

A-level

ENGLISH LANGUAGE AND LITERATURE

7707/2

Paper 2 Exploring Conflict

Mark scheme

June 2022

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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 Examiner.

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

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English Language and Literature Mark Scheme

How to Mark

Aims

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

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with annotations and summative comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective.

Approach

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

This specification is underpinned by the belief that the best form of textual analysis is rooted in a rigorous and precise application of concepts and methods from language study. This means that although vague and impressionistic terms like ‘imagery’ and ‘tone’ are unhelpful, there will be occasions where students might be drawing on different areas of linguistics, or on different ideas about classifying language. They therefore may use a term that is different to what an examiner might normally expect but it is in the spirit of this specification that we accept a range of ideas and approaches **as long as they are grounded in precise descriptive analysis**.

Assessment Objectives

This component requires students to:

- AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2:** Analyse ways in which meanings are shaped in texts
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5:** Demonstrate expertise and creativity in the use of English to communicate in different ways.

The Marking Grids

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

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

Step 1 Determine a level

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

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help as these have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example.

Indicative content

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

Annotating scripts

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

To this end you should:

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

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

Distribution of Assessment Objectives and Weightings

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

Assessment Objective	AO1	AO2	AO3	AO4	AO5	Total
Question 1, 3, 5, 7					25	25
Question 2, 4, 6, 8		15		10	5	30
Question 9–16	15	20	10			45
						100

Section A: Writing about Society (Intervention Task)

Indicative content

1. The question focus

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

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

2. Student choices

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

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

3. Examiner judgements

AO5 is assessing three strands:

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

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

Section A: Writing about society – Intervention Task

Total for this section: 25 marks

AO5

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





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

Creativity is assessed via the following dimensions:










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

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

Marginal annotations for questions 1, 3, 5 and 7

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

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

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

Indicative content

Into the Wild

Q1: Read the section of Chapter 4,

from

‘At the end of July, he accepted a ride from a man who called himself Crazy Ernie and offered McCandless a job on a ranch in northern California.’

to

‘When Westerburg was jailed and the work came to a halt, and with winter coming on, McCandless headed for warmer climes.’

This describes Chris’s travels through California and the McCandless family’s attempts to find him by employing a private investigator to locate his whereabouts.

Recast the base text into an account that private investigator, Peter Kalitka, gives to the McCandless family about his efforts to track down Chris.

In your transformation you should consider:

- **Kalitka’s views of his role as a private investigator and the information he gives to the McCandless family**
- **his feelings about Chris’s actions and his relationship with the McCandless family.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects e.g. direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Kalitka’s possible visit to Crazy Ernie’s and his impressions of Chris’s time working there
- Kalitka’s possible interview with the tramps who saw Chris and the information they give about Chris’s attempts to eat off the land, his poor physical state but his bond with them
- Kalitka’s trailing of Chris’s journey and his run ins with the law for hitchhiking in Willow Creek
- Kalitka’s professionalism and previous experience as a CIA and DIA operative reflected in his dealings with the family and his manner of delivery of information e.g. giving away the college fund to Oxfam
- Kalitka’s speculation about Chris’s next actions and journey, his possible feelings of sympathy or annoyance.

Indicative content

The Suspicions of Mr Whicher

Q3: Read the section of Chapter Sixteen,

from

‘A Wiltshire rector who visited Constance in prison in May tried to ascertain the state of her soul.’

to

‘The only peculiarity which at all struck Bucknill’, reported the *Salisbury and Winchester Journal*, ‘was her extreme calmness – the utter absence of any symptom of emotion’.

This describes prison visits made to Constance Kent by various professionals after her confession.

Recast the base text into an account that the doctor Charles Bucknill gives to a colleague about his medical examination of Constance Kent.

In your transformation you should consider:

- **Bucknill’s impressions of Constance Kent and her motivations to murder her half-brother**
- **his opinions about other professional views of the time and the conclusions drawn by others about Constance’s behaviour.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects e.g. direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Bucknill’s views on the rector’s conclusions about Constance’s lack of regret
- Bucknill’s opinions on other doctors’ conclusions about insanity and women at the time
- Bucknill’s own views about insanity (conforming to or challenging contemporary ones) and his impressions of Constance in his interview with her
- Bucknill’s views about Constance’s motivations towards her family
- Bucknill’s responses to Constance Kent’s ‘stillness’ as an indication of her personality and guilt.

