, as well as Stella, who has made the adaptation from being a Southern Belle of Old South social background to a modern woman; which is explored in the play.

Within the extract, Blanche uses a row of exclamatives within an almost dramatized monologue, "He acts like an animal, he has an animal's habits! Eats like one, moves like one, talks like one!..." The use of exclamatives combined with the semantic field of animals 'ape-like' 'anthropological' 'animal' reflects a level of social prestige. Her use of zoomorphism, likening Stanley to an 'ape', reflects Blanche as being stuck in the past; unable to adjust to a modern society, unlike the one in New Orleans, described as a 'melting pot' for races and cultures. This is reinforced by use of syncretic writing, "swallowing and gnawing and huddling!" as well as her use of exclamatives and zoomorphic adverbs as a hyperbolic rant for her disgust that Stella, an original Southern Belle of the Dubois family has married a working-class, immigrant man such as Stanley.

Since the Southern Confederacy lost in the Civil War (1861-65), the Old South crumbled, seeing many plantations and wealthy families decline; which is often romanticized in literature, particularly Southern Gothic like Cheever's 'The Cherry Orchard', which may have been an influence to Williams for *A Streetcar Named Desire*. However, Blanche's old values reflect her privileged childhood and upbringing and Williams may have intended the audience to see faults within the narrative, leaving them at a <sup>conflicted</sup> ~~conflicted~~ <sup>stain</sup> ~~stainprint~~ surrounding Blanche. Williams invites the audience to sympathize with the tragic protagonist who has recently suffered tremendous trauma through the loss of Belle Reve and the death of much of her family, "The loss -

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the loss... " "Why the Grim Reaper had put his feet on our doorstep!" Williams often asks the audience to ~~view~~ indulge into the deeper meaning of Blanche's character, rather than the judgemental, prestige surface. For example, Blanche's sexual attraction to younger men, "Young man! Young, young, young, young, young - man!", Williams asks the audience to ~~present~~ view this disturbing desire, as Blanche's frozen sexuality due to the trauma of her late, young husband who was homosexual, ~~awake~~ <sup>awake</sup> Williams. His death haunts her throughout, eventually leading to her tragic downfall in Scene II where she is sent to a mental asylum; often represented through the use of the musical motif 'The Valsecchi Polka', linking to the idea Blanche is stuck in the past.

The use of Placoid Theatre within the extract, reflects a clear conflict between the social class with <sup>Stanley being</sup> Stanley enters from the outside. ~~He~~ <sup>use</sup> a separate room to Blanche and Stella, with a wall separating the two ~~from~~ <sup>use</sup> through the stage dynamics. Williams presents to the audience a clear divide between the Old South and a modern, working class man through the <sup>use</sup> ~~depicting~~ stagecraft. This technique is used continuously by Williams throughout the play, in scene 2 "She closes the drapes between the rooms." "He crosses through drapes with a menacing look.", almost heightening the tension within the audience of Blanche's inevitable downfall, which eventually occurs in scene Ten, where Stanley actually assaults Blanche, "They are both inside the bedroom." ~~then~~ within the extract, Blanche is unaware Stanley is on the other side of this divide but the audience are aware; releasing a sense of dramatic irony, as the audience now awaits Stanley's attack on Blanche.

Leading on from the dynamics on the stage of Blanche and Stella in one room and Stanley in the other, Stanley proceeds to dominate the situation and reclaim Stella "Stella has embraced him with both arms, fiercely, and full

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in view of Blanche." The use of paralinguistics within *Stravinsky*, represents Williams' intention to show the conflict between social backgrounds and the ~~consequence~~ almost revolution of <sup>class</sup> ~~structure~~ within the 1920s, <sup>a post-war society</sup>. In these stage directions, the adjective *fiercely* ~~describes~~ represents Stella's movement from the Old South to a modern society and is a visual display of Stanley's power within the household and relationship; reinforced by the scene of the Paper Night where Stanley "presses his face to her belly, cursing a little with maternity" after ~~the~~ the pair's argument of which Stanley physically abuses his pregnant wife, "there is a sound of a blow." To continue, Stanley's emphasis on the "Napoleonic Code" further reinforces his power over women, particularly his desire to over power Blanche, who at the beginning calls him a 'Potack', despite Stanley viewing himself as 'All American', which could be argued the start of the tragedy as Blanche refuses to be dominated by a man of lower class.

To continue, Williams presents Blanche's attitudes to Stanley's social background through the use of her Southern Belle values and societal. His use of *diagecraft* and plastic theatre are reflective of the conflict between class, a main theme in the play. Furthermore, Stella is presented as an almost 'mid-way' point between the two, reflecting her adaptation from either class to becoming a modern figure within New Orleans society.



The three assessment objectives reward students' ability to apply concepts and methods to the study of a dramatic text, the ability to examine the ways that meanings are shaped in the dramatic text, and the ways that dramatic conflict is presented through particular genre conventions, and the influence of contextual factors (social, historical, biographical, literary) on the text.

**AO1: This is a Level 3 response**

Language levels are selected with 'some features' explained with 'some accuracy' for Level 3. Ideas are also presented with 'some clear topics and organisation'.

This assessment objective is the weakest with only a few language features selected, identified and explained. These include an exclamation (although more accurately they mean an exclamatory), the semantic field of animals, zoomorphism, syndetic listing and paralinguistics. There is also some mislabelling eg adverbs. The response is characterised by missed opportunities to label language features more precisely and textual quotations are often used only to support the AO2 interpretative point being made.

**8/15 marks**

**AO2: This is a Level 4 response**

The student just meets the Level 4 criteria of 'a good and secure analysis' of the question theme, 'interpreting different forms of the question theme relevantly' and 'making appropriate choices from the text'. Sometimes the student is not always completely responding to the focus, eg observations about Stanley seem more about power and his superiority, but then there is a link back to the end about Blanche's attitudes to class.

For the second strand, the student offers 'a clear account' of how Williams's 'construction of characters' identities contribute to the question focus' and evaluating 'how the relationships between characters change' and an awareness of Williams's role in crafting events and characters eg the discussion of the ways that the divide between Blanche and Stanley is represented through stagecraft both in the extract and elsewhere in the play.

Some of the selections from other parts of the play are also not wholly relevant to the question focus, eg the references to Blanche's desire in Scene 6 and Scene 11, which also indicates why this response is on the borderline of Levels 3 and 4.

**13/20 marks**

**A03: This is a Level 4 response**

There is a good range of contextual factors explored and a clear account is given of these for secure Level 4. There are two stands to this assessment objective – genre conventions and the influence of contextual factors – and this student addresses both throughout their answer.

For genre, the student explores dramatic conventions such as monologue, dramatic irony and stage directions, as well as Williams's use of plastic theatre elements like music and the stage set. There are also references to the adoption of tragic conventions (downfall, tragic protagonists) and others genre like the Southern gothic.

To explore how Williams was influenced and motivated by broader contextual influences, references are made to other literary influences, the American Civil War, the Old South and his own sexuality.

Contextual links are made throughout but are not used to evaluate the question focus, typical of a Level 5 response.

**8/10 marks**

Overall, the student demonstrates a confident knowledge and understanding of the play but does not always respond explicitly to the specific question being asked, focusing more generally on aspects of conflict. The lack of focus on how language choices shape the drama is also a shame, and more precise awareness of language levels would have helped the student to a higher mark for this question. The strongest area of the response is perhaps the level of contextual understanding but, again, the response as a whole might have gained a higher mark with an awareness of how these contextual factors are relevant to the actual question focus.

**Total marks 29/45**

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