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A-level

**ENGLISH LANGUAGE AND LITERATURE**

**7707/2**

Paper 2 Exploring Conflict

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**Mark scheme**

June 2019

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Version: 1.0 Final

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

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

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

## English Language and Literature Mark Scheme

### How to Mark

#### Aims

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

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

#### Approach

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

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

#### Assessment Objectives

This component requires students to:

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

## The Marking Grids

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level. Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, 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 emarker2 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
						<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 within feasible parameters of the narrative.

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

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

**Total for this section: 25 marks**

**AO5**

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

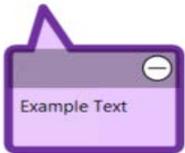
In these questions, students are assessed on their creativity in carrying out a writing task.

Creativity is assessed via the following dimensions:

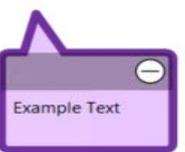
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

<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 for questions 1, 3, 5 and 7**

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

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

E2 symbols	
      	<p><b>To be used in the main body of the script</b></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>spelling/grammar/punctuation/expression errors (the structure and organisation of the commentary should be commented on in the summative comment only)</p> <p><b>To be used in the margin</b></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><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.</p>
	<p><b>To be used at the end of the answer</b></p> <p>summative comments for all AOs: AO2 AO4 AO5</p>

## Indicative content

### Q1

Read the section of Chapter 15, from ‘My left palm began to sting’ to ‘He never understood that the Devils Thumb was the same as medical school, only different’. This describes Jon Krakauer’s reflections on the relationship he had with his father when he was growing up and on his father’s character.

Recast the base text into an account that Krakauer’s father gives to his wife about his relationship with their son Jon. In your transformation you should consider:

- Krakauer’s father’s view of their relationship during Jon’s childhood
- the ambitions he had for Jon and his feelings towards Jon’s choices.

#### Some possible content / stylistic points:

- presentational choices - point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting and genre etc.
- Krakauer’s father’s perception of his son as similar to Krakauer’s presentation, i.e. of Jon as a disappointment
- his father’s desire for Jon to be successful and a possible representation of him as a controlling parent
- shared happy experiences of climbing with the child Jon but unhappiness with Jon as a teenager
- his possible feelings of pride at Jon’s success as a writer and Jon’s determination to take different career options than medicine
- his recognition of his own failure or shortcomings as a father and the revelation of family secrets
- possible timings of account – before/after his suicide attempt or his struggles with his health.

### Q3

Read the section of Chapter 13, from ‘In early August, with the Home Secretary’s permission, the Wiltshire police exhumed Saville Kent’s body.’ to ‘On Wednesday, 22 August he was discharged, and the magistrates paid his train fare to Paddington.’ This describes London bricklayer John Gagg and the false confession to the murder of Saville Kent that he gives to the police.

Recast the base text into an account that Mrs Gagg gives to Jack Whicher in the interview after her husband has confessed to the murder. In your transformation you should consider:

- how Mrs Gagg presents family life in London
- her feelings about her husband and his actions and the reasons she gives to Jack Whicher for her husband’s false confession.

#### Some possible content / stylistic points:

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- Mrs Gagg’s description of her life alone in London without her husband and supporting her children
- Mrs Gagg’s possible feelings towards her husband – resentment, pity, sadness, anger, disappointment etc.
- references to her husband’s notoriety and appearance in newspapers and her knowledge of the case
- various possible justifications for her husband giving a false confession
- her feelings towards Mr Whicher and the interview
- Mrs Gagg’s concern with the way that Whicher perceives her family from his visit and her husband’s actions.

**Q5**

Read the section of Chapter 2, from ‘Well, I married him,’ said Myrtle, ambiguously.’ to ‘Taking my hat from the chandelier, I followed’. This describes the party that Tom Buchanan hosts in his apartment in New York.

Recast the base text into an account that Catherine gives to a friend about the party that she attended at Tom Buchanan’s apartment.

In your transformation you should consider:

- Catherine’s feelings about her sister Myrtle’s marriage and Myrtle’s relationship with Tom Buchanan
- her reactions to the events at the party.