Indicative content

The Great Gatsby

Q5: Read the section of Chapter 4,

from

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

to

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

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

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

In your transformation you should consider:

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

Some possible content/stylistic points:

- presentational choices – first or third person point of view and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects e.g. direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting, temporal choices (linked to characterisation choices about Daisy’s age when giving the account i.e. a younger voice if immediately after these events or more worldly-wise if more retrospective) and choices of specific genres as appropriate for task
- Daisy’s favourable impressions of Gatsby when comparing him with other young officers from Camp Taylor
- Daisy’s possible ongoing relationship with Gatsby and her disappointment in not going to New York to see him off overseas
- Daisy’s apparent admiration for Tom Buchanan’s wealth and status but her anxiety and unhappiness, just before the wedding, at her decision to marry him.

Indicative content

The Kite Runner

Q7: Read the section of Chapter Thirteen,

from

‘I learned that Khanum Taheri – whom I called Khala Jamila now – had once been famous in Kabul for her enchanting singing voice.’

to

‘I knew all about regret.’

This describes Amir’s marriage to Soraya and the Taheri family’s experiences.

Recast the base text into an account that General Taheri gives to an army colleague about Soraya’s marriage to Amir.

In your transformation you should consider:

- **General Taheri’s feelings about Soraya’s previous actions and her relationship with Amir**
- **his views about Afghani culture and traditions, and living in America.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects e.g. direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- General Taheri’s love of music but his refusal to allow his wife to sing in public, reflecting his possible attitudes to women
- General Taheri’s feelings of family dishonour resulting from Soraya’s previous relationship, his threats of violence when bringing her back and his desire for her to cut off her hair as punishment for her sins
- General Taheri’s belief in Amir’s suitability as a husband because of his family status in Afghanistan.

Section A – Commentary

Total for this section: 30 marks

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

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

Instructions to examiners:

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

In their discussion of language features, students might also consider ways in which they have used narrative strategies (eg speech and thought representation, characterisation), in creating their new text. These would be considered within the broader context of ‘language’ and their identification and interpretation should be credited for AO2.

Indicative content

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

Students have been asked to:

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

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

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

In their commentary students should be:

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

Section B: Dramatic Encounters

How is this question assessed?

There are three Assessment Objectives.

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

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

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

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

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

This relates to students' ability to examine the ways that meanings are shaped in the dramatic text through the selection and exploration of relevant sections in response to a specific focus. It can be broken down into these areas:

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

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

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

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


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

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

- how **specific dramatic conventions and the affordances of the stage** are used (eg soliloquy, asides, use of theatrical space, stage directions)
- social, historical, political, and literary influences on the **production and reception** of the play (eg relevant points from the study of early Jacobean theatre, Shakespearean tragedy, revenge

and domestic tragedies, the roles of men and women in society, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations). NB 'literary-critical' interpretations are not privileged over others and there is no need for candidates to necessarily learn and quote named critics.

Annotations to be used: Questions 9–16

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

Section B – Dramatic encounters

Total for this section: 45 marks

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

			<ul style="list-style-type: none"> evaluating how the relationships between characters are negotiated exploring the writer's crafting and evaluating its role in shaping meaning symbolically. 		
<p>Level 4</p> <p>10–12</p>	<p>Select language levels purposefully and explore some patterns.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4</p> <p>13–16</p>	<p>Offer a good and secure analysis by:</p> <ul style="list-style-type: none"> interpreting the question theme relevantly exploring different forms of the question focus making appropriate choices from the text. <p>Offer a clear account of how meanings are shaped by:</p> <ul style="list-style-type: none"> exploring how the writer's construction of characters' identities contributes to the question focus exploring how relationships between characters change examining the writer's crafting and its role in shaping meaning symbolically. 	<p>Level 4</p> <p>7–8</p>	<p>Offer a clear account.</p> <p>Explore:</p> <ul style="list-style-type: none"> genre conventions to present dramatic conflict how the production and various interpretations of the play are motivated by contextual factors.

