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# A-Level

# English Language & Literature

7707/2 Language Diversity And Change (New)  
Final Mark Scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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# English Language and Literature Mark Scheme

## How to Mark

### Aims

When you are marking your allocation of scripts your main aims should be to:

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective
- put into a rank order the achievements of students (not to grade them – that is something that is done later using the rank order that your marking has produced)
- ensure comparability of assessment for all students, regardless of question or examiner.

### Approach

It is important to be **open minded** and **positive** when marking scripts.

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

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

### Assessment Objectives

This component requires students to:

**AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

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

**AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

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

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

## The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands. Within each Assessment Objective there are five broad levels representing different levels of achievement.

Do not think of levels equalling grade boundaries. Depending on the part of the examination, the levels will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the examination as a whole. You may be required to give different marks to bands for different Assessment Objectives.

## Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There are the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing written about texts must be awarded no marks.

## Annotating scripts

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- use annotations in the margin commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective
- indicate the marks for each Assessment Objective being tested at the end of the answer in the margin in sequence.

Please do not make negative comments about students' work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.

## Distribution of Assessment Objectives and Weightings

The table below is a reminder of which Assessment Objectives will be tested by the questions and tasks completed by students and the marks available for them.

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

## Section A: Writing about Society (Intervention Task)

### Indicative content

#### 1. The question focus

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

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

#### 2. Student choices

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

For example, a student could choose

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

#### 3. Examiner judgements

AO5 is assessing three strands:

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

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

Where the task set includes a major included participant, this means understanding how that character is constructed in the base text. For either a minor included participant or an excluded participant, students will be ‘gap-filling’ but still needs to be convincing within the parameters of the base text’s content and style.

**Section A: Writing about society – Intervention Task**

**Total for this section: 25 marks**

**AO5**

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

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

Creativity is assessed via the following dimensions:

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

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

**Marginal annotations to be used: Questions 1, 3, 5 and 7**

Please write brief written comments either in the margin of the student’s recast, or at the end of paragraphs. All phrases must be drawn from the mark scheme and the ? should be used to signal where an aspect is not quite secure. The comments should not contain any negatively worded judgements. Please remember that accuracy of the student’s writing is not being assessed in this question.

AO	Possible Comment
AO5	sustains style? style? Uses BT conv BT? Imag Imag? Flair

**Indicative content**

**Q1: Read the section of Chapter Eleven from ‘Early in his senior year at Woodson, Chris informed his parents that he has no intention of going to college’ to ‘drawing Chris and those who loved him into a morass of anger, misunderstanding, and sorrow’.**

**This describes Chris’s friends’ and family’s reflections on Chris as a teenager, and discusses Chris’s success in his part-time job for a local construction company.**

**Recast the base text into an account that the owner of the construction company gives to another employee after Chris has left the company.**

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

- the owner’s views of Chris’s personality and Chris’s success in the job
- the owner’s feelings about his company and the owner’s feelings about Chris rejecting his job offer.

**Some possible content / stylistic points:**

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- Chris’s attitude to careers, college and wealth
- Chris’s enjoyment of jokes and going out
- Chris’s natural ability in business and at making money – anecdotes about some of his childhood money-making schemes
- Chris’s sales success for the construction company
- the owner’s attempts to persuade Chris’s dad to allow Chris to stay on in Annandale and his conversation with Chris
- Chris’s future plans and the conflict with his parents’ plans for him
- The owner’s possible feelings – e.g. frustration, disappointment, acceptance
- The owner’s register given the audience of an employee.



**Q3: Read the opening of Chapter Seven from ‘The Kents had by then been living in Road Hill House’ to ‘a most strange circumstance in a delicately nurtured gentleman’s family’.**

**This describes the time that William and Constance ran away from home.**

**Recast the base text into an account that William gives to his father and stepmother of running away.**

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

- William’s description of running away and William’s feelings about the experience
- William’s attitudes to his sister Constance and to his father and stepmother.

**Some possible content / stylistic points:**

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- William’s reliability as narrator of events.
- the sequence of events i.e. the preparations and the events
- Constance’s actions, for example her preparations and her response to being challenged by other people
- William’s response to being stopped from running away and defence of his sister
- treatment of the contrasting accounts in the text
- William’s possible feelings e.g. regret, anger etc
- William’s awareness of his parental audience and his powerlessness as a child versus adults - possibly defending himself and Constance or preparing himself for punishment.

**Q5: Read the opening of Chapter 3 from ‘There was music from my neighbour’s house through the summer nights’ to ‘- signed Jay Gatsby, in a majestic hand’.**

**This describes the parties that Gatsby holds regularly at his house.**

**Recast the base text into an account that a servant gives to a newspaper reporter about the parties Gatsby held.**

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

- the servant’s impressions of Gatsby
- the servant’s impressions of the parties and the partygoers.

**Some possible content / stylistic points:**

- choice of point of view and character – possibly a specific servant (driver, caterer etc.) and as an eyewitness to events
- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- decadence and excess of Gatsby’s parties – the food, music and activities
- presentation of Gatsby - as a host, a boss and a man
- presentation of the partygoers – their behaviours and relationships
- character’s awareness of speaking to a reporter and embellishing, sensationalising or presenting the events as depicted

**Q7: Read the section of Chapter Eighteen from ‘How could I have been so blind’ to ‘Maybe not. But maybe so’.**

**This describes Amir’s reactions to finding out that Hassan was also his father’s son.**

**Recast the base text into an account Baba gives to a friend of his decision to keep Hassan’s parentage a secret.**

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

- Baba’s feelings towards Hassan and Amir and the impact of his decision on their lives
- his reasons for this decision and his feelings about it.

