

A-level

# English Language and, English Language and Literature

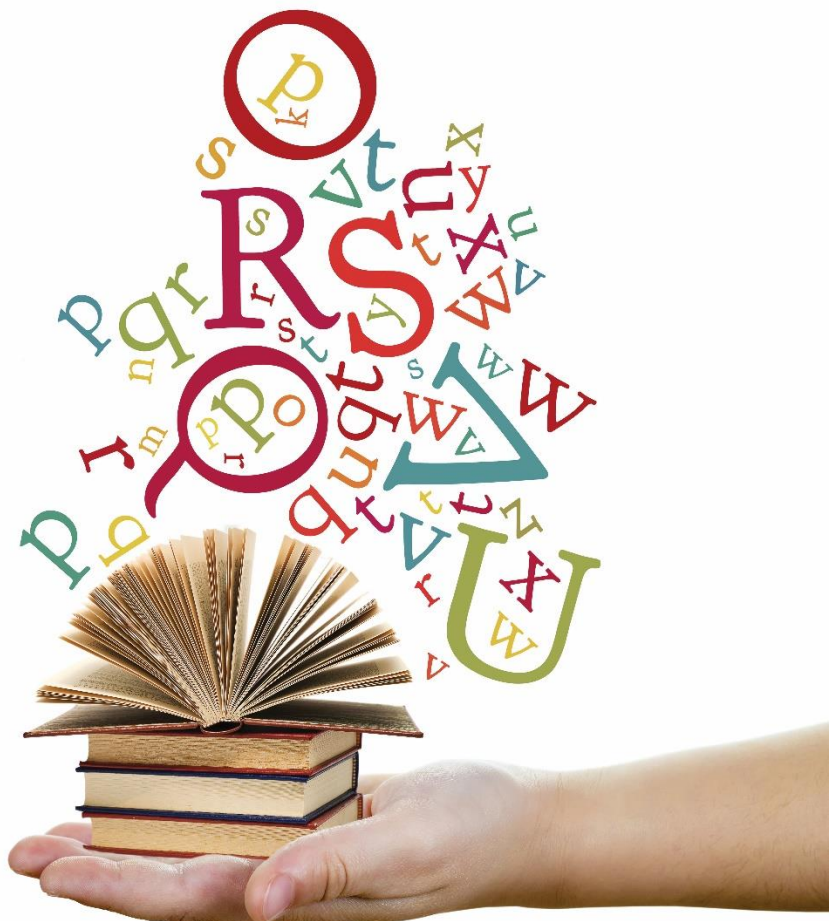
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Hub schools network meeting

Activities booklet

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Published: Spring 2018





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# English Language

## Assessment objectives

**AO1:** Apply appropriate methods of language analysis, using associated terminology and coherent written expression.

**AO2:** Demonstrate critical understanding of concepts and issues relevant to language use.

**AO3:** Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.

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

**AO5:** Demonstrate expertise and creativity in the use of English to communicate in different ways.

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## Texts

Article from the Metro newspaper:

[Veronica Campbell-Brown runs in wrong lane at Beijing World Championships. doesn't get disqualified](#)

**The Fourth Olympiad**  
BEING  
THE OFFICIAL REPORT  
**The Olympic Games of 1908**  
CELEBRATED IN LONDON  
Under the Patronage of  
**His Most Gracious Majesty King Edward VII**



AND BY THE SANCTION OF  
**The International Olympic Committee**

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Drawn up by **THEODORE ANDREA COOK**  
AND ISSUED UNDER THE AUTHORITY OF  
**THE BRITISH OLYMPIC COUNCIL**  
Together with the Full Code of Rules in each Sport  
Complete Lists of all Competitors and Results  
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PUBLISHED BY  
**THE BRITISH OLYMPIC ASSOCIATION,  
108 VICTORIA STREET, LONDON, S.W.**

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## THE FINAL.

The first attempt to decide the Final resulted in “No race” being announced by the Judges.

The A.A.A.<sup>1</sup> Rule printed in the programme of the day, referring to obstruction during a race, is as follows :—

*“Any competitor wilfully jostling or running across or obstructing another competitor so as to impede his progress shall forfeit his right to be in the competition and shall not be awarded any position or prize that he would otherwise have been entitled to.”*

The evidence, written and signed, is as follows :—

Inquiry into the allegations of unfair competition by which Mr. W. Halswelle was said to be wilfully obstructed.

*Mr. Harry Goble's Evidence.*

I am a member of the Manchester A.C.<sup>2</sup>, and on this occasion I acted as starter in the final heat of the Four Hundred Metres Flat Race at the Olympic Games. I was instructed by the Referee, Mr. Abraham, and other officials to caution the competitors against wilful jostling, and did so while they were on their marks. I said in case of any wilful jostling the race will be declared void, and when the race is re-run the offender will not be allowed to take part. I told them that officials were posted every few yards to notice any such jostling.

HARRY GOBLE.

*Mr. David Scott Duncan.*

I am a member of the British Olympic Council and Secretary of the Scottish Amateur A.A. I acted as referee in the final heat of the Four Hundred Metres Flat Race at the Olympic Games. I took up my position on the cycle track immediately behind Mr. Pennycook, one of the judges, and opposite the winning-post. I watched the race carefully, and saw that thirty yards after the start Halswelle had been dispossessed of second position by Robbins. Swinging into the straight Halswelle commenced to gain on the two men in front, whereupon Carpenter made straight for the outside edge of the track, while Robbins nipped through on the inside. The boring by Carpenter continued, and the umpires held up their hands and signalled a foul. The worsted<sup>3</sup> was broken, but I do not know by whom. Three of the judges, Messrs. Parry, Pennycook, and Fisher, consulted with me, and on the evidence of the umpires the race was declared void, and the words “No race” were signalled on the telegraph board and announced by megaphone.

DAVID SCOTT DUNCAN.

<sup>1</sup>A.A.A.: Amateur Athletic Association

<sup>2</sup>Manchester A.C.: Manchester Athletic Club

<sup>3</sup>worsted: a type of fabric used as the finishing tape

## Example responses

### English Language Paper 1 Question 1

#### Example A

There are a range of sentence types and clauses expressed in this text. An example of this is compound sentences as these are made up of more than independent clauses which are joined by conjunctions, such as 'for', 'and', 'but', 'or', 'yet', 'so'. In the text the writer uses the coordinating conjunctions so and for on numerous occasions to join the longer sentences together in order to create one long sentence. The text is made up of a range of coordinate clauses such as 'and/but' which enables the writer to continue discussing their topic without the language becoming too extended.

#### Example B

The first paragraph helps to emphasise the writer's view that the occurrence was very unusual. The complex sentence features a list structure, highlighting the runner's many accomplishments and her experience. The use of 'and' twice is effective in detailing how much experience Campbell-Brown has. This paragraph aims to suggest that it is ridiculous that such an experienced runner could make such a mistake; the next paragraph 'But despite all that experience...' highlights this issue clearly. For example, the use of capital letters 'RUN IN THE WRONG LANE' creates a comedic tone whilst demonstrating the writer's frustration. This represents the runner as being almost idiotic and paints her in an embarrassing manner.