**Some possible content / stylistic points:**

- presentational choices - point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting and genre etc.
- Catherine’s pleasure in her sister’s relationship with a wealthy man and her own possible desire to be part of the social elite
- Catherine’s enjoyment (or not) of the party and her feelings about the other guests
- Catherine’s awareness of her sister’s dissatisfaction in her marriage and her negative view of Mr Wilson
- Catherine’s relative sobriety amongst the drunken behaviour of the rest of the guests
- Catherine’s telling off and consoling of her sister after the fight and her reactions to Tom Buchanan’s volatile nature
- Catherine’s reflections on the event - possible concern for her sister’s future and the long-term relationship with Tom
- possible timings of account – immediately after the party or after Myrtle’s death.

**Q7**

Read the section of Chapter 16, from ‘When we got to Kabul, I discovered that Hassan had no intention of moving *into* the house’ to ‘The Wazir Akbar Khan area was not attacked as much, so we did not have it as bad as some of the other neighborhoods’. This describes Hassan and Farzana’s move to live with Rahim Khan in Kabul and the return of Sanaubar.

Recast the base text into an account that Farzana gives to a family member about her life in Kabul.

In your transformation you should consider:

- Farzana’s feelings about Sanaubar’s reappearance in Hassan’s life
- her feelings about her living in Kabul at this time

**Some possible content / stylistic points:**

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc.
- Farzana’s possible feelings about living in Rahim Kahn’s residence - happy, mixed, accepting or as content with the security and safety
- Farzana’s response to the loss of her baby and subsequent pregnancy – sadness and hope
- her surprise at her mother-in-law’s reappearance and her physical appearance
- her worries about Hassan’s response to his mother’s return
- Farzana’s gratitude to her mother-in-law for her help during childbirth and the relationship with Sohrab and her sadness at her death
- Farzana’s fears and worries at the constant warfare and possible descriptions of the events that she witnesses during the fighting.

**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</b> <b>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</b> <b>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</b> <b>5</b>	Produce a commentary which is well organised and accurately written.
<b>Level 4</b> <b>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</b> <b>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</b> <b>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.

In their discussion of language features, students might also consider ways in which they have used narrative strategies (e.g. 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.

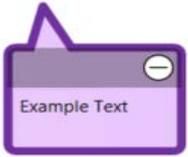
#### **AO3 (10 Marks): Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

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  
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.

**Annotations to be used: Questions 9-16**

E2 symbols	
<p>✓</p> <p>?</p> <p>✗</p> <p>AO2</p> <p>✓</p> <p>GEN</p> <p>CON</p>	<p><b>To be used in the main body of the script</b></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><b>To be used in the margin</b></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 or reception are being referenced</p>
	<p><b>To be used at the end of the answer</b></p> <p>summative comments for all AOs: AO1 AO2 AO3</p>

**Section B – Dramatic encounters**

**Total for this section: 45 marks**

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</b>	
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.	
<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</b>  <b>13–15</b>	<b>Apply a range of terminology accurately.</b>  <b>Select language levels with sustained relevance and evaluate patterns.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5</b>  <b>17–20</b>	<b>Offer a thorough and open-minded analysis by:</b> <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> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>investigating closely how the writer's construction of characters' identities contribute to the question focus</li> </ul>	<b>Level 5</b>  <b>9–10</b>	<b>Offer a perceptive account.</b>  <b>Evaluate:</b> <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>• evaluating how the relationships between characters are negotiated</li> <li>• exploring the writer's crafting and evaluating its role in shaping meaning symbolically</li> </ul>		
<p><b>Level 4</b></p> <p><b>10–12</b></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><b>13–16</b></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><b>7–8</b></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>  <b>7–9</b></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>  <b>9–12</b></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 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><b>Level 3</b>  <b>5–6</b></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 interpreted.</li> </ul>
<p><b>Level 2</b>  <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>  <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>Level 2</b>  <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>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 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, i.e. 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 4 Sc1,**

**beginning**

**‘And what’s the news, good cousin Lodovico?’ and**

**ending**

**‘I am sorry that I am deceived in him’.**

**This interaction occurs at the end of the scene. Lodovico has arrived in Cyprus to deliver a letter from Venetian Senators to Othello. Othello becomes enraged after Lodovico and Desdemona begin discussing Cassio and he strikes Desdemona.**

