
A-level
ENGLISH LANGUAGE AND LITERATURE
7707/2

Paper 2 Exploring Conflict

Mark scheme

June 2020

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.

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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 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 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 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:









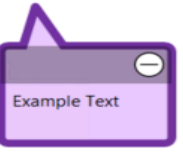
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

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 12,

from

‘In 1986, on the sultry spring weekend that Chris graduated from Woodson High School.’

to

“Chris,” says Billie, “thought we were idiots for worrying about him.”

This describes Chris’s preparation and return home from a road trip across the United States after graduating from school.

Recast the base text into an account that Carine, Chris’s sister, gives to a school friend about the first summer he went travelling.

In your transformation you should consider:

- **Carine’s views of Chris’s behaviour before and after the trip**
- **her feelings about her parents and their relationship with Chris.**

Some possible content/stylistic points:

- presentational choices – point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting and genre etc
- Carine’s feelings about the party given for Chris to celebrate his graduation (both at the time and possibly retrospectively) – eg pride, jealousy, sadness
- Carine’s views about her brother’s character – eg impulsive, emotional, stubborn – and feelings about his lack of contact with the family during his trip
- Carine’s awareness of the troubled relationship between Chris and their parents
- her lack of knowledge of what happened on Chris’s trip away, her attempts to speak to him about it and her concern on finding out about Chris’s dehydration
- her regret about not being able to help Chris
- Carine’s potentially more honest and open feelings than revealed to Jon Krakauer.

Indicative content

The Suspicions of Mr Whicher

Q3: Read the section of Chapter 3,

from

‘Since the dispute about the nightdress was unresolved, Mrs Holley refused to take in the family’s washing on Monday, 9 July.’

to

‘She ‘appeared quite cheerful’, reported the *Bath Chronicle*, ‘and jumped from the trap in a lively manner’.’

This describes the Kents’ nursemaid Elizabeth Gough’s experiences as a police suspect.

Recast the base text into an account that Elizabeth Gough gives to her father after she has been interviewed by the police and magistrates.

In your transformation you should consider:

- **Elizabeth Gough’s feelings about being questioned on her possible involvement in Saville Kent’s murder**
- **her relationship with the Kents and her experiences of working for them.**

Some possible content/stylistic points:

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting and genre etc
- Elizabeth Gough’s fears of being made a scapegoat for the murder given her lower social status and role as nursemaid to Saville Kent
- her bravado and confidence in challenging the instruction to try on the piece of flannel connected with the murder and before her arrest
- her response to the police’s belief that she was having a relationship with someone in the house
- her revelations to the Foleys about the child she had previously cared for who had died and her views of Constance/Mrs Kent
- events during the private inquiry with the magistrates.

Indicative content

The Great Gatsby

Q5: Read the section of Chapter 9,

from

‘I think it was on the third day that a telegram signed Henry C. Gatz arrived.’

to

‘I should have known better than to call him.’

This describes the aftermath of Gatsby’s death and his father’s arrival for the funeral.

Recast the base text into an account that Mr Gatz gives to a family member after his visit to West Egg.

In your transformation you should consider:

- **Mr Gatz’s impressions of Gatsby’s life in West Egg**
- **his reactions to events following his son’s death and his experience of visiting West Egg at this time.**

Some possible content/stylistic points:

- presentational choices – point of view, use of dialogue, speech and thought presentation, narration, characterisation, setting (physical and temporal) and genre etc
- Mr Gatz’s feelings of helplessness and loss
- his confusion about Gatsby’s affluent life in West Egg and his own feelings of being out of place there
- Mr Gatz’s admiration for his son and pride in his potential achievements
- Mr Gatz’s knowledge (or lack of) and understanding of Gatsby’s lifestyle and possible criminal actions in recent years
- his views of Nick’s kindness towards him at this time and as a close friend of his son
- his views about the responses of others to Gatsby’s death – eg curiosity, lack of interest.

Indicative content

The Kite Runner

Q7: Read the section of Chapter 19,

from

‘The adobe ceiling was low, the dirt walls entirely bare.’

to

‘The watch sat abandoned on the straw mat.’

