



A-level

ENGLISH LANGUAGE AND LITERATURE

7707/2

Paper 2 Exploring Conflict

Mark scheme

June 2024

Version: 1.1 Final



2 4 6 A 7 7 0 7 / 2 / M S

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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English Language and Literature Mark Scheme

How to Mark

Aims

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

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 4 near the bottom of the level.

Step 2 Determine a mark

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

Indicative content

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

Annotating scripts

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

To this end you should:

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

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

Distribution of Assessment Objectives and Weightings

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

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

Section A: Writing about Society (Intervention Task)

Indicative content

1. The question focus

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

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

2. Student choices

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

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

3. Examiner judgements

AO5 is assessing three strands:

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

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

Section A: Writing about society – Intervention Task**Total for this section: 25 marks***Note that there is an error in Q5 – refer to the guidance on page 10***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:

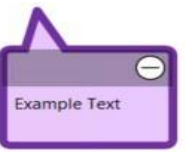
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

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

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

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

Indicative content

Into the Wild

Q1: Read the section of Chapter 2,

from

‘Ken Thompson, the owner of an Anchorage auto-body shop, Gordon Samel, his employee, and their friend Ferdie Swanson, a construction worker, set out for the bus on September 6, 1992, stalking moose.’

to

‘You better call the troopers. There’s a man back in the bus by the Sushana. Looks like he’s been dead for a while.’

This describes the finding of Chris’s body by a group of local Alaskans and their notification of it to the State Troopers.

Recast the base text into an account that Ferdie Swanson gives to an Alaska State Trooper about the discovery of Chris’s body.

In your transformation you should consider:

- **Swanson and his friends’ reactions to the discovery of Chris’s body during their intended hunting trip**
- **his interactions with the state trooper and his impressions of Chris’s final days in the bus.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Swanson’s description of the journey to the planned hunting trip with Thompson and Samel
- Swanson’s responses to the discovery of Chris’s body inside the truck and thoughts about Chris’s final days – possibly sadness, possibly irritation at the implications of finding the body or annoyance at non-Alaskans’ lack of understanding of the habitat
- Swanson’s response to being interviewed by the police about the discovery of the body and his trip with his friends – helpful, argumentative etc
- Swanson’s views of other people’s reactions to the discovery – potentially focusing on the young couple, his friends or Butch Killan, another hunter.

Indicative content

The Suspicions of Mr Whicher

Q3: Read the section of Chapter 18,

from

‘In the summer of 1881 Whicher fell ill with gastritis and a stomach ulcer, and on 29 June, after his stomach wall was perforated, he died, aged sixty-six.’

to

‘This love of flowers had originated with Jack Whicher’s father, the Camberwell gardener, and seemed now to have been passed on through the first sixty years of the detective force, from man to man.’

This describes the lives and careers of the detectives Jack Whicher and Dolly Williamson after the Road Hill House murder case had concluded.

Recast the base text into an account that a detective inspector, who worked alongside Whicher and Williamson at Scotland Yard, gives to a new police officer.

In your transformation you should consider:

- **the detective inspector’s observations about the impact of the murder case on Whicher and Williamson**
- **the detective inspector’s own experiences of policing and views about the detective force of the time.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- the detective inspector’s own opinions of the type of people Whicher and Williamson were and on the outcome of the Road House case – these could reflect admiration or dismay
- potential regret, sadness or pride in recalling life in the police force and working with Williamson and Whicher
- the detective inspector could be presented as a honourable officer or one who associated with the criminal underworld
- the choices made by the detective inspector of what to tell a new police officer, and how to tell it, or what to omit.

Indicative content

The Great Gatsby

Q5: Read the section of Chapter 6,

from

‘It was a halt, too, in my association with his affairs.’

to

‘Tom and I shook hands, the rest of us exchanged a cool nod, and they trotted quickly down the drive, disappearing under the August foliage just as Gatsby, with hat and light overcoat in hand, came out the front door.’

This describes an unexpected visit by Tom Buchanan, Mr Sloane and an unnamed lady to Gatsby’s house.

Recast the base text into an account that Mr Sloane gives to another East Egg resident about this meeting with Gatsby.