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

### **AO1 Interaction between Othello, Desdemona, Lodovico and Iago:**

- Othello’s short turns and use of interrogatives: *are you wise?* and exclamatories: *Indeed!* as signals of his loss of emotional control
- Othello’s face-threatening questioning of Desdemona’s words and character: *are you sure of that, are you wise?*
- Othello’s use of metaphorical expletives suggesting his extreme emotions: *fire and brimstone; goats and monkeys*
- haptics suggesting Othello’s physical actions and violence towards Desdemona: *[He strikes her]*
- Desdemona’s attempts to calm Othello by using respectful address terms: *my lord, sweet Othello*
- Othello’s critical metaphorical address terms to Desdemona: *Devil; O, well-painted passion*
- Lodovico’s assertion of his own social status in response to Othello’s public loss of control shown in the imperatives: *make her amends: she weeps; call her back*
- Othello’s public attack on Desdemona’s character and sexual innuendo in repetition of adjective *obedient* and verb *turn*
- Othello’s lack of control over his emotions shown in the use of dashes and spatial deixis: – *get you away*
- suggestions of Othello’s loss of control in his body language: *gnaw you so your nether lip*
- Lodovico’s questioning of Othello’s public loss of control: *is this the noble Moor, is this the nature whom passion could not shake?; are his wits changed?*

### **AO2 Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:**

- Brabantio’s loss of control over Desdemona and her marriage – Act 1, Sc3
- Cassio’s loss of control after the military victory – Act 2, Sc3
- Othello’s increasing loss of self-control – Acts 3–5
- Desdemona’s loss of control in her relationship with Othello – Acts 3–5
- characters’ loss of control presented as emotional, physical and verbal
- characters’ experience loss of self-control and loss of control over others
- loss of control over external social aspects such as status and reputation
- loss of control as a result of Iago’s manipulation.

**AO3:**

- starting extract – culmination of the domestic tragedy and the racial/age/social difference themes represented in the relationship between Othello and Desdemona
- starting extract – Othello’s public loss of professional control with instructions to return to Venice and public context of Othello’s attack on Desdemona
- starting extract – minor character used to highlight Othello’s public loss of control
- dialogue suggesting character’s actions: *I kiss the instrument of their pleasures; she weeps; I will not stay to offend you*
- the use of stage directions to present actions: [*He gives Othello a letter*], [*He strikes her*]
- dramatic use of the letter to present a more private conversation between Lodovico, Iago and Desdemona excluding Othello: *there’s fallen between him; he’s busy in the paper*
- choices of entrances and exits as genre conventions and to enhance conflict between characters
- dramatic conventions of verse, stichomythia, soliloquy and asides
- attitudes to roles, status and women in sixteenth and 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 1 Sc3,**

**beginning**

**‘Virtue? A fig! ‘Tis in ourselves that we are thus or thus’ and**

**ending**

**‘I’ll sell all my land’.**

**This interaction occurs at the end of the scene. Iago is persuading Roderigo to pursue Desdemona despite her marriage to Othello. He encourages Roderigo to follow the Venetian army led by Othello to Cyprus.**

**Referring to these lines and other parts of the play, examine how and why Shakespeare presents characters’ prejudices towards others at different points in the play.**

### **AO1 Interaction between Iago and Roderigo:**

- Iago’s long turns and Roderigo’s short responses showing Iago’s holding the floor and control of the agenda/topic, persuading Roderigo to share his prejudices
- Iago’s use of imperatives to Roderigo as persuasive devices and as FTAs: *Come be a man; Put money in thy purse*
- Iago’s personal prejudices shown in choice of address terms for Othello contained in noun phrases: *the Moor; these Moors; the erring barbarian*
- Iago’s expression of his strong opinions about Othello in declaratives ‘these moors are changeable in their wills’ and emotive lexical choices: *I hate the Moor*
- Iago’s use of garden and plant metaphors to explore human actions and desires to stir up Roderigo’s feelings for Desdemona: *our bodies are our gardens; if we will plant nettles or sow lettuce, set hyssop*
- Iago’s presentation of Othello and Desdemona’s relationship as sexual and temporary through a food metaphor the food that to him is as luscious as locusts’ and simile: *as asecerb as the coloquintida*
- Iago’s prejudices against Desdemona (and women) shown in choice of address term: *super-subtle Venetian*
- Iago’s promises of certain outcomes to Roderigo shown in the subjunctive *if sanctimony and a frail vow be not too hard for my wits*; in modal verbs *thou shalt enjoy her; shall; shalt; will* and adjective choice *sure*
- Iago’s use of parallelism to suggest a shared goal with Roderigo in their prejudices towards Othello: *thysself a pleasure, me a sport.*