This describes Amir’s return to Afghanistan to find Sohrab. Amir visits his driver Farid’s brother and family.

Recast the base text into an account that Wahid gives to a friend about Amir’s visit.

In your transformation you should consider:

- **Wahid’s reflections on Amir’s visit and his feelings about Amir’s actions**
- **his impressions of Amir.**

Some possible content/stylistic points:

- presentational choices – point of view, use of dialogue and speech and thought presentation, narration, characterisation, setting (physical and temporal) and genre etc
- Wahid’s impressions of Amir – mixed or strong feelings of Amir as an outsider/an American and as still an Afghani man
- Wahid’s hatred of the Taliban and what they have done to the country
- Wahid’s irritation with Farid’s negative view of Amir and emigrants like him
- Wahid’s admiration for Amir’s determination to find Sohrab and find him a home
- Wahid’s possible shame in the limited hospitality he offers Amir and dislike of accepting the watch as a gift for his sons
- Wahid’s possible feelings of sadness, anger, envy etc that Amir has so little understanding of life in Afghanistan under the Taliban.

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.









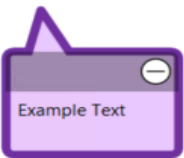
This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their 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>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. 		
Level 4 10–12	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	Level 4 13–16	Offer a good and secure analysis by: <ul style="list-style-type: none"> interpreting the question theme relevantly exploring different forms of the question focus making appropriate choices from the text. Offer a clear account of how meanings are shaped by: <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. 	Level 4 7–8	Offer a clear account. Explore: <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 7–9</p>	<p>Select language levels and explain.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 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 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 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 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 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.

			Show a partial or an emerging awareness of how meanings are shaped by: <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. 		
Level 1 1–3	Show limited awareness of language level. Describe language features without linguistic description. Present material with little organisation.	Level 1 1–4	Offer a brief or undeveloped account by: <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. Show limited awareness of how meanings are shaped by: <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. 	Level 1 1–2	Offer limited discussion. Identify: <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 1 Sc 3,

beginning

‘I pray you hear her speak.’ and

ending

‘Let me go with him.’

This interaction occurs in the middle of the scene. Othello has been explaining how his secret relationship with Desdemona developed. Othello has requested that Desdemona be brought before the Senate to further explain their decision to elope without Brabantio’s knowledge.

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

AO1:

- Brabantio’s directive to Desdemona – *Do you perceive in all this noble company where most you owe obedience?*
- Desdemona’s use of positive politeness strategies in address terms and social deixis to signal her respect of her father – *my noble father, my lord* and *you* – and in declaratives *I am bound for life and education, you are lord of all my duty*
- Desdemona’s challenges to her father’s authority in the shift to *but* and the present tense declarative *here’s my husband*
- alliterative noun phrase foregrounds the now conflicting authorities over Desdemona – *a divided duty*
- Brabantio’s frustration in his changing authority over Desdemona shown in the repetition of the simple sentence *I have done* and in his unwillingness to accept Othello as an equal authority shown in the social deixis and choice of second person pronoun – *I here so give thee, but thou hast already*
- the Duke’s rhyming couplet advising Brabantio to accept his loss with metaphor of theft: *The robbed that smiles steals something from the thief/grief* and the Duke’s figurative language presenting Brabantio’s loss of authority as a death: *remedies are past, griefs, mourn*
- Brabantio’s unwillingness to forgive his loss of authority shown in the metaphor: *the bruised heart*
- Desdemona’s use of abstract nouns to assert her love of Othello and his role as her new authority – *honours, parts, soul, fortune*.

AO2

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

- different challenges to authority – women challenging patriarchal authority, men challenging hierarchical, social authority, Othello challenging authority based on racial attitudes/stereotypes
- acceptance of authority – women accepting patriarchal authority
- Iago’s challenges to Othello’s authority – Act 1, Sc1
- Cassio’s acceptance of Othello’s authority – Act 2, Sc2, Act 2, Sc3
- Emilia’s challenges to patriarchal authority – Act 4, Sc3 and Act 5, Sc2

AO3:

- starting extract – the decision to elope by Othello and Desdemona as a challenge to Venetian hierarchy and patriarchal power/decision-making
- starting extract – Shakespeare's choice to present Othello's and Desdemona's declaration of love in a public context to the Venetian Duke and Senators
- 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 5 Sc 2,

beginning

‘Where is this rash and most unfortunate man?’ and

ending

‘And smote him thus.’