#### Example C

The newspaper 'Metro' is represented as well-informed but also with a more informal tone than most newspapers and could therefore mean it is aimed at a younger audience. Firstly the website creates many hyperlinks to social media accounts like Facebook and Twitter as in modern day these are primarily used by younger people. The use of the non-standard capitalisation 'RUN IN THE WRONG LANE' creates emphasis of this point that the newspaper is trying to make. The non-standard capitals could be trying to appear more like shouting and therefore creates a more informal tone to the article which could be a way of engaging younger readers. The newspaper does not rely on the reader having a huge amount of pragmatic knowledge as there is a picture and video of the event available for the reader to watch therefore Metro seems to be well informed as they have actual footage of the event.

#### Example D

Another representation within this text is of the report as official and almost court-like. This representation is created through the use of the concrete nouns 'evidence', 'inquiry' and 'allegation'. All of these concrete nouns point to the semantic field of law and crime, creating a representation of this report as official, investigative and informed. This links to the social context of the time where allegations were investigated through accounts of individual witnesses, which would always lead to an official report. This was a procedural process which was common in the early 20th century.



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## Example E

The writer of Text A is represented as open to other people's opinions and evaluative. The writer's headline is a question which implies they are still uncertain of the answer themselves. A majority of the article is quotes from actress Lake Bell (Proper noun) and we do not discover the writer's own opinion at all. The writer remains mysterious as we do not know their name and the article maintains this persona throughout. In comparison, Text B is much more personal and the writer represents themselves as having good contextual awareness and being very empowering. They refer to themselves throughout by using the first person singular pronoun 'I' and include an anecdote in the article 'One 29 year old woman working in engineering told me...' to make it more relevant.

## English Language Paper 2 Question 3

### Example F

Text A's reporter is represented as quite young and modern due to the use of Proper Nouns such as 'Kardashians'. This represents them as young because they are a very new set of celebrities. Text B uses the same example with negative connotations about the Kardashians which gives a similar writer age feel. Both articles would be labelled as 'infectious disease' opinions by Jean Aitchison's metaphors due to the idea that this 'baby voice' idea is a pandemic used as an adjective to describe the voice as if it is an illness. 'Women everywhere have caught chronic sexy baby vocal virus'. This metaphor suggests how strongly the writer feels about the issue.

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## Example responses with commentaries

### English Language Paper 1 Question 1

Text A is multimodal as although it is in the electronic mode and uses interactivity such as hyperlinks and the search bar, there is also syntactical complexity meaning it is more like the written mode on the speech-writing continuum, shown through the subordinate and relative clause 'which was also occupied by Margaret Adeoye'. The intended audience for text A will be people who read the 'Metro', but more specifically, people who are interested in sport, particularly running in the Olympics. The purpose of this text is to relay information about the event, and clear up any confusion people may have about what occurred during the running event, even giving rules of the event, which allows the reader to make their own decision of Campbell-Brown's actions.

In text A the Metro is represented as helpful due to the hyperlinks and search bar which allow the user to navigate with ease and find the information they want to look at quickly and efficiently. The Metro is also represented as inclusive through the common noun 'club which implies togetherness and creates a discourse community which will encourage the reader to want to join. The first person plural pronoun 'we' directly addresses the audience and makes them feel included through synthetic personalisation. The metro representing itself as a large widespread company also encourages the reader to join the club through the statistics '68.3M shares' and the evaluative adjective 'viral'.

Will Giles, the author, is represented as professional and educated on the topic through the noun phrase 'the rule' which serves as a subheading. Giles then goes on to explain 'the rule' positioning the audience as less-educated than him as he even adds extra information through the dynamic verb 'note'. The modal verb 'shall' has elocutionary force and gives the reader confidence in Giles as a professional, by him showing certainty in the topic.

Running is represented as a fair sport which allows all participants an equal chance. The past participles 'pushed' and 'forced' in the hypothetical clause 'if he (a) is pushed or forced by another person' show that some runners may be more inclined to win than show good sportsmanship which represents the participants' social values and their desperation to win. However the main clause 'An athlete shall not be disqualified' shows that the victim of this will have no repercussions, depicting fairness although some may argue that the sport is not fair as the runner who pushes another does not have their consequences stated.. The coordinate clause 'and no other athlete being jostled or obstructed so as to impede his progress' represents the competitiveness of running and allows the audience to see the runners can leave their lanes as long as it doesn't impact others. The noun 'progress' represents running as hard work and something the competitors have to work towards.

Veronica Campbell-Brown is represented as successful through the comparative 'more' in the coordinate clause 'and has probably run more races...' This shows her in a positive way but the antithesis of the coordinate clause 'But despite all that experience she has still managed to RUN IN THE WRONG LANE' represents her as human as she made a mistake, and allows the audience to empathise with her. The semantic field implying mistakes includes the evaluative adjective 'wrong' and the dynamic verb 'broke' which represents Campbell-Brown in a more negative way as opposed to before.

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Marks and examiner commentary		
AO1	Explores uses of relative and coordinate clauses, evaluative adjectives, noun phrase, modal verb, common noun, dynamic verb and first person pronouns. Occasional errors.	9/10
AO3	Explores speech/writing continuum, representations of the Metro and its discourse community, running and values within the running community and Campbell-Brown as an experienced yet imperfect competitor.	15/15

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## English Language Paper 2 Question 3

Immediately, the texts are similar in that they share the same genre of an article and are both written online/computer mediated. This means they share similar graphology of pictures of females, similar colours of pinks and a large logo highlighting the newspapers they belong to. As the topics of the articles are both surrounding females, it is likely that their primary audience will be this specific gender so they have appealed to them by using stereotypical feminine colours such as pink as well as images of females so that they can relate.

Both texts also share quite strong feminist attitudes. Text A achieves this by describing girls with the base adjective 'submissive' and the noun phrase 'male species'. This highlights the male dominance in today's society. Likewise text B actually uses the abstract noun 'patriarchy' to open their article, which is effective and sets the feminist tone from the very start so the audience know where the author is heading. The author in text A however seems to portray the opinions of other people, whereas the writer of text B combines that with her own. For example, text A constantly references important individuals such as 'a professor of linguistics' as well as attempting to highlight the success of Lake Bell who she quotes throughout by using a tricolon: 'wrote, directed and starred'. This makes Lake Bell seem impressive and professional, thus making her opinion stronger which helps the audience become easily persuaded. On the other hand, text B has much more vague authoritative references only using the concrete noun 'professor', but no actual name making it questionable how valid the evidence is. In addition she regularly uses first person pronouns 'I' and 'me' to state her own opinion. Although this may reduce any asymmetrical power differences between the author and the reader and show elements of synthetic personalisation, it weakens the strength of her argument. The author in text B tends to take a more light-hearted approach anyway, using the catchy slogan 'don't get too far, too fast', informal language 'twentysomethings' and elements of humour with the concrete noun followed by the dynamic verb 'ducks quacking'. This suggests she may not be as concerned with the idea of female talk as text A seems to be. For example, text A constantly displays a semantic field of certainty, such as the stative verb 'insults' and abstract noun 'truth', both connoting confirmation of their points.