### **AO2 Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:**

- Iago’s prejudices towards Othello – Act 1, Sc1, Act 2, Sc1, Act 2 Sc2
- Iago’s prejudices towards Cassio – Act 1, Sc1, Act 1 Sc3
- Iago’s prejudices towards women – Act 1, Sc1
- racial prejudices as in Roderigo’s and Iago’s representation of Othello, Brabantio’s response to his daughter’s marriage and in Othello’s self-presentation – for example, Act 1, Sc1 and 3
- prejudices as misogynistic – Act 2, Sc1
- prejudices as marking outsiders and insiders.

**AO3:**

- starting extract – Iago persuading Roderigo to pursue Desdemona to Cyprus and part of his emerging plot to undermine Othello
- starting extract – use of prose in interaction between Iago and Roderigo
- starting extract – Iago and Roderigo alone on stage in a private interaction after public scene between Venice's rulers and Othello and Othello's instructions to Iago about Desdemona
- dramatic conventions of verse and prose, soliloquy and asides, stage directions etc
- attitudes to roles, status, politics and ethnicity in sixteenth and 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

**Q11: Refer to Act 2,**

**beginning**

**‘And he’s got money. That’s important, you know.’ and**

**ending**

**‘He’s driving my husband crazy with that phony idealism of his, and I’m at the end of my rope on it! [CHRIS enters on porch, wearing shirt and tie now.]’**

**This interaction occurs near the beginning of Act 2. Sue is talking to Ann in the Keller’s garden while the rest of the Keller family are in the house getting ready to welcome Ann’s brother George.**

**Referring to these lines and other parts of the play, examine how and why Miller presents characters’ sense of family obligation at different points in the play.**

### **AO1 Interaction between Ann and Sue:**

- Ann’s short turns *It wouldn’t matter to me; How is that?* and Sue’s setting and control of the agenda *That’s why I’ve been intending to ask you a small favor* to create Sue and Ann’s strained discussion of their own family obligations
- Sue’s metaphorical representation of her husband’s feelings of being trapped by family life and his obligations: *It’s bad when a man always sees the bars in front of him; Jim thinks he’s in jail all the time*
- Sue’s use of tag questions to seek Ann’s agreement to sharing a sense of obligation: *you know; you understand*
- Ann’s initial cooperative signals to Sue acting as politeness and respectful of Sue’s views and requests in trying to protect her family: *certainly, if I can*
- Sue’s certainty in Ann providing a solution to her family problems shown in the modality: *you can never owe somebody; you can*
- Sue’s patronising terms of address *dear; darling* and imperatives *Let’s face it; Go on, talk to them* to assert her age and as a way to assert her control over Ann
- Sue’s use of religious figurative language to show her resentment towards the Kellers, their family’s dominance of the neighbourhood and Chris’ relationship with Jim: *the Holy family; hairshirt*
- Sue’s more informal and idiomatic lexical choices showing the differences with Ann and her sense of desperation about Jim’s lack of sense of family obligation: *like a bum; at the end of my rope*
- Ann’s increasing use of negative structures as she defends Chris and allies herself with him and the Keller family: *I don’t agree with you; I don’t mean*
- Sue’s use of proxemics to intimidate Ann and to add impact to her dislike of the Kellers’ seemingly perfect family: [*moving towards her*]
- Miller’s suggestions of the strength of the characters’ emotions in the stage directions in their support of their own family: [*with growing feeling*], [*She seems about to burst out*].