<p>Level 3</p> <p>7–9</p>	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3</p> <p>9–12</p> <p>Offer some analysis by:</p> <ul style="list-style-type: none"> identifying the question focus straightforwardly identifying some forms of the question focus making some successful choices from the text. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> explaining some ways that the writer's construction of characters' identities contribute to the question focus explaining how relationships between characters may change discussing the writer's crafting and its role in shaping meaning. 	<p>Level 3</p> <p>5–6</p> <p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> more obvious genre conventions to present dramatic conflict the contexts in which the play was produced and has been interpreted.
<p>Level 2</p> <p>4–6</p>	<p>Select language levels with incomplete development.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2</p> <p>5–8</p> <p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> commenting generally on the question theme making broad links to other forms of the question focus showing less certainty in selecting from the text. 	<p>Level 2</p> <p>3–4</p> <p>Offer partial awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> broad genre conventions to present dramatic conflict the contexts in which the play was produced and has been interpreted.

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

Instructions to examiners

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

Indicative content

Othello

Q9: Refer to Act 3 Sc 3,

beginning

‘I will in Cassio’s lodging lose this napkin.’ and

ending

‘Death and damnation! O!’

This interaction occurs towards the end of the scene. Iago has implied to Othello that he knows something about Desdemona and Cassio, and Othello demands that Iago gives him proof. Othello doubts both Iago’s loyalty and Desdemona’s faithfulness.

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

AO1:

- Iago’s use of figurative language to reflect his awareness of his betrayal of Othello and its effects: *The Moor already changes with my poison; dangerous conceits are in their natures poisons; nor all the drowsy syrups of the world, shall ever medicine thee to that sweet sleep*
- repetition and anaphora to show Othello’s unsettled mind after feelings being betrayed by Desdemona: *Farewell the tranquil mind! Farewell content! Farewell the plumed troops*
- semantic field of theft reflecting Othello’s feelings of betrayal: *stolen hours; he that is robbed, not wanting what is stole*
- Othello’s exclamatories in challenging Iago to prove Desdemona’s betrayal: *false to me!; than answer my naked wrath!; woe upon my life!*
- Othello’s feelings of betrayal associated with his loss of honour as a military leader, shown through the military lexis: *wars, steed, trump, drum, banner*
- Othello’s confusion over whether he has been betrayed and by whom suggested through parallelism and negation: *I think my wife be honest, and think that she is not; I think that thou art just, and think that thou art not*
- Iago’s willingness to let Othello hold the floor in outpouring his feelings and to offer only brief & undeveloped responses: *I am sorry to hear of this; is’t possible, my lord?*
- Iago’s mock feelings of betrayal in the repetition and exclamatories: *O wretched fool! O monstrous world! Take note, O world!.*

AO2

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

- Iago’s feelings about his betrayal of other characters and manipulation of them for his own benefit – shared in his soliloquies Act 1, Sc1, Sc3, Act 2, Sc1, Act 4, Sc2, Act 5, Sc1 and through his behaviour his interactions with Roderigo in Act 1, Sc1; with Othello in Act 3, Sc3 and with Desdemona in Act 4, Sc2
- Brabantio’s feelings of betrayal following Othello and Desdemona’s marriage – Act 1, Sc2 and Sc3
- Othello’s feelings of betrayal by Desdemona – Act 3, Sc3, Act 4, Sc2, Act 5, Sc2
- Emilia’s feelings towards having betrayed Desdemona’s trust – Act 3, Sc3, Act 5, Sc2
- Cassio’s responses to having betrayed Othello’s trust – Act 2, Sc3 and Act 5, Sc2

- Bianca's fears that Cassio has betrayed her with another woman – Act 3, Sc4.

AO3:

- starting extract – Iago's actions stemming from his own feelings of betrayal in not getting the promotion to Othello's lieutenant and his revelling in betraying Othello
- starting extract – Othello's heightened feelings of having been betrayed by Desdemona
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions
- attitudes to roles, status and women in 16th and 17th century England
- relevant points on tragedy and Shakespeare's use of associated tragic conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

Othello

Q10: Refer to Act 2 Sc3,

beginning

‘And ‘tis great pity that the noble Moor’ and

ending

‘Cassio, I love thee, but never more be officer of mine.’

This interaction occurs in the middle of the scene. A drunken Cassio has fought Roderigo. Othello has arrived to find out the cause of the disturbance in the town. Montano and Iago reveal Cassio’s behaviour and Othello dismisses Cassio from his role.