**Some possible content / stylistic points:**

- **presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.**
- **presentation of time – different options available for setting account such as shortly after Hassan’s birth, before he leaves Afghanistan or while living in America**
- **Baba’s possible feelings towards Hassan as a parent and use of the memories that Amir has of Baba’s behaviour towards Hassan**
- **Baba’s possible justifications for not acknowledging his parentage and fleeing Afghanistan with Amir only – the situation in Afghanistan, Hassan’s relationship with Ali etc.**
- **Baba’s possible feelings about his actions– regret, guilt, sadness etc.**
- **Baba’s reflections on events**
- **Baba’s awareness of speaking to a friend and possibly justifying himself or being more candid about his decisions.**

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

AO	Annotation Symbol	The symbol indicates
AO2	E E? L NAR	where the student is engaging with the decisions they have made in <b>shaping</b> the text through discussion/comment These may be underpinned by <i>aspects of AO1</i> as they may be making reference to (and so it may be helpful to note):  <b>language levels/language features</b>  <b>language concepts</b> (narrative strategies: point of view (pov), characterisation (ch), speech and thought presentation (sp) , genre choices (gen))
AO4	C	<b>connection</b> made (similarities and differences) between the student’s own writing decisions and the decisions and effects achieved by the writers of the base text.
AO5	sp/gr/p/exp	the structure and <b>organisation</b> of the commentary could be commented on in the summative comment only or where <b>inaccuracy</b> in spelling, grammar, punctuation or a lack of clarity in expressing ideas

**Section A – Commentary**

**Total for this section: 30 marks**

<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO4 Explore connections across texts, informed by linguistic and literary concepts and methods</b>		<b>AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways</b>	
In the commentary, this rewards students for making analytical comments about their own writing. They do this by identifying the language choices they made and offering a rationale for their decisions.		In the commentary, this rewards students for their ability to make connections between the text they produced in the re-writing task, and the base text which constituted their starting point. They need to refer specifically to the nature of the base text in order to achieve a comparison and target A04.		In these questions, students are assessed on their writing expertise in producing a commentary on the re-writing they did in Questions 1, 3, 5 and 7.  Writing expertise is assessed via the following dimensions: <ul style="list-style-type: none"> <li>• creation of a well organised text</li> <li>• accuracy of writing.</li> </ul>	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5 13–15</b>	Provide perceptive accounts of how meanings are shaped, by judiciously selecting and identifying significant language features and by evaluating the choices they made.	<b>Level 5 9–10</b>	Offer perceptive insights about particular aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 5 5</b>	Produce a commentary which is well organised and accurately written.
<b>Level 4 10–12</b>	Provide competent accounts of how meanings are shaped, by carefully selecting and identifying some significant language features and by exploring the choices they made.	<b>Level 4 7–8</b>	Offer productive comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 4 4</b>	Produce a commentary which is organised competently, and which is mostly accurate.

<b>Level 3</b> <b>7–9</b>	Provide clear accounts of how meanings are shaped, by identifying some language features and by making some observations about the choices they made.	<b>Level 3</b> <b>5–6</b>	Offer some useful comments about relevant aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 3</b> <b>3</b>	Produce a commentary which is uneven both in its organisation and in its level of accuracy.
<b>Level 2</b> <b>4–6</b>	Provide broad accounts of how meanings are shaped, by identifying one or two language features and offering generalised comments about the choices they made.	<b>Level 2</b> <b>3–4</b>	Offer limited comments, not always with relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 2</b> <b>2</b>	Produce a commentary which attempts to organise ideas, but with limited success and with basic errors.
<b>Level 1</b> <b>1–3</b>	Provide minimal accounts of how meanings are shaped, by offering scant reference to language features and little or no comment about the choices they made.	<b>Level 1</b> <b>1–2</b>	Offer generalised comments, with little relevance, about aspects of language and likely effects produced in the base text, compared with their transformed text.	<b>Level 1</b> <b>1</b>	Produce a commentary with limited cohesion and frequent errors.
<b>0</b>	Nothing written about texts.	<b>0</b>	Offer no exploration of connections across texts.	<b>0</b>	Nothing written about texts.

**Instructions to examiners:**

An answer that only deals with the new text created (i.e. without any reference to the base text) should not be given any credit for AO4.

## Indicative content

**Q2, 4, 6 & 8:** Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping [Krakauer's / Summerscale's / Fitzgerald's / Hosseini's] original description.

### **Students have been asked to:**

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

### **These bullet points direct students explicitly to the Assessment Objectives that are being assessed:**

- **AO2** - consider how they have used language to shape their intended meaning
- **AO4** - demonstrate the connections between the base text and their transformed text
- **AO5** - structure their writing clearly to express their ideas.

### **In their commentary students should be:**

- identifying specific features, concepts or language levels they have used and analysing and evaluating the decisions for using these in shaping their writing
- making connections, exploring similarities and differences, between their own decisions as writers and the decisions and effects achieved by the writers of the base text
- organising their commentaries into topics/paragraphs/logically presented areas for discussion and writing accurately.