### **AO2 Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:**

- obligations and responsibilities to family and within families
- Chris’s sense of family obligation and the conflict with the desire to marry Ann – Act 1
- Kate’s attempts to make Chris and Ann feel a sense of family obligation by not having a relationship and remembering Larry – Acts 1 and 2
- Kate’s attempts to persuade George to have a sense of family obligation to the Kellers – Act 2
- George’s sense of obligation to Steve and to righting the injustice suffered – Act 2

- George's attempts to persuade Ann to share a sense of family obligation with him and Ann's contrasting sense of family obligation to the Kellers – Act 2
- Jim's sense of family obligation in the suppression of his own ambition – Act 3
- Chris and Keller's sense of obligation to Kate in her grief for Larry – Act 1
- Larry's sense of obligation to atoning for his father's actions – Act 3
- the impact of Keller's personal sense of family obligation on his decision-making in shipping the faulty parts and blaming Steve – Acts 1,2 and 3.

**AO3:**

- starting extract – Sue's attempts to manipulate Ann into persuading Chris to leave his family
- starting extract – Sue and Ann alone in the Kellers' garden, Sue and Ann as new acquaintances and interaction between two women
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting,
- social contexts of gendered roles and male breadwinners within families in the 1940s and working within a family business
- 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 3,**

**beginning**

**‘You can’t bull yourself through this one, Joe, you better be smart now.’ and**

**ending**

**‘[He slumps on chair in front of her.] What am I gonna do, Kate...’.**

**This interaction occurs near the beginning of Act 3. Jim has just left the Kellers’ house and Kate and Keller are alone in the garden. They are discussing their worries about Chris who left the house after confronting Keller.**

**Referring to these lines and other parts of the play, examine how and why Miller presents characters’ shifting of blame to others at different points in the play.**

### **AO1 Interaction between Keller and Kate:**

- Keller’s interrogatives shifting the blame by implying a lack of support from his family: *What am I, a stranger?; What happened to my family?*
- Keller’s interrogatives suggesting his fear that Ann knows about his actions and will blame him: *She doesn’t know, does she?; maybe I should talk to her*
- Keller’s shifting of blame to Kate in the parallelism: *you have no strength. The minute there’s trouble you have no strength; you wanted money, so I made money; you wanted money, didn’t you*
- Kate’s resistance to Keller’s blame shifting through repeated foregrounded vocatives at the start of her turns: *Joe, you’re doing the same things again; Joe, you know what I mean*
- Keller’s helplessness and unwillingness to take the blame shown in repeated requests to Kate for advice and assistance: *Then what do I do; What ice does that cut?*
- Kate hopes and fears for the future and the potential outcome of Joe finally taking the blame shown in conditional clauses: *if you sit him down; if you told him you wanted to*
- modality to show uncertainty about Chris’ potential reactions and the possibility of Chris supporting Joe in not having to take the blame: *maybe; could; would he*
- Kate’s hedging devices to soften the face-threatening acts of imposing on Keller’s freedom of action by no longer shifting blame: *I mean; I think; you know*
- Keller’s assertion of family responsibility excusing his actions in exclamatory: *It’s got to excuse it*
- Keller’s repetition of nouns – *father; son; family* – and comparative adjective – *bigger* – to show the strength or his personal feeling and sense of self-justification
- Keller’s glorification of Larry (and blaming of Chris) in assertions about Larry’s reactions if alive foreshadowing revelation to come: *He understood; He listened*
- adverbs used to express aspects of prosody and Kate and Keller’s feelings about no longer shifting blame: *fearfully; quietly; quickly*

### **AO2 Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:**

- shifting of actual blame to Steve for shipping the faulty parts – Acts 1 and 2
- Larry’s feelings of blame and suicide – revelations in Act 3
- Chris’ feelings of self-blame at surviving the war – Act 1
- George’s shifting of blame to Keller – Act 2
- Kate’s shifting of blame onto Keller for accepting Larry as dead and accepting Chris and Ann’s relationship – Acts 1 and 2
- Sue’s shifting of blame to Chris for Jim’s unhappiness – Act 2.