This interaction occurs at the end of the scene. Othello has killed Desdemona. Lodovico has arrived in the bedchamber to arrest Othello and informs Othello of Iago’s plot against him and Cassio.

Referring to these lines and other parts of the play, examine how and why Shakespeare presents characters’ feelings of being outsiders at different points in the play.

AO1:

- Othello’s loss of self using third person and past tense: *That’s he that was Othello* echoed by Lodovico: *O, thou Othello, that wert once so good*
- figurative language to associate Iago with witchcraft and evil: *devil, Demi-devil, ensnared my soul and body, fallen in the practice*
- use of metaphorical and alliterative description of Iago to suggest his anti-social behaviour: *viper and villain*
- Iago’s defiance in his final lines of the play and performative speech act: *I never will speak word*
- Othello’s loss of power shown in the semantic field of authority: *your power and your command is taken off, Cassio rules in Cyprus*
- Roderigo’s final letter described using a transferred epithet: *here’s another discontented paper*
- Othello’s request to be remembered by others presented using parallelism: *Of one that loved not wisely, but too well, Of one not easily jealous*
- Proper nouns in references to people and places outside Venice: *Arabian, Aleppo, Turk, Spartan*
- Othello’s final speech acknowledging his errors of judgement – *like the base Indian, threw a pearl away richer than all his tribe.*

AO2

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

- interpretation of outsiders as outside society and outside social conventions and practices
- interpretation of outsiders based on Othello’s ‘otherness’ – for his ethnicity, as a non-Venetian or because of his age – Act 1, Sc2; Act 3, Sc3; Act 4, Sc1
- Iago’s feelings of being an outsider – his lack of promotion and his own sense of status with the favouring of Cassio – revealed in soliloquies and interactions with Roderigo – Act 1, Sc1; Act 2, Sc3; Act 2, Sc3
- Bianca and Roderigo as outsiders to love – Act 1, Sc3; Act 3, Sc4
- Brabantio as an outsider after Desdemona and Othello’s marriage – Act 1, Sc2
- Cassio as an outsider after his demotion – Act 2, Sc3; Act 3, Sc1
- Women as outsiders in a male-dominated society – Act 2, Sc2; Act 3, Sc4; Act 4, Sc2, Act 4 Sc 3.

AO3:

- starting extract – Othello's reactions to discovering Iago's duplicity and Iago's behaviour in this scene
- starting extract – final scene of play and tying up of the plot/action
- significance of being an 'outsider' to the plot/tragedy in both Iago's and Othello's actions
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions
- attitudes to roles, status 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

'[picks a few petals off ground, stands there smelling them in her hand, then sprinkles them over plants.] No more roses.' and

ending

'We're like at a railroad station waiting for a train that never comes in.'

This interaction occurs near the beginning of Act 1. Chris and Keller have been worrying about Kate's reaction to the fallen tree that is Larry's memorial and Larry's ex-fiancée Ann's arrival. Kate and Chris talk about Ann and Kate reveals her nightmare the previous night.

Referring to these lines and other parts of the play, examine how and why Miller presents characters' feelings of loss at different points in the play.