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

AO1:

- Cassio’s repeated exclamatories as he threatens Roderigo: *Zounds, you rogue, you rascal! A knave teach me my duty!*
- Cassio’s choice of address terms to act threateningly: *you rogue, you rascal, rogue*
- Cassio’s imperatives to threaten others: *Let me go, sir; or I’ll knock you o’er the mazzard*
- physical nature of the violence shown through the proxemics and haptics indicated in the stage directions: *Cassio, pursuing Roderigo, He strikes Roderigo, They fight*
- Iago’s repeated exclamatories to seemingly summon help and stop the fight: *Help ho! Lieutenant, sir! Montano, sir!*
- Othello’s attempts to calm the situation and establish responsibility through interrogatives: *What is the matter here? From whence this ariseth?*
- Othello’s alliterative noun phrase to describe the fighting: *this barbarous brawl*
- semantic field of fighting and threatening behaviour: *beat, knock, night-brawler, rout, quarrel*
- Othello’s performative speech acts used to show the consequences of the threatening behaviour: *Give me to know... Shall lose me, But never more be officer of mine*
- Iago’s vivid description of the fight between Cassio and Roderigo as shown in the noun phrases and prepositional phrases: *the clink and fall of swords, At blow and thrust.*

AO2

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

- physical and verbal nature of threatening behaviour in the play and its escalation as part of the tragedy
- Iago’s threatening verbal behaviour towards women generally and physically threatening behaviour towards Emilia– Act 2, Sc1, Act 5, Sc1, Act 5, Sc2
- Othello’s physical and verbal threats to Desdemona – Act 4, Sc1, Act 4, Sc2, Act 5, Sc 2
- Iago and Roderigo’s threatening behaviour towards Brabantio in telling him of Desdemona’s elopement – Act 2, Sc1 – and Brabantio’s threatening behaviour to Othello – Act 1, Sc2
- physical violence between Cassio and Roderigo – Act 2, Sc3, Act 5, Sc1
- Othello’s threatening behaviour towards Iago in questioning his honesty – Act 3, Sc3.

AO3:

- starting extract – Othello’s reaction to discovering his lieutenant Cassio’s drunken and threatening behaviour
- starting extract – Cassio’s threatening behaviour towards Roderigo one of the key turning points of Iago’s plan to disgrace Cassio and start Othello’s downfall
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions, sound effects and props
- attitudes to roles, status, gender/women and ethnicity in 16th and 17th century England and in a hierarchical society
- relevant points on tragedy and Shakespeare’s use of associated tragic conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

All My Sons

Q11: Refer to Act 1,

beginning

‘[alarmed] Too soon!’ and

ending

‘...Just don’t stop believing...’

This interaction occurs near the beginning of Act 1. Kate has just recounted her dream about Larry and she has seen the fallen tree that is Larry’s memorial. Kate is worrying about the significance of Chris inviting Ann to stay with the Keller family.

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

AO1:

- prosodic emphasis on verbal verb processes to indicate Kate’s distress and grief at the symbolism of Larry’s memorial tree: *I said not to plant it yet [To Keller] I told you...!*
- Chris’s attempt to get the family to accept Larry’s death through the interrogative, modality and plural pronouns – *maybe we ought to put our minds to forgetting him?*
- Chris’s metaphor to express the effects of Kate’s continual grief and inability to move on: *We’re like at a railroad station waiting for a train that never comes in*
- Chris’s feelings of the family as being stuck in other choices of figurative language: *we never took up our lives again, let’s break out of this*
- Kate’s belief that Ann shares the same response to grief in not accepting Larry’s death in repetition of mental verb processes: *She knows what I know, I think of her waiting and I know again that I’m right and Believe with me, You above all have got to believe, Just don’t stop believing...*
- depth of characters’ responses to grief suggested in the semantic field of religion: *faith, believing, faithful*
- Kate’s exaggerated response to her grief in the exclamatory: *Because if he’s not coming back, I will kill myself!*
- Keller’s repeated imperatives and reflexive pronouns to encourage Kate to control her emotional response and grief: *Calm yourself, Calm yourself, calm yourself.*

AO2

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

- Kate’s refusal to accept Larry’s death shown by commissioning of the horoscope, her dream and response to the fallen tree - Act 1
- Kate’s attempts to get Ann to share the same feelings of grief – Act 1
- George’s grief over the loss of his father and family because of Keller’s deceit – Act 2
- Chris’s grief over the loss of the airmen’s lives following the revelation of Keller’s involvement – Act 2
- Chris’s reaction to the loss of his brother Larry and his mother’s continued grief seen through his desire to move on – Acts 1 and 2
- Kate’s grief over the loss of her family – Act 3
- Larry’s grief and response in taking his own life for the deaths caused by his father’s actions – Act 3

- Keller's grief for Larry and the airman and response in taking his own life – Act 3.