**AO3:**

- starting extract – Keller and Kate alone on stage after Chris has discovered Keller's guilt
- starting extract – private, domestic scene between husband and wife
- dramatic conventions of monologue, dialogue, stage directions, setting, props, aspects of play as a performance 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

**Q13: Refer to Scene 4,**

**beginning**

**‘Blanche, I’d forgotten how excitable you are.’ and**

**ending**

**‘But he could do it, he could certainly do it!’.**

**This interaction occurs near the beginning of the scene. It is the morning after the poker night where Stanley attacked Stella. Blanche has just returned to Stanley and Stella’s apartment from staying upstairs with Eunice.**

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

### **AO1 Interaction between Blanche and Stella:**

- Stella’s declaratives creating a matter of fact response to Stanley’s violence: *you’re making much too much fuss about this; there’s some coffee left on the stove*
- Blanche’s questioning of Stella’s reactions in interrogatives: *am I, And that – that makes it all right?*
- Stella’ use of negative politeness to acknowledge Blanche’s reactions to Stanley’s violence: *I’m awful sorry it had to happen*
- Stella’s excuses for Stanley shown in figurative language: *He’s a powder-keg, He was as good as lamb*
- Stella’s delight in Stanley’s violence suggested in her use of material verbs to describe his actions - *smashed; snatched; rushed* – and the repetition of ‘smashed’ for reinforcement of her delight
- italics as a stage direction to suggest prosodic emphasis and Blanche’s shock at Stella’s delight: *you let him? Didn’t run, didn’t scream?*
- Stella’s hedging when admitting her pleasure in Stanley’s violent nature: *I was – sort of -thrilled by it*
- Blanche’s horror in Stanley’s behaviour in exclamatories: *And you stand there smiling!; you’re married to a madman!*
- Blanche’s use of idiomatic imperatives to Stella in an attempt to make Stella consider her current life with Stanley: *pull yourself together and face the facts*
- adverbs in stage directions to represent Stella’s explicit rejection of Blanche’s suggestions and Blanche’s surprise: [*Slowly and emphatically*], [*Incredulously*]
- repetition of same phrasal verb by Stella and Blanche to express their conflicting desires: *get out of*
- Stella’s sarcastic responses to Blanche’s topic shift to Shep Huntleigh: *-inconvenient in traffic; yes – remotely.*

### **AO2 Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:**

- interpretation of desire – e.g. sexual, romance, security, happiness, social status etc
- Stella’s sexual desire for Stanley and her ultimate choice of him over Blanche – Scene 1, Scene 11
- Blanche and Stanley’s conflicting desires for Stella – Scenes 2, 6 and 7
- Stella’s desire to be part of the ‘new south’ and Blanche’s clinging onto old values- Scenes 1,3, 4 and 11
- Blanche’s desire for security and love – Scenes 6, 9 and 11
- Blanche and Stanley’s conflicting desire as culminating in sexual violence – Scene 10
- Blanche’s conflicting desires of stability/respectability and fantasy/escapism – Scenes 5, 6, 9, 10 and 11.

**AO3:**

- starting extract – the aftermath of Stanley's violence, Stella's acceptance and Blanche's fantasy of Shep Huntleigh offering a different future for them both
- starting extract – private interaction between Stella and Blanche in the apartment in Elysian Fields
- dramatic conventions of monologue, dialogue, stage directions, music and 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 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**

**Q14: Refer to Scene 3,**

**beginning**

**[softly]: ‘Hello! The Little Boys’ Room is busy right now.’ and**

**ending**

**‘She turns the knobs on the radio and it begins to play ‘Wien, Wien, nur du allein’.  
BLANCHE waltzes to the music with romantic gestures. MITCH is delighted and  
moves in awkward imitation like a dancing bear.’**

**This interaction occurs in the middle of the scene. Blanche and Stella have returned to Elysian Fields to find that Stanley and his friends are still playing poker. Blanche has noticed Mitch and has asked Stella about him.**