## Section B: Dramatic Encounters

### How is this question assessed?

There are three Assessment Objectives.

#### **AO1 (15 Marks): Using terminology, applying concepts and methods, expressing and presenting ideas.**

This rewards students' ability to apply concepts and methods to the study of a dramatic text. AO1 also rewards the ability to maintain an academic style throughout the essay. It can be broken down into these areas:

- selection and application of concepts (ideas) and methods (tools for analysis), as well as identifying features (specific examples) relevant to the texts and the question focus
- using terminology at any language level (there is no hierarchy of language levels on this specification)
- expression and presentation of ideas.

Students can therefore address AO1 in different ways mindful of the fact that good answers will offer precise descriptions using established terminology.

#### **AO2 (20 marks): Analyse ways in which meanings are shaped in texts.**

This assessment objective has two parts:

- selecting from and interpreting the text in light of the question focus
- investigating the construction of identities and relationships and an analysis of authorial craft.

It is unhelpful to think about 'right' or 'wrong' interpretations. Instead it is important to remember that students' ideas are valid as long as they are transparent in their methods of analysis and are text-driven in so far as there is evidence to support the claims made.

The term 'relevant' refers to the selection of material from the text; does a student select parts of the play in a way that is well-explained and convincing? This may well include parts that are less obvious but fit into the student's discussion.

#### **AO3 (10 Marks): Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

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

For example, if studying *Othello*, students could address AO3 by discussing

- how **specific dramatic conventions and the affordances of the stage** are used

(e.g. soliloquy, asides, use of theatrical space, stage directions)

- social, historical, political, and literary influences on the **production and reception** of the play (e.g. relevant points from the study of early Jacobean theatre, Shakespearean tragedy, revenge and domestic tragedies, the roles of men and women in society, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations).

NB 'literary-critical' interpretations are not privileged over others and there is no need for candidates to necessarily learn and quote named critics.

**Marginal annotations to be used: Questions 9-16**

AO	Annotation Symbol	The symbol indicates
AO1	L	reference to <b>language feature</b> selected by the student for comment (individual ones below language levels eg adjectives, metaphor etc.)
	eg / eg?	where <b>textual support</b> is/is not given
	?	<b>terminology</b> used imprecisely
	X	<b>terminology</b> used incorrectly
	^	where a quotation is used without accompanying linguistic description
	exp	unclear expression
	straight underline	underline correctly used terminology
AO2	DP	<b>selection</b> of a different point of the play
	E	where <i>either</i> meaning <i>or</i> the writer's crafting of the play is engaged with through discussion/comment
	E?	where <i>either</i> the discussion of meaning <i>or</i> the writer's crafting of the play lacks clarity (of ideas, <i>not</i> expression)
AO3	Gen CoP CoR	<b>Reference to dramatic conventions</b> contextual points that relate to <b>social, historical, political and literary influences on the production and reception of the play</b>

Section B – Dramatic encounters

Total for this section: 45 marks

AO1 <i>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</i>		AO2 <i>Analyse ways in which meanings are shaped in texts</i>		AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</i>	
This rewards students' ability to apply literary and non-literary concepts and methods to the study of a dramatic text. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in the dramatic text through the selection and exploration of relevant sections in response to a specific focus.		This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13–15	<p><b>Apply a range of terminology accurately.</b></p> <p><b>Select language levels with sustained relevance and evaluate patterns.</b></p> <p><b>Express ideas with sophistication and sustained development.</b></p>	Level 5 17–20	<p><b>Offer a thorough and open-minded analysis by:</b></p> <ul style="list-style-type: none"> <li>interpreting the question theme subtly</li> <li>evaluating varied forms of the question focus</li> <li>making careful selections from the text.</li> </ul> <p><b>Provide perceptive accounts of how meanings are shaped by:</b></p> <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</li> </ul>	Level 5 9–10	<p><b>Offer a perceptive account.</b></p> <p><b>Evaluate:</b></p> <ul style="list-style-type: none"> <li>the use of particular genre conventions to present dramatic conflict</li> <li>the influence of contextual factors on the production and various interpretations of the play.</li> </ul>



			<ul style="list-style-type: none"> <li>characters are negotiated</li> <li>exploring the writer's crafting and evaluating its role in shaping meaning symbolically.</li> </ul>		
<p><b>Level 4</b></p> <p>10–12</p>	<p><b>Apply terminology relevantly and mainly accurately.</b></p> <p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Express ideas coherently and with development.</b></p>	<p><b>Level 4</b></p> <p>13–16</p>	<p><b>Offer a good and secure analysis by:</b></p> <ul style="list-style-type: none"> <li>interpreting the question theme relevantly</li> <li>exploring different forms of the question focus</li> <li>making appropriate choices from the text.</li> </ul> <p><b>Offer a clear account of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>exploring how the writer's construction of characters' identities contributes to the question focus</li> <li>exploring how relationships between characters change</li> <li>examining the writer's crafting and its role in shaping meaning symbolically.</li> </ul>	<p><b>Level 4</b></p> <p>7–8</p>	<p><b>Offer a clear account.</b></p> <p><b>Explore:</b></p> <ul style="list-style-type: none"> <li>genre conventions to present dramatic conflict</li> <li>how the production and various interpretations of the play are motivated by contextual factors.</li> </ul>
<p><b>Level 3</b></p> <p>7–9</p>	<p><b>Apply terminology with some accuracy.</b></p> <p><b>Select language levels and explain.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b></p> <p>9–12</p>	<p><b>Offer some analysis by:</b></p> <ul style="list-style-type: none"> <li>identifying the question focus straightforwardly</li> <li>identifying some forms of the question focus</li> <li>making some successful choices from the text.</li> </ul> <p><b>Show some awareness of how</b></p>	<p><b>Level 3</b></p> <p>5–6</p>	<p><b>Offer some consideration.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>more obvious genre conventions to present dramatic conflict</li> <li>the contexts in which the play was produced and has been</li> </ul>