AO3:

- starting extract – the growing conflict between Chris's desire to move on from grief and Kate's continued grief and non-acceptance of their family loss
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider historical context – the recent war, America's role and the grief at the large loss of life
- relevant points on tragedy and Miller's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

All My Sons

Q12: Refer to Act 1,

beginning

'[on phone, offstage] Why are you so excited, George? What happened there?' and

ending

'...be smart. [KELLER, in hopeless fury, looks at her, turns around, goes up to porch and into his house, slamming screen door violently behind him. MOTHER sits in chair downstage, stiffly, staring, seeing.]'

This interaction occurs at the end of Act 1. Ann's brother George is on the telephone announcing that he will be visiting the Kellers that evening after seeing their father Steve in prison. Keller expresses his concern over George's motives for his visit.

Referring to these lines and other parts of the play, explore how and why Miller presents characters' nervousness with others at different points in the play.

AO1:

- Keller's nervousness about Ann shown in his questioning intonation and conditional clauses: *I mean if she was sent here to find out something? I mean if they want to open up the case again, for the nuisance value, to hurt us?*
- stage directions marking Chris's nervousness and anxiety: *[a little uneasily], [a little frightened]*
- use of the phone call to increase the Keller's nervousness with *[pauses]* and declaratives indicating Ann's responses and George's unheard responses: *Yes, they'll all be here. Nobody's running away from you*
- Keller and Chris's interrogatives showing their nervousness about George's visit: *Something happen? He's coming here?*
- pattern of simple declaratives and repetition of nouns show Kate's nervousness and fears about George's visit: *He's a lawyer now, Joe, George is a lawyer, Suddenly he takes an airplane from New York to see him. An airplane!*
- Kate's repeated imperatives warning Keller showing anxiety about the reasons for George's visit: *Be smart now, Joe, Be smart, Just...be smart*
- Kate's nervousness about the upcoming visit shown in her physical responses, signalled through the adverb *stiffly* and verbs: *staring, seeing*.

AO2

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

- Kate's nervousness about Ann's visit – Act 1
- Chris's nervousness about Kate's response to Ann's arrival and his nervousness about telling her about his marriage plans – Act 1
- Keller and Chris's nervousness about Kate's response to the fallen apple tree and its links to Larry – Act 1
- Ann's nervousness about the neighbourhood response to her visit and her association with her father Steve – Act 2
- George's nervousness at being at the Kellers' house and Ann's nervousness about George's visit – Act 2
- Kate's nervousness about Chris's long term reaction to the revelations about Keller's guilt – Act 3.

AO3:

- starting extract – the phone call announcing George’s visit
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider social context of justice and injustice
- wider historical context – the recent war, America’s role and large loss of life, the post-war rebuilding of society and the economy
- relevant points on tragedy and Miller’s use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

A Streetcar Named Desire

Q13: Refer to Scene 4,

beginning

‘May I - speak - *plainly?*’ and

ending

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

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

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

AO1:

Interaction between Blanche and Stella

- Blanche’s use of adjectives (often with prosodic emphasis) to characterise what she believes Stanley is: *common, bestial* – and not – *good, wholesome, ordinary, plain*
- Stella’s seeming agreement with Blanche’s views about Stanley’s social background in the completion of the adjacency pair and declarative: *Why, yes, I suppose he is*
- Blanche’s tag question to acknowledge the potential effect on Stella of her words with progressive verbs signalling her intention to continue with the face-threatening act: *You’re hating me saying this, aren’t you?*

Blanche’s monologue

- Blanche’s representation of Stanley metaphorically as an animal and his behaviour as animalistic in her choice of adjectives, nouns and noun phrases: *an animal’s habits, ape-like, this party of apes, brutes*
- Blanche’s use of dynamic verbs to represent Stanley’s lack of civilised social behaviours, and those of his friends: *strike, grunt, swilling, gnawing, hulking*
- Blanche’s use of abstract nouns to show the characteristics of a civilised social background, forming a semantic field of culture: *art, poetry and music*
- Blanche’s battle metaphor for the clash between social backgrounds: *our flag, in this dark march towards whatever it is we are approaching.*