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

**AO1 Interaction between Blanche and Mitch:**

- Blanche’s attempts to interest Mitch physically as a way to forge a relationship shown in stage directions [*She has slipped on the dark red satin wrapper*] and through presenting feminine helplessness [*with feigned difficulty*]
- Mitch and Blanche’s deliberate use of positive politeness strategies towards each other as mutual expressions of interest from lonely people: *you’re certainly not an old maid; what a pretty case*
- Blanche’s attempts to keep Mitch in conversation with her and not to re-join the poker game shown through topic initiation and questions: *What kind are they; Silver?; Oh?*
- feelings of loneliness acknowledged through characters’ implied shared experiences of loss shown in the repetition of abstract nouns: *sorrow* and *sincerity*
- Mitch and Blanche’s shared feelings of loneliness shown in modality of their discussion about their past experiences: *think, believe, positive*
- characters’ sharing of mutual loneliness shown by their attempts to sustain conversation: *what kind are they; Luckies* and *You’re French; French by extraction*
- Blanche’s flouting of quality maxim to maximise her chances with Mitch and counteract her feelings of loneliness in Elysian Fields: *I’m not accustomed to having more than one drink*
- characters’ attempts to overcome feelings of loneliness shown in the awkwardness of the dance between Mitch and Blanche and foregrounded through the simile; *like a dancing bear*.

**AO2 Possible focus for question and for extract selections. Examiners however, must be prepared to credit other valid choices:**

- Blanche’s monologue about the loss of Belle Reve and caring for her dying relatives – Scene 1
- Blanche’s monologue revealing aspects of her life in Laurel – Scene 5
- The aftermath of Blanche and Mitch’s date – Scene 6
- Blanches’ monologue about loneliness after Alan’s death – Scene 9
- Blanche’s loneliness in Laurel and the impact on her behaviours
- Blanche’s desires and fantasies arising from loneliness.
- Mitch’s loneliness and longing for love
- Blanche’s and Mitch’s desperate reactions to their loneliness and their unsuitability for each other
- Williams’ construction of the identities of Mitch and Blanche
- Williams’ construction of the relationship between Blanche and Mitch from the crafting of this first meeting to suggest the loneliness of the two characters

**AO3:**

- starting extract – the men’s poker game and the return of Blanche and Stella to the Elysian Fields apartment
- starting extract – first meeting between Mitch and Blanche
- dramatic conventions of dialogue and use of theatrical space (the bedroom)
- Williams’ use of genre conventions to create symbolism and motifs: the ‘bedroom’ setting, the diegetic sound choices of music (the waltz), the props (the cigarette case, the paper lantern and the radio) and stage directions etc.
- audience response to the dramatic irony presented by Blanche’s pretence not to drink and understanding of first meeting romance schema
- social and historical contexts of roles and identity (gender, heritage and class) in 1940s American southern states
- 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

**Q15:** Refer to the section,  
beginning (page 61)

‘Do you think I’m going to say ‘Oh yes, oh the fun we had?’ and  
ending (page 63)

‘Then why are you behaving like a child’.

**This interaction occurs towards the end of the play. Ian has been reminiscing about Claire’s childhood when talking to her new boyfriend Mark. Claire gets upset at her father for his references to these earlier family times.**

**Referring to these lines and other parts of the play, examine how and why Kinnear presents characters’ difficult relationships with others at different points in the play.**

### AO1 Interaction between Claire and Ian:

- Claire’s repetition of the mental verb *remember* along with negators *don’t* to reinforce her rejection of Ian’s attempts to recall shared past times
- Ian’s repeated interrogative to challenge Claire’s rejection of the past they shared: *And does that help; does it help*
- hypophora used by both Ian and Claire to present their personal feelings towards their relationship: *does it help? To obliterate me this way; Help? Yes it helps.*
- negative politeness strategies used ironically by both Ian and Claire to justify their feelings and their difficult relationship: *well, sorry, I’m not going to return the compliment; sorry, you don’t get to choose; I’m sorry, I’ve been busy*
- Claire’s rejection of nouns (or address terms) associated with family roles and their associated meanings of close relationships: *father; daughter*
- Claire’s overlapping of Ian to reject his positive politeness towards her: *I’m proud of that/yes, you must have been so proud*
- use of modality to show Ian’s lack of awareness of the potential impact of his decision to leave the family: *that you I would; my crystal ball must have been a bit fuzzy*
- Carol’s attempts to topic shift and avoid further awkwardness between family members: *Well, Mark...; Claire, come on...*
- Ian’s desperation to make amends shown in the repetition of the politeness marker and its hesitant usage as shown by the ellipsis: *...just, please...*
- Claire’s long turn marked by ellipsis, interrogatives and the subjunctive to show her inability to articulate her feelings towards her family: *are you really that...?; If we were happy.*