			<p><b>meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>explaining some ways that the writer's construction of characters' identities contribute to the question focus</li> <li>explaining how relationships between characters may change</li> <li>discussing the writer's crafting and its role in shaping meaning.</li> </ul>		<p>interpreted.</p>
<p><b>Level 2</b></p> <p><b>4–6</b></p>	<p><b>Apply terminology with more general labels.</b></p> <p><b>Select language levels with incomplete development.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b></p> <p><b>5–8</b></p>	<p><b>Offer a partially descriptive/analytical account by:</b></p> <ul style="list-style-type: none"> <li>commenting generally on the question theme</li> <li>making broad links to other forms of the question focus</li> <li>showing less certainty in selecting from the text.</li> </ul> <p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>commenting broadly on how characters' identities can contribute to manipulation</li> <li>identifying that relationships between characters may change</li> <li>making observations about the writer's crafting with little comment on its role.</li> </ul>	<p><b>Level 2</b></p> <p><b>3–4</b></p>	<p><b>Offer partial awareness.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>broad genre conventions to present dramatic conflict</li> <li>the contexts in which the play was produced and has been interpreted.</li> </ul>

<p><b>Level 1</b></p> <p><b>1–3</b></p>	<p><b>Describe language features without linguistic description.</b></p> <p><b>Show limited awareness of language level.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b></p> <p><b>1–4</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question theme</li> <li>• giving little exemplification of forms of the question focus</li> <li>• making limited reference to other sections.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• labelling characters' identities; little relevance to their contribution to the question focus</li> <li>• seeing relationships between characters as fixed</li> <li>• making brief or no reference to the writer's crafting.</li> </ul>	<p><b>Level 1</b></p> <p><b>1–2</b></p>	<p><b>Offer limited discussion.</b></p> <p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>• basic genre conventions to present dramatic conflict</li> <li>• some basic ideas about the production and interpretation of the play.</li> </ul>
<b>0</b>	Nothing written about the texts.	<b>0</b>	Nothing written about the texts.	<b>0</b>	Nothing written about the texts.

**Instructions to examiners:**

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the play. An answer that only includes selections from the set extract cannot be placed above Level 2.
- If a student does not write about the set extract and concentrates only on the rest of the play, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the play cannot be placed above Level 2.

## Indicative content

**Q9:** Refer to Act 2, Scene 3, beginning 'Reputation, reputation, reputation! O I have lost my reputation' and ending 'Good night, honest Iago'.

**This interaction occurs near the end of the scene. Cassio is seeking advice from Iago about regaining his reputation with Othello after his disorderly behaviour has lost him his position as Othello's lieutenant.**

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

## AO1

### Interaction between Cassio and Iago:

- Cassio's and Iago's repetition of the abstract noun 'reputation, reputation, reputation!' and of the main verb 'I have lost', 'you have lost' associated with reputation
- Cassio's use of the possessive determiner: 'my reputation'
- the prose form of the interaction suggesting the heightened emotions and loss of control
- Iago's counter assertions about the value of reputation to Cassio using adjectives: 'idle' and 'most false'
- Iago's address to Cassio using status-marked pronoun choices – 'you'
- irony of adjective associated with Iago: 'honest'
- Iago's attempts to advise and prompt Cassio to take positive action: imperatives 'sue to him', 'come, come' and exclamatives 'what, man!'
- Cassio's exclamative minor sentences and non-standard language creating non-fluency to reflect his on his actions and state of mind: 'Drunk! And speak parrot! And squabble'
- Iago and Cassio's question and answer adjacency pairs: 'What had he done to you?', 'I know not'
- Cassio's use of analogies to animal behaviour: 'what remains is bestial', 'transform into beasts'
- Cassio's use of apostrophe: 'O', 'O God', 'O strange'
- Cassio's associations of evil with his drunken behaviour: personifying wine as a 'devil', and using it as a modifier 'devil drunkenness'
- Cassio's self-loathing and feelings about the loss of his positive face: verb connotations 'despise myself' and listing 'so light, so drunken, and so indiscreet'
- modality in Cassio's language expressing his certainty of Othello's continued rejection: 'I will ask him', 'he shall tell me'
- Iago's use of verbal verb processes to offer Cassio a course of action: 'tell you', 'I may say', 'confess', 'entreat'.

## AO2

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

- reputation as important in Venetian society – to both men and women: Act 1, scenes 1, 2, 3
- reputation as needing to be saved or preserved – Cassio and Othello: Act 3, scenes 3 and 4
- Iago's jealousy of Cassio's reputation and his desire for the status of lieutenant: Act 1, scene 3
- Iago's reputation as an 'honest man' and its irony – using his good reputation to manipulate others: Act 3, scene 3
- Othello's military reputation giving him value and prestige in Venetian society despite his ethnicity: Act 1, scene 3
- Othello's fears of the loss of his reputation leading to Desdemona's death and his own downfall: Act

4, scene 1

- Desdemona's reputation as a virtuous Venetian woman: Act 2, scene 1.