They are similar in that they present negative attitudes towards the use of what they label as 'vocal fry' (noun phrase). Text A presents this attitude frequently, for example they use the active voice in the complex sentence, to state that 'women everywhere have caught chronic baby virus'. This links to Aitchison's Infectious Disease metaphor, due to its reference to the semantic field of disease such as the use of the noun 'virus' and the adjective 'chronic' which both connote undesirable images. It shows how negatively they think women's baby voices are, and indirectly explains how it is spreading. Furthermore the subordinate clause 'vocal trends...often seen as markers of insecurity and stupidity' indicates through negative abstract nouns 'immaturity' and 'stupidity' that this rising vocal change is not one that indicates intelligence. Tricolon 'insecure, emotional or even (intensifier) stupid' once again highlight this negativity. Vice versa, text B uses alliteration of the verb phrase 'guttural growl' to mimic the sounds of female talk. Also, they describe it using the base adjective 'annoying' and intensify it with the pre-modifier 'intensely', to really emphasise the use of it. Further negativity is shown through the declarative 'It's exhausting' as well as repetition of the adverb 'less' in the clause 'less competent, less trustworthy, less educated and less hireable'. This is a really effective statement as it creates a type of list where the detrimental effects of female talk are seen to be lengthy/endless. As a result, females reading the article may acknowledge the consequences of such talk and attempt to alter their own speech to avoid these effects occurring. This makes the text producer successful in achieving their secondary purpose, which is likely to be persuading the reader to agree with their own opinion, with the primary purpose to be informing on the issue.

As mentioned, they are both effective in presenting their views. However they do also have limitations or areas for improvement. For example, text A touches the surface of mocking females,

or really highlighting them in a bad way such as the alliteration of the stative verb and concrete noun 'worried that women', suggests that this is a real problem that needs to be solved, as well as a range of insulting base adjectives such as 'insecure', 'emotional' and 'stupid' as well as noun phrases 'little girls' which may be patronising to the audience. This will stigmatise the audience, possibly also anger them and they may feel as though they are not persuaded by the article. In addition, as the article is online, they may then be further inclined to leave negative comments. A limitation of the effectiveness of text B is that it is often unclear and sometimes causes confusion over what it is presenting. For example, it quotes women's uptalk at what point, but doesn't make it clear why this is negative. It also seems to reference a variety of different people, who may have no relevance or usefulness in the help of strengthening the argument. For example, the noun phrase 'one 29-year old woman' provides no authority or professionalism meaning the audience will not feel any more persuaded or convinced by their argument. It also opens with a strong heading immediately addressing the audience as 'strong women', yet this compound sentence with co-ordinating conjunction 'and' is ineffective as it is too demanding of the reader. For example it uses the imperative 'give up' their vocal fry and 'reclaim your strong female voice'. This may make the reader feel pressured before they have even begun reading. It also diminishes their status by insisting that they 'reclaim' their 'strong' voice which implies that their current voice is weak/unworthy. A more effective approach may have been a more modalised form 'you should reclaim' which gives room for manoeuvre in their argument.

Marks and examiner commentary		
AO1	Explores uses of adjectives, noun types, dynamic verbs, first person pronouns, noun phrases, sentence types (not always correctly – some near misses)	7/10
AO3	A range of thoughtful analysis regarding representations of women's language and also of journalists and sources	11/15
AO4	Makes a variety of thoughtful connections and does try to sustain an evaluative commentary –does not always compare which prevents entry into Level 5	12/15

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# English Language and Literature

## Assessment objectives

**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.

## Texts

**Text A** is an extract from 'Paris Riots 1968', taken from the British Pathé news and film archive.

**Text B** is an extract from 'Letters from France 1790-1796' by Helen Maria Williams.

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Compare and contrast how the writer and speaker of Text A and the writer of Text B express their ideas about times of social upheaval in Paris.

You should refer to both texts in your answer.

[40 marks]

### Text A

This is a news report of the Paris riots in 1968, taken from the website of British Pathé, a news and film archive. The narrator is male and speaks with a Received Pronunciation accent.

*((Dramatic newsreel style music))*

**Narrator:** France (.) May nineteen sixty eight (.) a nation of **strikes** (.) of violence (.) a country paralysed across its length and breadth (.) the simmering of unrest amongst its student population rapidly boiled (.) then boiled over (.) citizens from **every walk of life** from **every class** became involved (.) unrest which had lurked beneath the surface spilled into the open (.) France had been brought to its **knees** by a disenchanted majority who wanted more money better working conditions and a **shake-up** in the social system (.) **chaos** ruled the streets (2) while the banks took stock of their reserves and eventually closed (.) housewives **hunted** for food as supplies dwindled (3) earlier at the Assembly the French parliament **leading** politicians from all parties arrived for a motion of censure against the government (.) *((music stops, Monsieur Pompidou speaks))* Monsieur Pompidou the Prime Minister spoke convincingly against the motion he won by a majority of eleven votes (.) but the dispute was gaining ground in the streets (.) *((sounds of mass chanting))* even before it had reached this stage the government had set up urgent talks to control the conflict (.) it was too late (3) *((chanting reaches a crescendo))* that night the Latin Quarter of Paris became a battleground (5) *((shouting, dramatic*

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20 *music begins again*) the Prime Minister and leading government members  
(.) **desperately** tried to stem the flood of dissent but it was **no use** (9)

*((music stops, concerted chanting))*

**Narrator:** *((background noise of chanting))* despite appeals for discipline and  
calm from less militant demonstrating leaders (.) **big** trouble was looming (5)  
25 *((booming sound))* the mob was **incensed** by the sight of riot police (.) sanity  
and social *((sounds of gunshot))* **responsibility** were forgotten (28)

*((sounds of commotion and rioting: tree falling, whistles, gunshots and sirens))*

**Narrator:** during this dramatic night of bloodshed and terror there were  
similar scenes in many centres of provincial France (.) *((dramatic music  
begins again))* workers were already talking of victory (.) but **still** General de  
30 Gaulle remained silent (2) on the French-German border more than five  
hundred students from both countries waited for left wing student leader  
Daniel Cohn-Bendit (1) Red Danny as he is known had been expelled from  
France (.) he refused to acknowledge his expulsion and told his supporters

**Narrator speaking as Daniel Cohn-Bendit:** my expulsion will **not solve** the  
35 problems of France (.) I will come back (3)

**Narrator:** Red Danny was eventually escorted out of France (3)

### Key

(.) indicates a pause of less than a second

(2) indicates a longer pause (number of seconds indicated)

**Bold** indicates stressed syllables or words

*((italics))* indicates contextual or additional information



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## Text B

Helen Maria Williams (1761–1827) was an English writer who supported the principles of the French Revolution and moved to Paris in 1790. From that time until 1796, she published a series of letters in support of the revolutionary movement in France. This text contains a selection of those letters.