AO2

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

- Blanche’s initial snobbish responses to Elysian Fields and meeting Eunice – Sc1
- Stanley’s attitude to the loss of Belle Reve and Blanche’s possessions, both symbolic of money and status – Sc2
- Mitch’s awareness of his social background and difference to Blanche with attempts to change his behaviours – Sc3, Sc6
- Stanley’s attitude towards Stella’s privileged background, his awareness that she thought him common and his enjoyment in getting her to live a less privileged lifestyle - Sc8

- Stanley's awareness of Blanche's disdain for his social background and both verbal and violent responses to this attitude – Sc7, Sc8, Sc10.

AO3:

- starting extract – interaction between Stella and Blanche in the apartment in Elysian Fields following Stanley's violence on the poker night
- starting extract – dramatic irony of Blanche unknowingly being observed and listened to by Stanley
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- social and historical contexts of roles and identity (gender, ethnicity, class) in 1940s American southern states (old versus new south)
- relevant points of tragedy, melodrama and plastic theatre and Williams' use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

A Streetcar Named Desire

Q14: Refer to Scene 11,

beginning

‘Hello, Blanche.’

ending

‘This game is seven-card stud.’

This interaction occurs at the end of the scene. Stanley and his friends are playing poker. Stella and Eunice are preparing Blanche for the arrival of the doctor and matron who have come to take her away to an institution.

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

AO1:

- sound effects used to present Blanche’s alienation and described in the stage directions with the verbs: *echoed and re-echoed, reverberated* and noun phrases: *other mysterious voices, the echo sounds, threatening whispers*
- Blanche’s fear and alienation shown in her non-fluency: *I don’t know you – I don’t know you. I want to be – left alone – please!*
- Stanley’s semantic field of emptiness to represent Blanche’s alienation: *nothing, spilt talcum, old empty perfume bottles*
- the paper lantern as symbolic of Blanche’s alienation from Elysian Fields and her family and suggested in the choice of reflexive pronoun: *as if the lantern was herself*
- Mitch’s angry response at Stanley suggested in dynamic/material verbs in stage directions: *lunges, strikes* and his agitated state is shown in the adverb and verbs: *wildly, collapses, sobbing*
- the doctor’s calming of Blanche reflected in the reduction of sound and visual effects highlighted in the declaratives of the stage directions: *the lurid reflections fade from the walls, the inhuman cries and noises die out and her own hoarse crying is calmed*
- Blanche’s alienation from the group evident in the spatial deixis: *as they go out on the front porch, Blanche walks on without turning, they go around the corner of the building*
- the symbolism of the music associated with Stanley in the noun phrases that suggest his final alienation of Blanche: *the swelling music of the ‘blue piano’ and the muted trumpet.*

AO2

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

- Mitch and Blanche’s alienation from each other – Sc6, Sc9
- Blanche’s alienation from Stella’s new life and values – Sc1, Sc4, Sc7
- Blanche’s alienation from her past life in Laurel and her symbolic hope of a future with Shep Huntleigh– Sc2, Sc4, Sc5, Sc6, Sc10
- Stella’s feelings of alienation from Blanche and Stanley – Sc3, Sc7, Sc11
- Stanley’s feelings of alienation from Stella during Blanche’s visit – Sc2, Sc8.

AO3:

- starting extract – final scene with Blanche being taken away from Elysian Fields by a doctor and matron
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects, props, clothing, setting etc
- Williams' use of genre conventions to create symbolism and motifs: the apartment setting, the non-diegetic sound choices of music (the blue piano)
- social and historical contexts of roles and identity (gender, ethnicity, class) in 1940s American southern states (old versus new south)
- relevant points of tragedy and melodrama and Williams' use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

The Herd

Q15: Refer to the section,

beginning (page 18)

‘Ah, thank you, Jackie.’ and

ending (page 21)

‘I swear I will pour this on your legs.’

This interaction occurs near the beginning of the play. Carol is angry as she has found out that Andy will be having a medical review that day. Carol is complaining to Claire about Andy’s nutritionist who wants to visit at short notice.

Referring to these lines and other parts of the play, explore how and why Kinnear presents characters’ conflicting attitudes to family responsibility at different points in the play.