**AO3**

- starting extract - private conversation between Iago and Cassio
- Iago's role in Cassio losing his reputation and Iago's jealousy over Cassio's promotion driving plot and action
- starting extract - Shakespeare's choice of prose
- dramatic conventions of verse, soliloquy and asides, stage directions etc
- attitudes to roles, status, politics and ethnicity in seventeenth century England and in a hierarchical society
- relevant points on tragedy and Shakespeare's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q10:** Refer to Act 2, Scene 1, beginning 'Welcome, mistress. Let it not gall your patience, good Iago, that I extend my manners' and ending 'How say you, Cassio, is he not a most profane and liberal counsellor'.

This interaction occurs near the end of the scene. Desdemona and Emilia have arrived in Cyprus and are greeted by Cassio and Iago.

Referring to these lines and other parts of the play, examine how and why Shakespeare presents tension between male and female characters at different points in the play.

## AO1

### Interaction between Emilia, Desdemona and Iago:

- Cassio's polite welcome to Emilia shown non-verbally and verbally: directions: '[he kisses Emilia] and lexical choices 'manners', 'courtesy'
- Iago's humour and word play at Emilia's expense and stereotyping women as nags and talking too much: 'of her tongue she oft bestows on me', 'she has too much' [speech]
- irony in length of turns – Iago's says the most in this attack on women's verbal behaviour
- stichomythia between Iago's and either Desdemona's or Emilia's lines
- Iago's metaphorical list of women's hypocritical and exaggerated behaviours delivered in prose: 'pictures out of doors', 'wild-cats in your kitchen'
- semantic field of domesticity to represent women: 'parlours', 'kitchens', 'housewifery'
- Desdemona's accusing exclamative: 'slanderer!'
- Iago's assertion using a racial metaphor/slur to prove his gender point: 'or else I am a Turk'
- relationship between the men and women presented based on social hierarchies – marked pronouns 'you' (Iago) and 'thee' (Desdemona)
- women's wrong priorities implied in Iago's declarative: 'you rise to play and go to bed to work'
- women's desire for positive face suggested in repetition: 'praise' as verb and noun
- Desdemona's aside suggests that she is humouring Iago and keeping conversation going and leading turn-taking through Q&A adjacency pairs to encourage Iago's mockery of women: 'how wouldst thou praise me?'
- mirroring of Desdemona's lexical choices in Iago's continued wordplay and mockery of women: 'fair and foolish'
- use of the subjunctive to present hypothetical types of women: 'if she be fair and wise'
- switch between prose and verse and Iago's rhyming speech to mock women.

## AO2

### Possible focus for question and for extract selections:

- Othello and Desdemona's marital relationship from Act 3 onwards
- Iago and Emilia's interactions: Act 2, Scene 1 and Act 3, scene 3 and Act 5, scene 2
- Brabantio's reaction to Desdemona's marriage and interactions with her in Act 1
- Cassio and Bianca's interactions: Act 3, scene 4
- Iago's views about women: Act 1, scene 3 and Act 2, scene 1
- Emilia and Desdemona's discussions about men in Act 5.

**AO3**

- starting extract - public interaction between male and female characters and setting in Cyprus after the men's military victory and significance of women's arrival at this point
- starting extract - dramatic conventions of prose, verse and asides
- contemporary views of and attitudes to women
- relevant points on tragedy and Shakespeare's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q11:** Refer to Act 1, beginning 'Ann, I love you. I love you a great deal' and ending 'I didn't want to take any of it. And I guess that included you'.

This interaction occurs near the end of Act 1. The Kellers and Ann have just been discussing her father's role in shipping the faulty parts to the US airforce. Chris and Ann are now discussing their relationship.

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

## AO1

### Interaction between Chris and Ann:

- Chris's feeling of guilt about his relationship with Ann shown in his hesitation in declaring his love and her silence: 'I love you [*pause. She waits*]
- Chris's worries about Ann's potential feelings of guilt about Larry and family history: tag question 'you feel it's wrong, don't you' and spatial deixis in interrogative 'this year, this chair?'
- Chris' guilt and worry about his mother's response shown in stage directions: [*he looks towards house, then at her, trembling*]
- guilt demonstrated in Ann and Chris's kinesics: stage directions [*He kisses her, but without their bodies touching.*]
- Chris's guilt shown in ellipsis: 'let's drive some place...'
- lexical choices associated with guilt: 'wrong', 'ashamed'
- negation to signal guilt: 'it wouldn't work'
- Ann's use of modality to question and reassure Chris: 'you still feel this way', 'you mustn't feel that way'
- turn taking and Ann's attempts to make Chris speak about his guilty feelings: 'then what's wrong'
- shorter turns suggesting both characters' guilt and discomfort with expressing their feelings for each other
- Chris's longer speech / monologue expressing guilt about the soldiers in his company
- Chris's listing of his guilt: 'to open the bank book, to drive the car'
- colloquial lexis to suggest Chris's age and gender: 'suckers', 'loot'.