*Letters Written in France, in the Summer 1790, to a Friend in England. Containing Various Anecdotes to the French Revolution; and Memoirs of Mons. and Madame de F — (1790), Letter II*

I promised to send you a description of the Federation; but it is not  
5 to be described! One must have been present, to form any judgement  
of a scene, the sublimity of which depended much less on its external  
magnificence than on the effect it produced on the minds of the  
spectators. ‘The people, sure, the people were the sight!’ I may tell  
you of pavilions, of triumphal arches, of altars on which incense was  
10 burnt, of two hundred thousand men walking in procession; but how  
am I to give you an adequate idea of the behaviour of the spectators?  
How am I to paint the impetuous feelings of that immense, that  
exulting multitude? Half a million of people assembled at a spectacle  
which furnished every image that can elevate the mind of man;  
15 which connected the enthusiasm of moral sentiment with the solemn  
pomp of religious ceremonies; which addressed itself at once to the  
imagination, the understanding, and the heart.

The Champ de Mars was formed into an immense amphitheatre  
round which were erected forty rows of seats, raised one above  
20 another with earth, on which wooden forms were placed. Twenty  
days labour, animated by the enthusiasm of the people, accomplished  
what seemed to require the toil of years. Already in the Champ de  
Mars the distinctions of rank were forgotten; and, inspired by the  
same spirit, the highest and lowest orders of citizens gloried in  
25 taking up the spade, and assisting the persons employed in a work on  
which the common welfare of the State depended. Ladies took  
the instruments of labour in their hands, and removed a little of the  
earth, that they might be able to boast that they also had assisted in  
the preparations at the Champ de Mars; and a number of old  
30 soldiers were seen voluntarily bestowing on their country the last  
remains of their strength ...

In the streets, at the windows, and on the roofs of the houses, the  
people, transported with joy, shouted and wept as the procession  
passed. Old men were seen kneeling in the streets, blessing God  
35 that they had lived to witness that happy moment. The people ran to  
the doors of their houses, loaded with refreshments, which they

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offered to the troops; and crowds of women surrounded the soldiers,  
and holding up their infants in their arms, and melting into tears,  
40 promised to make their children imbibe, from their earliest age, an  
inviolable attachment to the principles of the new constitution ...  
The procession, which was formed with eight persons abreast,  
entered the Champ de Mars beneath the triumphal arches, with a  
discharge of cannon. The deputies placed themselves round the  
45 inside of the amphitheatre. Between them and the seats of the spec-  
tators, the national guard of Paris were ranged; and the seats round  
the amphitheatre were filled with four hundred thousand people.  
The middle of the amphitheatre was crowded with an immense  
multitude of soldiers.

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## Activity

**Which linguistic features has the writer used in order to create these presentations?**

- France has been brought to its knees by a disenchanted majority who wanted more money better working conditions and a shake-up in the social system
- that night the Latin Quarter of Paris became a battleground
- big trouble was looming (5) ((booming sound)) the mob was incensed by the sight of riot police
- I may tell you pavilions, of triumphal arches, of altars on which incense was burnt, of two thousand men walking in procession
- The distinctions of rank were forgotten; and, inspired by the same spirit, the highest and lowest orders of citizens gloried in taking up the spade
- the people, transported with joy, shouted and wept as the procession passed.

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## Example responses

### English Language and Literature Paper 1 Question 1

#### Example 1

Text A contains words that are bold and stressed. This is done to show the social upheaval happening in Paris: 'strikes', 'brought to its knees', 'chaos ruled', 'desperately' and 'shake-up'. These words are stressed when the narrator says them which is typical of a spoken text as it delivers the dramatic event and causes the listeners to engage in the news report. The news report uses stress to explain that because of the riot Paris is starting to collapse and break with all sorts of people coming together and causing chaos, as it allows the narrators ideas about the situation to be represented.

#### Example 2

Text B uses more positive adjectives to explain the event after the revolution has ended. The letter explains to the author's friend that equality has now started after the social conflict: 'external magnificence', 'impetuous feelings', 'immense' and 'distinctions of rank were forgotten'. These quotes help to explain this grand social event as one that will never be forgotten and as a starting point to a new beginning. The written mode allows the author to use better adjectives to explain how the writer is feeling about the event. Its purpose is to present the feelings and emotions of this big social event to the author's friend.

#### Example 3

The genre of the text as a news article tells us the purpose which is to inform, so giving an unbiased and truthful report of events to the audience of people watching at home. The spoken mode of this extract also presents an idea of formality and control which would give the audience a clear view of what is going on without worrying them about the events.

Multimodal texts and news reports in particular use both visual and audio features to support the text and make it more dramatic. The audience is therefore subject to feeling more emotional, which is the purpose of this text. The subject specific lexis such as 'provincial France' suggests that the audience is well educated and understands this jargon.

#### Example 4

As the text is a letter and so a written text, Williams has used statements based on fact to express how many people attended and joined in the procession. Even though it is to a friend back in England, she has made it fairly formal by using facts to back up her point about this revolutionary moment within Paris. This has been done as she wrote it in 1790 and therefore the style of writing was appropriate, which has now allowed historians to use it as evidence as it holds a lot of significant information regarding this historical event. Letters are extremely personal, as seen through the personal pronoun 'I' and the rhetorical question. Rhetorical questions provoke response, which is an advantage of the mode because it creates interaction. However, for the secondary audiences, these rhetorical questions provide an opportunity for empathy and to reflect.

#### Example 5

One similarity between the two texts is that they both talk of how these two events both include people of every class, not simply the lowest, poorest of those who would be typically associated with attempted revolution. In text A the male narrator reports that 'citizens from every walk of life from every class' became involved in this riot and it wasn't limited to the lower working class. This

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'disenchanted majority' brought France 'to its knees' in the search of a social system 'shake-up'. The concrete noun 'majority' indicates how it was the whole of France who wanted change, which is similar to Williams in text B, who says 'the highest and lowest orders of citizens gloried in taking up the spade'. The stative verb 'gloried' indicates that people weren't simply joining the revolution because they felt it was the right thing to do, they were taking immense pride in reclaiming their national image.

### Example 6

Williams' letter contrasts text A as it shows the positive outcomes of social upheaval on the Parisian people through the pattern of adjectives 'immense' and 'triumphal', showing the positive affect as the Parisians see the event as a victory and therefore are proud, so want to celebrate the occasion through the process and from this an ecstatic atmosphere is created through these adjectives.

There is also a pattern of adjectives in text A 'disenchanted', 'big' and 'dramatic' show how social upheaval was a massive event in terms of how it affected Parisian life and the people, as it enabled the lower classes to speak up and make a difference to their own lives.