AO1

Interactions between Kate, Chris and Keller:

- Kate's references to Larry using third-person possessive forms of address rather than his name to show her feelings: *his birthday, his tree, his baseball glove*
- Kate's fears about Chris and Ann's relationship as a sign of their getting over Larry shown in the stage directions: *[her nod halts], [MOTHER just looks at him]*
- Kate's physical reactions to loss shown in declaratives: *It's not like a headache, I had a terrible night*
- Chris' repeated interrogatives to show his distress at Kate's continuing reactions to the loss of Larry: *What significance has that got?, Don't go through it all again, will you?*
- the figurative language Chris uses to describe the family's continuing reactions to Larry's absence: *We're like at a railroad station waiting for a train that never comes in.*

Kate's monologue:

- the symbolic significance of the distal spatial deixis in Kate's dream representing the loss of her son: *only high up, way, way up, where the clouds are, he started to fall*
- modality in Kate's dream showing her sense of loss and her helplessness: *I could hear him, If I could touch him I knew I could stop him*
- Kate's references to the senses to express her feelings of loss: *hear, touch* and *saw*
- past tense temporal deixis to recall Larry and her dream – *was, used to* – and in the adverb phrase *too soon*.

AO2

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

- characters' feelings towards the loss of Larry – Kate and Ann's interactions in Act 1, reactions to Larry's note in Act 3
- loss of reputation – Keller's discussion of the aftermath of his acquittal in Act 1 and representation of Steve's role in Acts 1 and 2
- loss of family life – Chris's desire for one with Ann shown in interactions with Keller and Ann in Act 1, Sue's feelings of loss and rejection by Jim in Act 2, Keller's justification of his actions in Act 2

- feelings of loss of self/identity – Chris’s reactions to his military experiences in Act 1, Jim’s revelations in Act 3.

AO3:

- starting extract – Kate’s reaction to the tree (Larry’s memorial), the growing conflict between Chris’s desire to move on and Kate’s 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 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 2,

beginning

'[stops, looks around at them and the place] I never felt at home anywhere but here.' and

ending

'Go, George! [They disappear up the driveway, Ann saying, 'Don't take it that way, Georgie! Please don't take it that way.']'

This interaction occurs near the end of Act 2. The Kellers have calmed George down and he has agreed to go to dinner with them. They then accidentally reveal that Joe has not been ill in many years, despite flu being the reason he gave for not knowing that faulty parts were being shipped to the military.

Referring to these lines and other parts of the play, examine how and why Miller presents characters' fears of discovery at different points in the play.

AO1:

- Joe's attempts to cover-up their slip by interrupting Kate – *except my flu during the war* – and repetition *my flu, when I was sick during...the war*
- Kate's continued attempts to cover-up Joe's guilt using discourse markers *well* and repetition of Joe's words *except for that flu*
- Joe's attempts to deflect attention with use of patronising address terms *kid* and modality to continue his lies *I'll never forgive myself, If I could've, I'd never*
- repetition of verbal verb processes to either protect the Kellers from discovery or to reveal the truth: *Why did you say, She said, I said, didn't you hear her say*
- Kate's belief in Frank's discovery of Larry's fortunate day shown in the repetition of the interrogative *Why isn't it possible?*
- Kate's physical attempts to get to leave in the repeated declaratives: *I packed your bag, darling, I packed your bag*
- Chris's repeated instructions to George to leave in imperatives and the deixis: *Now, get out of here, George.*

AO2

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

- Chris's worries about Kate's discovery of his relationship with Ann – Act 1
- Keller and Chris's fears about Kate discovering the fallen apple tree and its links to Larry – Act 1
- the Kellers' reactions to the discovery of Larry's final actions – Act 3
- Chris's reactions to discovering his father's guilt and his mother's complicity – Acts 2 and 3
- Ann's reaction to the conversation she has with Sue and discovering Sue's feelings about Chris and Joe – Act 2
- George's reactions to discovering Ann's relationship with Chris – Act 2.

AO3:

- starting extract – the unexpected revelation of Joe Keller's lies
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider social context of justice
- 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 5,

beginning

‘Stella! What have you heard about me?’ and

ending

‘I can leave here and not be anyone’s problem.’

This interaction occurs near the middle of the scene. Stanley has been trying to prove that Blanche knows Shaw, a man who claims to have met her at the Hotel Flamingo in Laurel. She asks Stella whether Stanley has been talking about her and hints to Stella that she had reasons to leave Laurel.