## AO2

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

- Keller's guilt and protestations of innocence in Acts 1 and 2
- Keller's refusal to reveal his guilt and take responsibility in Acts 1 and 2
- Keller's acceptance of his guilt and suicide in Act 3
- Chris' guilt throughout the play – as a brother, a soldier, a son and as a money-maker from his father's business
- Act 3 – Larry's feelings of guilt about his father's actions as shown in his letter
- other characters' responses to Keller's guilt and deception, such as Kate, Ann, George and Jim – all Acts.

## AO3

- starting extract - the private declaration of love between Chris and Ann and the background to their relationship (Larry's fiancée, childhood neighbours)
- starting extract - the garden setting, the symbolism of the fallen tree, the use of stage directions (to suggest characters' proxemics and haptics)
- dramatic conventions of monologue, dialogue, stage directions, props etc
- social context of a family/domestic setting
- wider historical context - the recent war, America's role and large loss of life
- relevant points on tragedy and Miller's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q12:** Refer to Act 2, beginning 'It's always a problem getting yourself married, isn't it?' and ending 'I'm at the end of my rope on it'.

**This interaction occurs near the beginning of Act 2. Sue has just arrived at the Kellers' house, looking for her husband Jim. Ann is alone in the garden waiting for her brother's arrival.**

**Referring to these lines and other parts of the play, explore how and why Miller uses characters' disagreements at different points in the play.**

## AO1

### Interaction between Ann and Sue:

- interactional devices including short turn-taking in dialogue to show the lack of a relationship between the characters and their increasing conflict
- question and answer adjacency pairs led by Ann: 'are you fooling', 'how is that'
- Sue's interruptions of Ann showing impoliteness and power: dashes 'I've had chances-/I'll bet', ellipsis '...now darling', '...let's face it'
- Sue's positioning of Ann through topic control: 'I've been intending to ask you a small favour'
- Ann's awkwardness shown in non-fluency: ellipsis 'Oh...'
- Sue's negative Face Threatening Acts over Ann's relationship with Chris: 'try to find a place away from here'
- Sue's positive Face Threatening Acts in envy of Ann's appearance and disrespect of Ann's values: 'it depends on your shape', 'and he's got money'
- Ann's polite attempts to diffuse the situation: 'please, I don't want to argue'
- Stage directions used to indicate character's feelings: '[with growing feeling]', '[She seems about to burst out]
- Sue's patronising vocatives: 'dear', 'darling'
- Sue's identity as critical of her husband shown in metaphors describing Jim's behaviours: marriage as a 'jail' and Jim making 'statues' out of people he admires
- Sue's bitterness towards her identities as wife, neighbour, middle-aged woman shown in sarcasm to Ann
- Ann's identities as young woman, newly engaged, family friend shown in pleasant manner and attempts to diffuse the situation
- Sue's antagonism to the Kellers in metaphor: 'the holy family'
- variety of speech acts that add to the disagreements: Sue's directives, declarations, assertions and expressives used to control, exert power and position Ann
- felicity conditions – Sue's requests and interaction with Ann inappropriate on the basis of their status as new acquaintances and setting in the Kellers' house, Sue's assertion of her authority as an older married woman.

## **AO2**

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

- Keller and Kate's marital disagreements – playful ones in Act 1 and more serious ones later
- Kate and Ann's disagreements about Larry and Chris: Acts 1, 2 and 3
- Kate's disagreements with Keller and Chris over Larry: Act 1
- the Bayliss' marital disagreements throughout the play
- George and Ann's sibling disagreements in Act 2 over their father Steve, Ann's relationship with Chris and the Kellers.

## **AO3**

- starting extract – first meeting between Ann and Sue
- starting extract – interaction in the garden of the Kellers' home but Ann acting as host /Sue as neighbour
- broader context of Ann and Chris's relationship and Sue and Jim's
- dramatic conventions of setting, stage directions etc. as relevant
- social and historical contexts of gender roles in 1940s America
- relevant points on tragedy and Miller's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q13: Refer to Scene Ten beginning ‘Operator, operator! Give me long distance, please...’ and ending ‘We’ve had this date with each other from the beginning!’.**

**This interaction occurs near the end of the scene. Blanche is on her own after her party when Stella goes into labour. Stanley returns from the hospital.**

**Referring to these lines and other parts of the play, examine how and why Williams presents characters’ loss of control at different points in the play.**