## English Language and Literature Paper 2 Question 6

### Example 7

My perception of Gatsby's good attitude towards his servants is reflected in this servant's account as I have used the exclamation 'unbelievable!' to show not only the servant's shock at people's ungrateful attitudes towards their party host, but also to reflect the base text where the partygoers rumour about Gatsby: "Somebody told me they thought he killed a man once" and "It's more that he was a German spy during the war".

## English Language and Literature Paper 2 Question 2

### Example 8

In order to present Chris' work ethic I used a pattern of adjectives taken from the base text to emphasise how work inclined he appeared: 'He worked very, very hard and he had an outstanding knack for selling ... something about him was different. The repeated adjective 'very' supports the idea that Chris was a hard worker, contrasting to his 'other plans' to quite his job and go travelling. Krakauer uses the same repeated adjective when talking about the work ethic of Chris' parents: "We worked very very hard" emphasised Billie." Therefore I included this detail to imply that this is where Chris' astonishing work ethic derived from as much as he wouldn't of admitted to it.

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## Example responses with commentaries

### English Language and Literature Paper 1 Question 1

The ideas and themes surrounding 'social upheaval' in Paris are vastly explored in both Text A 'Paris Riots 1968' and Text B – 'Letters from France, 1790-1796'. Text A is a news report produced by British Pathé, thus aimed at a British audience, explores the magnitude of destruction, 'chaos' and 'violence' during the Paris Riots in 1968, in a multimodal form. The news report would be intended to inform the British citizens of the riots in Paris, but with distinct undertones of perhaps alienating the rivals that the French were, by highlighting the destruction and the failure of the government with the report's heightened dramatic effects.

Text B, an extract from a series of intimate, less public letters (of the written mode) present the social upheaval as glorious, uplifting and monumental. The intended audience of this text was 'a friend in England' due to Helen Maria Williams also being English, any air of political insult is largely disregarded as these letters' intended purpose were likely to paint the scene she was experiencing, whilst 'supporting the principles of the French Revolution' in 1790. Both texts achieve these various representations of social upheaval in various ways.

To begin with, hyperbole is utilised significantly throughout both Text A and Text B. In Text A, the various verb choices create a sense of exaggeration and dramatization: 'housewives hunted', 'big trouble was looming', and 'unrest [...] lurked'. Here the verbs 'hunted', 'looming' and 'lurked' all become very hyperbolic as they build tension and suspense during the news report. The alliteration of 'housewives hunted' reinforces this. Furthermore, the figurative language used to personify the 'trouble' and the 'unrest' – to make it more 'looming' and 'lurk[ing]' continues to really emphasise the level of danger, fear and destruction during the social upheaval of the Paris riots. These techniques go beyond simply relaying the events to the audience, and thus becomes hyperbolic. This hyperbole contributes to the intended purpose of the report that regards the story-telling, dramatization that British Pathe desired. The news in 1968, and still now in 2017, in some ways is made to also excite and intrigue viewers. The figurative language used – personification paired with the facilitating verbs – allows the news report to become exciting and enthralling – like a film almost – in order to enthrall the audience. As the audience was predominantly British, this representation of chaos and armageddon in the social upheaval in Paris would have successfully excited them, because the British people had enough distance from Paris to not be affected. The multimodal nature of this text also allows for the speakers' words to be emphatically stressed. Both 'big' and 'hunted' would have been stressed with both tone and volume of the narrator. Being male, this would have intensified the power behind this with likely a deeper, more powerful voice. Furthermore, the hyperbole used to exaggerate the social upheaval in Paris during the riots would have had political stance as it looks to mock and alienate the French government by highlighting and overplaying their failures. The received pronunciation accent would have solidified this intention as to appear socially above France at this moment in time.

Hyperbole is also used heavily in Text B. The writer describes how there were 'old men [...] kneeling in the streets, blessing God that they had lived to witness that happy moment', and how there were 'crowds of women [...] holding up their infants in their arms, and melting into tears'. These are only a couple of the examples from the variety of hyperbole used in Text B, and show a similar exaggeration of the social upheaval in 1790. However, this is done by the writer for a contrasting purpose to British Pathe. The hyperbole used in Text B aims to largely foreground and

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emphasise the joy and extreme happiness experienced during the social upheaval of 1790. This contrasts with Text A largely because the writer has moved to Paris and become attached, and also because she openly 'supported the revolutionary movement in France'. Therefore, her hyperbolic recount of the events aims to satisfy the purposes of the letters, to communicate and paint the scene of the sheer jubilation and joy of the social upheaval. Being a more intimate audience of just her friends, this would have been received more welcomingly than it if were to have come on, say, the news report; these letters lack any British patriotism towards politics as they come from a supporter of the social upheaval.

The hyperbole is created contrastingly in Text B, with distinct listing aiming to layer-up the aspects of the story, but in a very overwhelming large fashion. The writer is facilitated by the written mode of the text to do this, and also exploits the semantic field of people ('men', 'women', 'children') in order to portray the humanity of the event, and the people that were brought together with the joy of this social upheaval.

Text B, contrastingly to Text A, includes a much more complex and meandering structure. Various complex sentences, filled with an arsenal of complex vocabulary, and often reinforced with syndetic listing, allow the writer to relay lots of information about the social upheaval to her friend in England: 'One must have been present [...] minds of the spectators?' are suitable examples, of many. This complex and intricate structure to Text B is due to its written mode; being pre-planned and thought out, but mostly because the writer has the assurance that the reader can sit down and digest the letter, in the way it was written. Text A, on the other hand, uses much shorter, simple sentences, with a punchier delivery. Text A boasts this structure due to its multimodal form; in that whilst it is still pre-planned, its audience will have much less time and desire to process large, confusing quantities of information, due to the news report genre of the text.

Text B's structure of complexity and substance allows for the vivid description of the social upheaval, and satisfies the purpose of fully communicating the event to the reader. It also therefore carries the co-aligned message of joy and celebration in the text's representation, and the almost overwhelming nature of the text reflects the overwhelm of the writer in reaction to the social upheaval.

Text A contrastingly boasts a much more punchy and simple sentence dominated structure: 'France', 'a nation of strikes', and 'chaos ruled the streets' being suitable examples. These minor and simple sentences still include description – to satisfy the purpose of informing and portraying the events to the news report's audience, but with much less than Text B. This is due to the mode and genre of the text as previously mentioned, but also for the representation of the social upheaval being documented. The dramatic effect of the short sentences is distinct as it isolates the semantic field of violence and destruction ('chaos', 'violence', 'trouble') and thus highlights it. The punchiness to each line also reflects the violence of the social upheaval, as well as being practical – being multimodal and a news report, images and video would have been playing in the background (or arguably foreground), and so too much narration would overpower this.

Both Text A and Text B present a very high register; Text A mainly shows this with the RP accent it is narrated in, but partly with the reasonable sophistication of the speech itself, and Text B shows this with the high quality and sophistication of the writing. In both texts, this has the effect of presenting each social upheaval as a significant event, that has been carefully analysed and looked at, in order to create these documentations of the events. The modes of each text allow for the high register, as they are planned and constructed texts; this allows the RP accent equipped

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narrator of Text A to talk with ease and clarity, and he knows what to say, and it allows the writer of Text B to take her time to construct and create her letter.