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

AO1:

- Blanche’s repeated interrogatives showing concern about Stella’s knowledge: *What have you heard about me?, What are people telling you about me?*
- Stella’s evasion to ease Blanche’s anxiety shown in dispreferred responses – *huh?, telling?* – and in the use of the collective pronoun – *All of us do things we* –
- dashes showing Blanche’s hesitation: *any – unkind – gossip, there was – a good deal of talk*
- Blanche’s euphemistic talk to avoid being specific about her behaviour in Laurel: *I wasn’t so good the last two years or so*
- Blanche’s repeated use of adjectives to describe her behaviour to Stella and explain her anxieties: *when people are soft – soft people have to court the favour of hard ones*
- Blanche’s use of figurative language to allude euphemistically to the strategies she used with men to solve her money anxieties: *the colours of butterfly wings, and glow, make a little – temporary magic, I’ve run for protection, Stella, from under one leaky roof to another leaky roof, it was storm*
- light symbolism used as a motif to represent Blanche’s anxieties and fear of ageing/becoming unattractive to men: *so the soft people have got to – shimmer and glow – put a – paper lantern over the light, I’m fading now*
- stage directions containing manner adverbs and adverbials indicating Blanche’s emotions and anxieties: *[suddenly clutches Stella’s free hand with a moaning sound], [hysterically], [laughs shrilly], [continuing nervously]*.

AO2

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

- Blanche’s anxieties about her past and future – Sc1, Sc4, Sc6
- Blanche’s anxieties about Stanley – Sc4, Sc10
- Blanche and Mitch’s anxieties about their relationship – Sc6, Sc9
- Stella’s anxieties about the behaviour of Blanche and Stanley – Sc2, Sc7, Sc8, Sc11
- Stanley’s anxiety over Blanche’s arrival in Elysian Fields and his relationship with Stella – Sc2, Sc3, Sc7, Sc8.

AO3:

- starting extract – private interaction between Stella and Blanche in the apartment in Elysian Fields after Stanley has been probing Blanche for information about Shaw
- 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 6,

beginning

‘She wants me to be settled down before she – [*His voice is hoarse and he clears his throat twice, shuffling nervously around with his hands in and out of his pockets.*]

ending

‘Sometimes – there’s God – so quickly!’

This interaction occurs at the end of the scene. Blanche and Mitch have returned from a date to Stanley and Stella’s apartment in Elysian Fields. Blanche discloses to Mitch that her husband had committed suicide and her feelings of failure in not helping him.

Referring to these lines and other parts of the play, examine how and why Williams presents characters’ dependence on others at different points in the play.

AO1:

- Mitch’s dependence on his dying mother presented in his physical reactions in the stage directions: [*His voice is hoarse and he clears his throat twice, shuffling nervously*]
- Blanche’s use of tag questions to characterise Mitch’s dependence on his mother: *you love her very much, don’t you?, you will be lonely when she passes on, won’t you?*
- Blanche’s use of metaphorical language to describe her love for her husband: *it was like you suddenly turned a blinding light on something that had always been half in shadow, and then the searchlight which had been turned on the world was turned off again*
- Blanche’s failure to recognise her husband’s dependence on her shown in the repetition of the verb and noun: *he came to me for help, wasn’t able to give the help he needed, without being able to help him or help myself*
- figurative language to express Blanche’s husband’s dependence on her: *he was in the quicksands*
- adverbs to express Blanche’s pain at her dependence on love: *much, much too completely, unendurably*
- parallelism used to express their mutual dependence: *you need somebody. And I need somebody, too*
- the haptics and proxemics suggesting Blanche’s desire for Mitch’s support and his desire to give this: [*huddles in his embrace...He kisses her forehead and her eyes and finally her lips*].

AO2

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

- Mitch and Blanche’s desire for dependence on each other, despite their incompatibility – Sc3, Sc9
- Blanche’s dependence on Stella – Sc1, Sc5
- Blanche’s dependence on the approval of other people – Sc2, Sc5, Sc11
- Stanley’s dependence on Stella – Sc3, Sc11
- Stella’s dependence on Stanley – Sc4, Sc8.