## AO1

### Interaction between Stanley and Blanche:

- dramatic device of Blanche’s phone call to represent her desperate plea for outside help, her fantasy of Shep Huntleigh as rescuer and her increasing loss of control
- exclamatives to present Blanche’s fear, her loss of control and her pleas for help: ‘No!, No,wait’, ‘Help me!’, ‘But I’ve got to get out somehow’
- stage directions showing the symbolic use of theatrical space (lighting, visual images, sound effects and minor characters such as prostitute) as a backdrop to the onstage drama and Blanche’s loss of control
- adverbs in stage directions suggesting Blanche’s anxiety: ‘warily’, ‘anxiously’
- stage directions showing Stanley’s exertion of power: threat of violence in use of passive ‘door is thrown open’, symbolism ‘brilliant silk pyjamas’, physical descriptions ‘grins’, ‘stares’, ‘knots’
- Stanley’s control over the physical space – access to the external door
- spatial deixis and prepositional phrases suggests Stanley’s control and Blanche’s loss of it: ‘backs away’, ‘he moves back a pace in the doorway’, ‘he takes a step towards her’
- adverbs to suggest Stanley as in control: ‘deliberately’, ‘slowly’
- Stanley’s non-standard language to reflect his working class and male identity: ‘you left th’ phone off th’ hook’, ‘rough-house’
- Blanche’s lack of control in her non-fluency and false starts: ‘let me – let me get by you’, ‘you – you’
- turn taking - Blanche’s leading of adjacency pairs as she loses control: ‘let me – let me get by you!’
- directives showing Blanche’s attempts to regain control: ‘let me get by you’, ‘you stand over there’
- commissives showing Stanley taking control: ‘maybe you wouldn’t be too bad to – interfere with’
- material verb processes with violent and animalist connotations to suggest Stanley’s control: ‘biting his tongue’, ‘springs towards her’
- verbal verb processes to suggest Blanche’s powerlessness, distress and loss of control: ‘cries’, ‘moans’, speaks in a hoarse whisper’
- modal verbs to express both deontic and epistemic modality in Blanche’s attempts to gain control: ‘could’, ‘would’, ‘will’
- symbolism of music and associations with Stanley’s dominance.

## AO2

### Possible focus for question and for extract selections:

- Blanche's loss of control when revealing the loss of Belle Reve in Scene 1
- Blanche's loss of control with Stanley over her love letters / belongings – Scene 2
- Stanley's violent and emotional loss of control – Scene 3
- Blanche's loss of control when concerned about her past and future – Scene 5
- Mitch's loss of control – Scene 9
- Blanche's final loss of control when being taken away from Elysian Fields and Stella's own emotional response – Scene 11

## AO3

- starting extract – the dramatic climax of the play and Blanche's and Stanley's adversarial relationship
- starting extract – shocking nature of sexual violence
- starting extract – private interaction between Stanley and Blanche
- wider symbolism of Elysian Fields apartment setting, significance of the domestic space within the play and the broader New Orleans setting
- dramatic conventions of setting, stage directions, music, sound effects etc. as relevant
- social and historical contexts of gender roles and ethnic heritage in 1940s American southern states
- relevant points on tragedy and melodrama and Williams's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q14:** Refer to Scene Eight, beginning '(suddenly) Stanley, tell us a joke' and ending 'You want me to clear your places? *Stella begins to cry weakly*'.

This interaction occurs at the beginning of the scene. It is Blanche's birthday. Mitch has not arrived and Stanley and Stella have been arguing about Blanche.

Referring to these lines and other parts of the play, explore how and why Williams uses characters' different values at different points in the play.

## AO1

### Interaction between Stanley and Stella:

- French lexis to show Blanche's identity and heritage: 'beau', 'repertoire'
- contrasting lexical choices to show Blanche and Stanley's different values: 'refined', 'indecent'
- references to storytelling, anecdotes and humour to highlight different values: discourse structure of parrot joke and kinesics indicated in stage direction 'laughs', 'seem amused'
- mild taboo in punchline of joke: 'God *damn*'
- verbs associated with Stanley's savagery and uncouth behaviour: 'spears', 'hurls', 'seizes', 'eats with his fingers'
- Stella's Face Threatening Acts in criticising Stanley's table manners: 'making a pig of himself'
- Stella's directives and declarations as Face Threatening Acts and threats to Stanley's negative face: 'go and wash up', 'your fingers are disgustingly greasy'
- Stanley's assertion of his power over the situation and his physical reaction to the Face Threatening Acts in actions on stage: 'he hurls a plate to the floor'
- Stella and Blanche's use of adjectives with negative connotations to describe Stanley: 'vulgar', 'greasy'
- Stanley's listing of nouns and adjectives with negative connotations and stereotypes highlighted as insults and terms of impoliteness: 'pig', 'polack', 'disgusting – vulgar – greasy'
- Stella's and Blanche's use of Stanley's surname to highlight his Polish heritage and as mock politeness: 'Mr Kowalski'
- Stella and Blanche's impoliteness in talking about Stanley in the third person: 'Apparently Mr Kowalski was not amused'
- Stanley's minimal responses and short responses: 'huh'
- Stanley's non-standard language and slang to assert difference and diverge from the women: 'them kind of words', 'that's right baby'
- Stanley's assertion of male power in references to gender roles: 'A pair of queens', 'Every man is a King'
- Stanley's use of imperatives: 'don't ever talk', 'so don't forget it'
- Blanche and Stanley's longer turns show differing values and behaviours.

## AO2

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

- different values resulting from conflict of class and background – Scene 2, Scene 3, Scene 4
- men and women's different values (for example, gambling and dancing) – Scene 3, Scene 11
- Stella's and Blanche's different romantic values (Stella's sexual desire for Stanley and Blanche's desire for stability and security) – Scene 1, Scene 2, Scene 4
- Stella's and Stanley's different values at points in the play (Stella's to protect Blanche and Stanley's to get back his marital life without Blanche) – Scene 3, Scene 7
- Stella's and Blanche's different family values (Belle Reve, Dubois family) – Scene 1, Scene 4
- Blanche and Mitch's different values, backgrounds and incompatibility – Scene 6, Scene 8

## AO3

- starting extract – the birthday party as significant event to highlight the social differences between Stanley and the Dubois family
- starting extract – family interaction between Stanley and Blanche and Stella
- dramatic conventions of setting, stage directions, music, sound effects etc as relevant
- social and historical contexts of gender roles in 1940s American southern states
- social and historical contexts of old French heritage south and new American immigrants in post-war USA
- relevant points on tragedy and melodrama and Williams's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q15:** Refer to the section beginning 'I was just coming down the stairs. MARK *passes* PATRICIA as *he enters and he goes upstairs*. I think it's better if I say this now' and ending 'She doesn't want to be helped'.