<b>Marks and examiner commentary</b>		
AO1	Clear with a good range of linguistic methods and detail. Not well organised enough to move higher in L5.	13
AO3	Perceptive discussion of context with some more developed points. Secure L5.	14
AO4	Clear and occasionally perceptive comparisons drawn. Texts covered evenly. Lacks evaluation of sophisticated connections for higher.	8



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## English Language and Literature Paper 1 Question 1

Text A, 'Paris Riots 1968' is a news report video that was published and viewed by the audience in the late 1960s. As the video news report was taken from the British Pathé news and film archive (which is a website about the history of Paris' news reports and films), it implies that the video and website are produced and targeted particularly at British citizens who are interested in Paris. It could also attract educated elderly who are looking back at old times in their past due to the date of the report, or young adults interested in Paris history and revolutions. As the video report is presented as a transcript, it allows the reading audience to explore its historical contexts, therefore achieving the purpose of informing and educating the generations. The language in the transcript is also very expressive which makes the report more interesting and enjoyable for viewers, as well as representing the Paris culture during the particular times of social upheaval. Whilst Text B 'Letters written in France' is a series of letters written from the English author Helen Williams to her friends back in England. The letter speaks of the victory of the French Revolution in the 18<sup>th</sup> century with its reflective and emotional language. Due to its typical writing conventions, the genre (letters and memoirs) would attract young or old educated adults who are interested in the Paris history and culture; or for literary readers to explore the social upheavals in Paris from a foreigner's perspective. As Text A is a multimodal transcript with its expressive register, it represents the text as reflective and factual, while text B is a written piece with also emotional and informal register, it presents Paris as intellectual and abstractive.

One of the similarities of both texts is that the production used the craft of literariness to make the reception more informative and expressive. This represents the times of social upheaval as different concepts. For example, in Text A, the speaker used a pattern of personification to represent the times of Paris as chaotic and shocking. The personification 'a country paralysed across its length and breadth' used the complex sentence structure to post modify the terrible state of the country itself. The active verb 'paralysed' suggests the ambiguous aspect of the time period as the term is a medical term which means the patient is unable to recover and to activate certain parts of the body. The male voice of the speaker used this 'humorous' metaphor to imply the country could not return to its peaceful state because the governments were unable to control the chaotic situation in the cities and the citizens' anger. This is because during the 1960s, 'a disenchanted majority who wanted more money better working conditions' that could have been influenced by the American's liberation revolutions of feminism and labour. This eagerness for equality and to take over the capitalism of the social system would have been the cause of the riots. Likewise, the hyperbole 'France has been brought to its knees' also used personification, suggesting a negative culture that is represented during the times of social upheaval. The passive voice of the simple sentence and declarative syntax implies the force of people's will and power is so strong that the country could not be able to subjugate, which is implying to the viewers that the revolution of social upheaval is predictable and inevitable from a foreigner's perspective. As the male voice has a received pronunciation (standard British accent), it rationalises the news report to wider countries, which would become international, and be viewed by audiences from different social groups, emphasising the time of social upheaval in France as important and historic.

Similarly in Text B Maria Williams also used different degrees of literariness to express her views and emotions. However, due to the written quality of the text, it appears to be more literary than Text A (Text A is less literary as the multimodal piece involves graphics, music that is more engaging than a formal register). For example, the hyperbole 'and crowds of women surrounded

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the soldiers...and melting into tears' involves metaphoric elements that would represent the time of social upheaval as diverse and touching, that even the 'women', 'infants' and 'soldiers' from different social backgrounds have involved as part of the Federation. This representation of the emotions of the time is also shown in the hyperbolic expression 'the highest and lowest orders of citizens gloried in taking up the spade', representing the importance of the event during historical times, that the Parisians' reactions implicitly indicates the glory in this time of social upheaval. This adds knowledge to the reader's schematic knowledge of their experiences and views towards Paris from the historical events that have helped to build up the culture. Foregrounding the peaceful state of Paris in the later years.

However, both texts used the conventions of lexical choices but in different attitudes and meanings. In text A, the video transcript used a pattern of negative verbs such as 'paralysed', 'ruled', 'hunted', 'incensed' indicates the semantic field of democracy and violence. This represents the time period of Paris as unjust and inequality, which is opposite to current stereotypes of Paris culture and society as 'free and equal'. In contrast, text B Williams used positive adjectives to express her happiness and dignity during the times of social upheaval. For example, the superlatives 'highest' and 'lowest' implies the equality of the citizens (unlike in text A) that they have now gained their rights in the society, which represents the independence that is celebrated during the times of social upheaval, which informs the audience of the historical context and the author's position of supporting the French Revolution. The written mode also creates the voice through the use of modal verbs such as 'may', 'could' that consists the manner of request and expectation, representing the time of social upheaval as inevitable and is the turning point towards the formation of the later Paris society. The pattern of these lexical choices suggests the convention of different genres, that could create different culture shock and stereotypes with different intensions. As text A is aimed at a wider audience the production tends to be diverse and balanced so that the Parisians and foreigners would not be offended or feel uneasy (the video report therefore is more factual and informative to the receptive audience). While text B is more personal and casual due to the purpose of the letter is to address Williams' emotional state and to inform the receiver her current status. With the direct address 'you' and the 1<sup>st</sup> person pronoun 'I', the readers in the later generations would be able to tolerate certain exaggerated and cliched voice and attitudes towards the Parisians and society itself during the important times of social upheaval.

Another difference is that text A used paralinguistic features and graphology to present the conditions in the 1960s while text B Williams uses the syntax moods to present the glory time period. This contrasting presentation of the Paris culture and people could again question the schematic attitudes that foreigners have towards the Paris society. In text A the transcript used paralinguistics such as '*((sounds of mass chanting))*', '*((dramatic music begins again))*' which are both represented in italics. This helps to add more contextual elements and information as the speaker is providing the latest news and therefore needs sound materials to provide validity of the video report. The sensation of the sound would create greater impact to the viewers due to the degree of the chaos and mess of the state. This convention is typical of the video report as the interaction between the production and the audience would be more engaging. The paralinguistics would also aid the recorded videos in order to recreate the scenes, allowing visual and 3D effect to the viewers. This represents the times of the social upheaval as significant and shocking to the world due to the sudden outburst of the strikes and conflict between higher and lower class people.

In contrast, text B represents the Parisians as solidarity and united. From the exclamatory 'The people, sure, the people were in sight!' The repetition of 'people' echoes with Williams' expression

‘but how am I to give you an adequate idea of the behaviour of the spectators?’ The interrogative suggests the rhetorical value as Williams is implying that words could not describe the magnificence and excitement of the event, representing time of social upheaval as successful and memorable. This positive and culture shock would add to the schematic stereotype and people’s expectations when they travel to Paris. However, due to its time of production (18<sup>th</sup> century) it would be more of a historical study to the readers.