AO3:

- starting extract – private interaction between Mitch and Blanche in the apartment in Elysian Fields after their date
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- Williams' use of genre conventions to create symbolism and motifs: the apartment setting, the non-diegetic sound choices of music (the locomotive, the Varsouviana)
- 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 5)

‘Actually shaking. How does she do it?’ and

ending (page 7)

‘Well quite. But there you are, it was a boat I didn’t feel like rocking.’

This interaction occurs near the beginning of the play. Carol has been on the phone to Andy’s carer confirming that Andy is on his way to the birthday party planned for him later at home. Carol is complaining to Clare about the way that Andy’s carer speaks to her.

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

AO1:

- Carol’s repeated use of interrogatives to express her continued reaction to the phone call with Andy’s carer: *How does she do it?, How can I not obsess?*
- Carol’s repetition of taboo lexis simile to present her reaction to her treatment by Andy’s carer: *she makes me feel like a piece of shit, I don’t mind being made to feel like a piece of shit*
- Carol’s repetition of the address term that Andy’s carers use to show her anger at this choice and the use of italics to suggest the prosodic emphasis: *Mrs Griffith, Mrs Griffith*
- Carol’s strong reaction to feeling without an identity shown in the non-standard proper noun – a *Real Person* – and the repetition of her own name – *Carol*
- Carol’s upset in the carers’ perceived lack of care for Andy shown in her choice of third person plural pronouns and reported speech: *So they say, they said they didn’t want to, they actually said this*
- Carol’s sarcastic representation of doctors in the adjectives: *boring, fun*
- Carol’s use of a metaphor in the colloquial idiom showing her powerlessness with the medical profession: *it was a boat I didn’t feel like rocking.*

AO2

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

- strong reactions to family members and their behaviours and to the situations created by Andy’s disability
- Carol’s continued reaction to Andy’s carers – pages 17–18, page 20
- Claire’s strong reaction to her feelings of being secondary to Andy’s needs – pages 19–20, pages 66–71
- Carol’s, Claire’s and Patricia’s strong reactions to Ian’s arrival at the party – pages 24–28, pages 43–46, pages 48–53, pages 54–58

AO3:

- starting extract – Carol’s reactions to the phone call from Andy’s carers in dialogue with her daughter Claire, a private interaction as no other family members have arrived yet
- relevant discussion of dramatic conventions of dialogue, monologue, stage directions 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 48)

‘I presumed I wouldn’t have been welcome.’ and

ending (page 50)

‘And you don’t think that might have had anything to do with it?’

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. Ian and Brian remain at the house.

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

AO1:

- Carol’s minimal responses suggesting her disappointment with Ian: *What?, I know, Really*
- use of modality to signal Carol’s disappointment: *perhaps, might, would*
- Ian’s use of tag questions to try and address Carol’s disappointment with him and his behaviour: *I can’t say everything I need to, can I?, Because it would take a while, wouldn’t it?*
- Carol’s sarcastic metaphorical references as face-threatening acts to Ian: *Oh, thank you, Gandhi, Oh praise the Lord He is risen*
- Ian’s use of negative formations and direct address to try to manage Carol’s disappointment in him: *But if you can’t see a way, If you honestly can’t bear the thought*
- Carol’s use of taboo lexis to show her disappointment in Ian’s lack of willingness to challenge her: *fucking fight*
- Carol’s mirroring of Ian’s words to show her disappointment with his behaviour: *‘of late?’*, *‘Difficult?’*
- Carol’s repetition of adverbs to show Ian her disappointment in him: *honestly expect, actually believe, it hasn’t actually made.*

AO2

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

- characters’ disappointments with others eg Carol’s disappointment with Claire – pages 66–70
- Claire’s disappointment in her father and in his decisions – pages 44–46, pages 62–64
- characters’ disappointments with their situations eg Carol’s disappointment with Andy’s carers and his non-arrival at the party – pages 1–7
- characters’ disappointments with themselves eg Carol’s feelings about herself as a mother – pages 69–70.

AO3:

- starting extract – Carol and Ian’s interaction over Ian’s decision to see Andy on his twenty first birthday
- 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.