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

- difficult relationships between parents and children, ex-husband and wife
- difficult relationships presented through arguments, awkwardness, miscommunications
- Carol’s difficult relationship with Andy’s carers – pages 3–4, page 17
- Carol and Claire’s difficult relationship throughout the play shown in Carol’s lack of knowledge of Claire’s new boyfriend and the announcement of Claire’s pregnancy – pages 9–11, 66–70
- Claire and Mark’s difficult relationship shown in their awkwardness together: pages 41–43
- Claire, Carol and Patricia’s difficult relationship with Ian – pages 43–46
- Carol and Ian’s difficult relationship – pages 47–54
- Patricia’s unhappiness towards Ian and his actions – pages 54–58

**AO3:**

- starting extract – Claire and Ian’s dialogue confronting their broken relationship and Ian’s attempts to make amends
- use of dramatic pauses in stage directions to build tension before characters’ feelings towards each other are revealed: ‘*A moment*’, ‘*Silence*’
- 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.

## Indicative content

**Q16:** Refer to the section,

**Beginning (page 88)**

**‘Some good news at least. Well done you.’ and**

**Ending (page 90)**

**‘No, I’ll just rock up. Guilty secret: I like train station cafés.’**

**This interaction occurs near the end of the play. Carol, Patricia and Claire have left the house to go to the hospital to see Andy who is now too ill to attend his party.**

**Referring to these lines and other parts of the play, examine how and why Kinnear presents characters’ feelings of rejection at different points in the play.**

### **AO1 Interaction between Brian, Ian and Mark:**

- Brian’s use of superlatives to express ideas about the nature of parenthood to highlight what Ian has rejected through leaving his family: *best* and *hardest*
- Brian’s repeated interrogative highlight the family’s rejection of Ian: *why are you here?*
- spatial deixis in adverbs *here*; *still here* and temporal deixis *now* suggesting that Ian is still rejecting Andy
- Ian’s short turns and responses to Brian highlighting him as the less powerful participant and reinforce his feelings of rejection by the family: *what?*; *I do know that, sorry?*
- Brian’s articulation of Ian’s rejection of Andy by repeating the same multiclausal sentence but with different syntax: *I’d find that very hurtful, if I was your son*
- Brian’s repetition of the possessive noun phrase to foreground Ian’s continued rejection of his relationship and responsibilities to Andy: *your son*
- Brian’s breaking of the maxim of quantity to outline his view of Ian’s poor behaviour as a parent using direct address and contracted modal verbs to suggest Ian’s parental obligations: *you’ll never leave*; *you’ll do anything*
- Brian’s repetition of the verb *promise* in order to persuade Ian to make up for his family’s feelings of rejection following his desertion of them: *promise him*; *promise them*
- Brian’s face-threatening noun phrase to Mark about Ian after he has left the stage showing his rejection of Ian’s attempts to visit and address his actions: *a useless prick*.

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

- Carol’s feelings of rejection as a wife and mother – pages 50–53
- Characters’ feelings of rejection in their relationships with others
- Carol’s feelings of rejection in being unwanted by Andy’s carers who have taken over control of his life - pages 3–4, pages 6–8
- Carol’s reactions to Ian’s rejection of Andy – pages 24–28, pages 45–47
- Ian’s feelings of continued rejection by Claire, Carol, Patricia and Brian and his attempts to apologise, explain and make amends – pages 43–44, pages 54–57
- Claire’s feelings of rejection as a daughter towards Carol and Ian for overlooking her for Andy’s needs – pages 62–64
- Ian’s rejection of Andy as underlying the whole domestic drama/tragedy
- Mark’s feelings of rejection by his interactions with Claire over visiting her family – pages 41–43.

**AO3:**

- starting extract – Brian’s criticism of Ian’s behaviour and Ian’s seeming continued rejection of Andy at the end of the play
- starting extract – symbolic nature of the all-male interaction and roles as fathers (Brian and Ian) or soon-to-be father (Mark)
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions, props etc
- contemporary social attitudes to divorce, family, disability
- 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.