To conclude, both texts represents Paris from different and similar perspectives due to their intentions and motivations.

Marks and examiner commentary		
AO1	Precise and detailed with some more developed points. Some lapses in expression and organisation.	13
AO3	Detailed exploration of relevant contextual factors; sometimes perceptive. Not always developed.	13
AO4	Even coverage of both texts. Clear comparisons throughout the response although lacks detail in places.	8

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## English Language and Literature – Additional student responses

The responses below illustrate how AO1 linguistic features have been successfully incorporated into a discussion of their chosen texts.

### Paper 1 Question 6 – *The Handmaid's Tale*

This extract from 'The Handmaid's Tale' shows the Handmaids' partnership and protection of one another when on their walk to collect food for the Commander's house. This passage is taken from Chapter 4, before Offred is aware of Ofglen's involvement in the Gilead underground resistance group 'Mayday'. Therefore, this text offers information on the formalities expected and complied by when individuals in the dystopian society of Gilead believe the other is a 'true believer' of the Christian values set in place. Atwood's speculative fiction novel uses typical dystopian (where features of our own world are exaggerated to create a regressive and totalitarian society) conventions to portray individuals' need to conform to rules in order to avoid possible punishment. The novel is written using homodiegetic narration, to convey Offred's personal opinions and beliefs as she encounters events in the story. This is exemplified in the Chapter 23 quote: 'This is a reconstruction. All of it is a reconstruction', which shows Offred's narrative to be unreliable due to her reconstruction of past events in her head.

Firstly, the extract presents the feelings of paranoia which both Handmaids experience, due to the fantasy dystopian element of constant surveillance, where both Ofglen and Offred fear the other will expose personal resistance against Gilead. The quote in the extract "She has never said anything that was not strictly orthodox" contains the adverb 'strictly' and third person pronoun 'she' to represent the lack of friendship between the two characters, who are in constant analysis of their actions. The noun 'orthodox' represents the fact that freedom of speech is controlled, to ensure no rebellion against the system. In addition to this, the homodiegetic narration through the first person pronoun 'I', in the quote "I can't take the risk" implies the fear and distrust created from the oppressive society. The abstract noun 'risk' displays there are drastic consequences and punishments for discussing personal opinions and beliefs which don't conform to expectations. This constant surveillance and dystopian feature can link to the real-life historical context of the 1950s Russian KGB and 1930s German Gestapo. It is estimated that more than 30,000 formal Gestapo informers who shared information of German resistance to the Nazi regime. Offred also comments on this fear of being observed in Chapter 27, through the quote "It occurs to me that she may be a spy, a plant, set to trap me." This metaphor suggests the Handmaids will turn on each other, and lack a sense of community, even while sharing the social position of surrogacy in society. Therefore, through her homodiegetic narration Offred shares her personal fears and paranoia that Ofglen is a "real believer" in Gileadean Christian and moral values.

The extract also presents the expectation to conform to societal values, specifically uniforms and religious language, which oppress the Handmaids' individuality, regarding their sole purpose of surrogacy as their only importance. The quote "red-gloved hands clasped in front, with short little steps like a trained pig's" includes colour imagery of red, showing the Handmaids' assigned uniform represents fertility (as well as death). The simile dehumanises Ofglen, reducing her personality and stature as one of an animal's, which shows how the Handmaids are treated like as a whole in society. Atwood's simile also offers humour, suggesting the expected reserved nature of the Handmaid is comical and hypocritical, due to the sexist viewpoints (such as the Commander's) still existing. As well as this, the quote "Praise be, I reply." includes religious lexis to show

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Christian formalities are an expectation that they must fulfil. The Gilead society based off religious values can link to the historical context of Christian/religious fundamentalism, where extreme religious leaders take the bible out of context and use it as a means to justify oppressive laws/expectations. This connects to Chapter 5, through Offred's retrospective narration we view Aunt Lydia's statement of "In the days of anarchy it was freedom to. Now you are being given freedom from" in the Red Centre. This parallel phrasing and repetition of 'freedom' justifies Gilead's extreme Christian values by suggesting an oppressed and controlled society prevents sexism, rape and gender equality which was attained pre-Gilead. Therefore, the extract presents a critical view of the controls and restrictions placed on the Handmaids.

Finally, the extract contains dystopian features of an oppressive society using propaganda to present itself as a utopia. In the extract, Ofglen and Offred discuss the wins of Gilead against rebel causes through the quote "They've defeated more of the rebels." The comparative adjective 'more' suggests there is a large resistance to the society, but this is quickly put to rest through violence. As well as this, Offred's quote of "even if it's false news, it must mean something" offers a personal insight into Offred's need to be aware of current events and resistance. The evaluative adjective 'false' suggests that what is real or not has no meaning any more, and therefore she wants any news she can find. This use of propaganda can link to the historical context of Nazi Germany, where Hitler used a variety of media forms, and his biography 'Me in Kamp' to put in place and enforce his prejudiced ideas and values onto Germany. This context can link to Chapter 14, where Offred states "They show us only victories, never defeats. Who wants bad news?" the rhetorical question shows Gilead wants to be viewed as successful, and impossible to rebel against, so any individual's thoughts of resistance are quickly settled. Therefore, the extract shows how news travels through the Handmaids' secretive interactions.

Therefore, Atwood presents the feelings experienced by the character Offred as she tries to discover whether Ofglen can be considered trustworthy in an oppressive and secretive society. The various dystopian conventions used and narrative shows Gilead as a controlling, totalitarian society which limits individual thought and freedom.

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<b>Marks and examiner commentary</b>		
AO1	Applies terminology relevantly and mostly accurately. Explores some patterns.	8
AO2	Offers good and secure analysis – makes appropriate choices from elsewhere and the extract.	8
AO3	Analyses the genre and context and links it to the novel and events within it.	12

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## Paper 2 Question 13 *A Streetcar Named Desire*

Williams presents the loss of control of characters as the tragic undertone of the play. Stanley's loss of control, his rape of Blanche in scene 10, is the tragic outcome for Blanche. Stanley's other loss of control in scene 3, through hitting Stella, presents his true brutish nature, and Blanche's loss of control, in a flashback in scene 6, her telling her young husband that he disgusts her, is the source of her trauma, which causes the events of the play. The presentation of the loss of control of the characters is the climax to each build up of tension.

In scene 10, Williams presents Stanley's loss of control, physically, and Blanche's mentally as the final showdown between the two opposing forces. Blanche's mental deterioration, is presented through plastic theatre techniques: the 'inhuman jungle voices rise up', symbolising her loss of control over the situation as she feels threatened by Stanley, who is characterised animalistically as a motif. The domination of jungle noises within the scene connotes Stanley, as although he is not controlling his primal urges, which coincide with the jungle noises, he dominates Blanche, who has no control. Williams also presents Stanley as losing control, and also the source of Blanche's loss of control, through plastic theatre, the 'sound of it turns into the roar of an approaching locomotive', 'roar' adding to Stanley's animalistic motif.