AO1:

- declaratives expressing Patricia’s concern for Carol’s wellbeing and implied criticism of Claire’s lack of help: *She looks awful, She has to meet people, make more friends*
- interrogatives used as dispreferred responses showing Claire’s feelings of helplessness and reaction to her grandmother’s criticism: *What can I do, Grandma? What do you think I do?*
- Claire’s repeated interruption of her grandmother to defend herself shown in ellipsis: *Well could you not help her...?, Could you not just help her a little bit...?*
- Patricia’s contrasting values about Carol’s caring actions towards Andy in the repetition of the abstract noun: *She’s still got a chance, I don’t want her to throw away that chance*
- Claire’s response to Patricia’s face-threatening acts show in her defensive use of spatial deixis: *I go up to see him, I’m here almost every night* and in repetition of the abstract noun: *I can’t just give my life over to..., I’d like a life too*
- Claire’s reluctance to talk about her boyfriend Mark shown in the negation: *Don’t talk about Mark, Please don’t*, and the emotive choice of lexis: *she lied* and the commissive: *I swear I will pour this on your legs*
- repeated use of proper nouns to address comments to another interlocuter, reinforcing different attitudes and values: *Grandma, I have tried, Oh, for goodness’ sake, Claire, She assured, Claire*
- pronoun choices suggest contrasting values as Brian uses the plural pronoun for the grandparents’ feelings: *we know* and Claire and Patricia use second person pronouns to direct their attacks on each other: *You promised you wouldn’t, you should be.*

AO2

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

- Claire’s desire to keep her new relationship secret and her family’s desire to know – pages 10–12, pages 66–70
- the conflict between Ian’s attitude to parenting Andy and Carol’s – pages 48–53
- conflicting values between parents and children shown in Ian and Claire’s interactions – pages 61–64 - and Patricia’s and Carol’s – pages 26–28, pages 38–39
- Patricia and Ian’s conflicting values about responsibility and acceptable behaviour – pages 54–58
- Brian and Ian’s contrasting values to fatherhood – pages 88–89.

AO3:

- starting extract – Carol's reactions to the phone call from Andy's nutritionist and her parents' concerns about her wellbeing expressed in a private interaction with Claire
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions, props such as the mobile phone etc
- contemporary social attitudes to divorce, family, disability, caring etc
- relevant points on domestic drama and tragedy and Kinnear's use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Indicative content

The Herd

Q16: Refer to the section,

beginning (page 41)

‘Claire, I want to be here. I want to.’ and

Ending (page 44)

‘You do *remember* where the bathroom is, don’t you?’

This interaction occurs in the middle of the play. Claire has been showing her boyfriend Mark around the house. Claire opens the front door to her father Ian who has been waiting outside. He has a cut lip.

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

AO1:

- Claire’s minimal and short responses suggesting her feelings of distance from Mark: *Okay, No, it’s been fine, yeah*
- Mark’s tag question to clarify Claire’s feelings: *You don’t want me to leave, do you?*
- Mark’s hesitancy and attempts to reduce the emotional distance between him and Claire shown in the non-fluency suggested by ellipsis: *I promise just...Please know that though...I’m not going to let you down*
- Claire’s face-threatening acts in response to Mark’s attempts to offer support: *Thanks for the responsibility*
- Claire’s attempts to use politeness markers to reduce the distance caused by her pregnancy: *Sorry, Thank you*
- characters’ repetition of hedging phrases to show their attempts to reveal their own feelings: *I mean, But I am...I mean*
- Claire’s rejection of her father in the short responses using negation: *No, you can’t, Absolutely not*
- Claire’s sarcasm in the prosodic emphasis highlighting Ian’s long time physical distance from the family: *You do remember where the bathroom is, don’t you?*

AO2

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

- Carol’s feelings of distance from Claire – pages 66–70
- Carol’s feelings of distance from Andy’s life in interactions with his carers – pages 3–8
- Claire’s feelings of distance from her mother’s choices – pages 19–20
- Ian’s feelings of distance from the family – pages 48–53, pages 62–65
- Mark’s feelings of distance from Claire’s family and the situation with Andy and his attempts to entertain them– pages 32–36, 73–78.

AO3:

- starting extract – Mark and Claire’s discussion of Claire’s pregnancy, their feelings about each other and the responsibility of a baby
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions etc
- contemporary social attitudes to divorce, family, disability etc
- relevant points on domestic drama and tragedy and Kinnear’s use of associated conventions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.