This conversation occurs about half way through the play. Patricia is telling her son-in-law about her disgust at his desertion of his family.

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

## AO1

### Interaction between Patricia, Carol and Ian:

- Patricia's long opening turn as an attack on Ian
- direct address to Ian throughout long speech: 'you'
- Patricia's declarative and choice of adjectives with negative connotations as Face Threatening Acts and attack on Ian's positive face: 'you are a hateful, hateful, loathsome man'
- formal lexical choices to suggest Patricia's feelings: 'antipathy, 'ferocity'
- fire metaphors and similes to express the strength of Patricia's feelings: 'burns', 'blazes', 'like a match', 'furnace'
- dramatic pauses signalled in stage directions: '*a moment*'
- Ian's mock and ironic politeness: 'thank you for your dispassionate analysis'
- Patricia's matriarchal identity suggested by directives and Carol's and Ian's physical actions on stage: 'perhaps you'll clean up the mud' and 'perhaps the lasagne should be taken out'
- Patricia's use of subjunctives to make her points: 'if you are staying', 'if there are to be delays'
- Patricia's deliberate positioning of Ian into a lower status through cleaning tasks signalled by spatial deixis and prepositional phrases in stage directions suggesting: '*Ian goes to the sink*', '*Ian gets down on his hands and knees*'
- Patricia as main speaker and Ian as interrupted, having short turns, being ignored and overlapped: 'I do also want to see...', 'certainly', 'Patricia, the lemons?' 'deteri/where they've always been'
- stage directions suggest awkwardness and conflict: '*silence*', '*a long silence*'
- tag questions used by Patricia to seek agreement and exert power: 'do you, darling'
- Ian's attempts at phatic talk: 'have you been keeping well'
- Patricia's sarcasm and humour: 'there is one elderly lady who, much against the advice of her doctor...'
- Ian's interrogatives and tag questions to get Patricia's agreement: 'okay?', 'can you understand that'
- Patricia's minimal responses to Ian's efforts at speaking to her: 'I see', 'evidently'.



## **AO2**

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

- Carol and Claire's arguments
- Carol and Patricia's disputes and disagreements
- Carol and Ian's disputes
- family roles and relationships (parent/child, older/younger family members, current and ex family members).

## **AO3**

- starting extract – Ian's arrival at Andy's birthday party as significant event
- starting extract – family interactions
- relevant discussion of dramatic conventions of setting, stage directions etc
- contemporary views of and attitudes to the family, roles and divorce
- relevant points on domestic drama and Kinnear's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

## Indicative content

**Q16:** Refer to the section beginning 'Carol, listen to me. This is not to ruin Andrew's birthday' and ending 'Right, if possible, will you please act normally?'.

This interaction occurs near the start of the play after Patricia and Brian have arrived and just before Mark, Claire's new boyfriend, arrives.

Referring to these lines and other parts of the play, examine how and why Kinnear presents mother and daughter relationships at different points in the play.

### AO1

#### Interaction between the Patricia and Carol, Carol and Claire:

- Patricia's repeated use of Carol's name and imperatives to direct the interaction: 'Carol, listen to me', 'Carol, be quiet'
- Carol's interruptions of her mother shown in ellipsis: 'done...', 'have to...'
- Carol's use of colloquial address and more formal address form: 'mum', 'mother'
- Carol's use of modality to persuade her mother to accept Ian's presence: 'he might love', 'seeing his father might make him happy'
- interrogatives to suggest Patricia's critical view of Carol's decisions: 'Andy? Think? Oh very New Age'
- Brian's lesser role in the interaction
- mirroring of words and phrases in adjacency pairs between both mother/daughter pairs: 'thinking', 'really'
- Claire's lexical choices as part of her younger identity: taboo 'arsehole', 'Oh God'
- Carol's attempts to impress Claire's new boyfriend shown in off-stage costume change and adjectivally in stage directions: [She is wearing a different, prettier blouse]
- use of politeness marker to show Claire's embarrassment: 'please don't go to any extra effort' and requests 'will you please act normally'
- stereotypes and role reversal: 'She's like a teenager'
- compliments on appearance and stereotypical gendered lexis: 'what a *pretty* blouse, Carol'
- Claire as polite and helpful to her mother and grandmother in dialogue and in stage directions: 'I'll get it', 'your teas', [She brings over their teas].

#### AO2 Possible focus for extract selections. Examiners however must be prepared to credit other valid choices.

- aspects of mother and daughter relationships – as negotiated
- aspects of mother and daughter relationships - advice, interference, decision-making, care and concern, power and powerlessness etc
- Carol and Claire
- Carol and Patricia.

### AO3

- starting extract – different generations gathering to celebrate a family birthday
- starting extract – mother/daughter relationships as adults
- starting extract – parental concern over Carol and preparing to meet Claire's new boyfriend
- relevant discussion of dramatic conventions of setting, stage directions etc
- contemporary views of and attitudes to the family, roles and divorce
- relevant points on domestic drama and Kinnear's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.