This represents Stanley as he effectively stalks Blanche through the apartment, and 'springs' at her. The animalistic imagery, along with Stanley as the representative of the new south, a factory worker and living in a transportation hub, shows that he is an incoming threat to Blanche, as is evident by the rape, and symbolises the new south dominating and destroying the old south.

Williams also presents Blanche's physical lack of control through Stanley by including a parallel to the situation, which foreshadows the rape. Blanche, though not a prostitute, is sexually promiscuous and therefore regarded as such. The 'drunkard' representing the inebriated Stanley also pursues his victim, similarly to Stanley, and therefore comments on rape culture as it is happening more than once. Yet, as is evident, there isn't always someone there to stop it, which Stella usually did as she intervened when things got too heated, and without her mediation, Williams shows that events were able to spiral out of control.

Stanley's proxemics to Blanche are used by Williams to present loss of control as neither have their inhibitions, due to them both being drunk, presenting the theme of alcohol as a catalyst. Stanley's predatory approach 'He takes another step' and the dynamic verb 'spring' shows that Stanley has relinquished control of his primal urges, and Blanche is unable to prevent it. The dynamic verbs 'smashes', 'clutching' and 'strikes' when referring to the broken bottle top show her desperation to fight back, yet the tragic outcome is out of her control. This loss of control, on both parts, is vital to the play as a tragedy, as it is desire that causes it. As Blanche's hamartia, fatal flaw, desire both literally and metaphorically led her to the apartment. Her desire to be loved caused her to disgrace herself and flee Laurel due to her many sexual partners attempting to find love, and the streetcar named desire which brought her physically to the apartment. As a tragic heroine, her hamartia, derived from the Greek tragedies, is her downfall, which is embodied by Stanley losing control of his desires, promiscuity but more prominently, dominance, resulting in Stanley raping Blanche, which is her tragic outcome as it is the reason behind her forced admittance to a mental institute.

Blanche's mental loss of control is also presented by Williams through her erratic behaviour. She repeats the term of address 'operator' to show her franticness, and her talking about her

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delusional beau 'Mr Shep Huntleigh of Dallas', which in itself is a highly formal way of naming him, showing that Blanche is still trying to diverge upwards and frantically maintain her Southern Belle persona, as she is attempting to contact her metaphorical knight in shining armour to save her from Stanley. Her sentences are interrupted, as a play it is designed to be spoken so the interruptions, questionably she is interrupting herself, would present mental instability as she is unable to control her words, and Stanley, whose entrance startles her.

Stanley's euphemism 'maybe you wouldn't be bad to – interfere with...' presents his loss of control as he succumbs to the sexual tension derived from their opposing masculinity and femininity. The modal auxiliary verb 'wouldn't' is intended to insult Blanche as it suggests that Stanley has never been attracted to her before, which attacks Blanche's positive face needs as she wants to be desired, but it is in the form of a threat as he had previously laughed at Blanche's assumption that he was going to assault her: 'You think I'll interfere with you? Ha-ha!' The modal auxiliary verb 'I'll' – 'I will' is future tense with a likelihood of it happening; 'wouldn't' – 'would not' is also future tense, but also retrospective as it allows Stanley to consider what it would be like. Both auxiliary modal verbs are disconcerting as they pose a threat, and symbolise Stanley losing control of his inhibitions and raping Blanche, not only due to his philandering, animalistic tendencies, but because he wants to dominate her, and he can, as it is out of her control as he is physically stronger. All Blanche can do is attempt to warn him off with imperatives 'You – you stand over there!', 'Stay back!', the personal pronoun 'you' shows her disgust towards him, and that she wants to keep him away. The exclamatory nature of the imperatives show the lack of the need for politeness as she does not hedge commands, and presents her fear and desperation. Stanley's naming of Blanche as 'tiger' refers to not only her fighting back, but also as a reference to her being a 'wild cat', and she isn't tame due to the uncovering of her past, and therefore Stanley is trying to belittle her, and due to his need for control, this could be his attempt to tame her by force.

In scene 6, Williams presents the origin of Blanche's mental instability, as the death of her husband is the root of her trauma. The plastic theatre technique of playing the Varsouviana whenever she thinks of her husband Allan symbolises her instability and loss of mental control, as it cannot be prevented. In the flashback itself, when she tells Mitch what happened, she loses control. The exclamatives, 'I know! I know!', along with the repetition show the emotive and explosive manner in which the abuse came out, thereby Williams presents her lack of self-control in this moment as the source of all her misgivings and the origins of her hamartia, as she desires love like this again. The plastic theatre technique of the sound of the approaching locomotive foreshadows that Blanche's actions on this day are punished in scene 10 by Stanley, who is symbolic of the locomotive, and is supported by her apparent fear and discomfort at its sound: 'She claps her hands to her ears and crouches over.' The dynamic verbs 'claps' and 'crouches' are not typically reactions to oncoming trains and therefore resemble her mental instability which allows her no control, be it mentally or over her actions, as is evident by her outburst to Allan, as it caused him to kill himself.

Williams also presents Stanley's physical loss of control in scene 3, as in a fit of rage he throws the radio out of the window, and hits Stella. This is another example of alcohol as a catalyst; because he has been drinking, he reacted aggressively to Stella attempting to control him, linking with his positive face need of being dominant and the alpha male, thereby he defends his territory with violence. There is an animalistic semantic field: 'stalks fiercely', 'crosses', 'animal thing', 'advances', 'charges', as the dynamic verbs 'stalks', 'crosses', 'charged' and 'advances' are predatory movements, and Stella is his prey. His loss of control is evident as he is unable to process what has happened, likely due to being drunk. 'What's the matter; what's happened?' The



interrogatives and taboo language ‘sons of bitches’ and his subsequent attack upon his friends ‘sounds of blows are heard’ shows that Stanley has lost control of himself and it can be linked to a rampage, connoting him as being animalistic. This display of violence connotes later violence as Stanley, as antagonist, is not able to control his aggression which makes him dangerous to those around him.

In conclusion, Williams presents the loss of control of the characters as the climax to the building up of tension, and the cause of Blanche’s tragic downfall as the tragic heroine, which is commonplace in tragedies as by contrasting her verbal and mental loss of control to Stanley’s physical loss of control, resulting in violence, we are able to achieve catharsis with Blanche as the protagonist in a way we are unable to with Stanley, the antagonist.

Marks and examiner commentary		
AO1	A range of language features considered. Purposeful selection, sustained relevance and consideration of patterns.	14
AO2	Clear focus on the essay question. Selects relevantly from the play to explore characterisation and writer’s crafting.	18
AO3	Clear focus on genre/tragedy and genre conventions. Some reference to production, but not developed. However, explores relevantly so secure L4	8

## Context worksheet

<b>Text Type</b>	•	•
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<b>Genre</b>	•	•
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<b>Historical/Social/ Political/Literary aspects</b>	•	•
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