In your transformation you should consider:

- **Mr Sloane’s feelings about meeting Gatsby and his views of Gatsby’s character**
- **Mr Sloane’s own status within the wider social world of East Egg.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Mr Sloane’s disdain and dislike for Gatsby, perhaps based on a sense of social superiority and awareness of gossip about Gatsby’s past
- Mr Sloane’s recount of his argument with his female companion whilst at Gatsby’s house and persuading her to leave before Gatsby is ready to join them
- Mr Sloane’s possible knowledge of Tom Buchanan’s concern over Daisy’s relationship with Gatsby
- possible representation of Mr Sloane’s relationship with Tom Buchanan – social, business, family etc – and with the unnamed lady – social, business, family or romantic.

Indicative content

The Kite Runner

Q7: Read the section of Chapter 5,

from

‘Baba never missed Hassan’s birthday.’

to

‘Because that was the winter that Hassan stopped smiling.’

This describes Hassan’s birthday and Baba’s surprise gift of an operation to remove Hassan’s facial disfigurement.

Recast the base text into an account that Dr Kumar gives to a family member about his visit to Afghanistan.

In your transformation you should consider:

- **Dr Kumar’s impressions of the relationships he observes at Baba’s house and family reactions to Hassan’s gift**
- **Dr Kumar’s experiences of visiting Afghanistan and his feelings about carrying out Hassan’s surgery.**

Some possible content/stylistic points:

- presentational choices – first or third person point of view, use of omniscient narrator and other narration devices
- presentational choices – use of dialogue to contribute to narrative action and/or characters’ views and attitudes and/or aspects of characterisation; a variety of speech presentations for different effects eg direct speech; thought presentation to reflect characters’ attitudes and beliefs
- presentational choices – use of specific devices to create a characterisation for the account giver and the specified audience; creation of rounded or flat characters
- presentational choices – choice and creation of setting (in regards to location and temporal choices) and choices of specific genres as appropriate for task
- Dr Kumar’s own pride in his surgical skill and in the success of the operation
- Dr Kumar’s awareness of the unusual nature of the request to operate on a servant and his suspicions about Baba’s reasons
- Dr Kumar’s awareness of Amir’s jealousy of Hassan, and Ali’s concerns about the operation
- presentation of Dr Kumar’s stay in Afghanistan – Baba’s hospitality or Dr Kumar’s perceptions of the cultural similarities/differences between Afghanistan and India.

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: • 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.

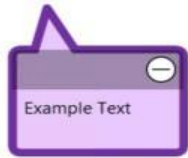
This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their 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	
✓ ? ✗ AO2 ✓ GEN COP COR	To be used in the main body of the script for identification of language levels/language features and narrative strategies eg point of view, characterisation, speech and thought presentation, genre choices terminology used imprecisely or where textual support is/is not given terminology used incorrectly To be used in the margin where a different part of the play is being referred to to show where development of a point is being credited 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) where contexts of production are being referenced where context of reception are being referenced
	To be used at the end of the answer summative comments for all AOs: AO1 AO2 AO3

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	Select language levels with sustained relevance and evaluate patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 17–20	Offer a thorough and open-minded analysis by: - interpreting the question theme subtly - evaluating varied forms of the question focus - making careful selections from the text. Provide perceptive accounts of how meanings are shaped by: - investigating closely how the writer's construction of characters' identities contribute to the question focus	Level 5 9–10	Offer a perceptive account. Evaluate: - the use of particular genre conventions to present dramatic conflict - the influence of contextual factors on the production and various interpretations of the play.

			- 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: - 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: - 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: - genre conventions to present dramatic conflict - how the production and various interpretations of the play are motivated by contextual factors.

Level 3 7–9 Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 9–12 Offer some analysis by: - identifying the question focus straightforwardly - identifying some forms of the question focus - making some successful choices from the text. Show some awareness of how meanings are shaped by: - 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.	Level 3 5–6 Offer some consideration. Explain: - more obvious genre conventions to present dramatic conflict - the contexts in which the play was produced and has been interpreted.
Level 2 4–6 Select language levels with incomplete development. Apply terminology with more general labels. Communicate ideas with some organisation.	Level 2 5–8 Offer a partially descriptive/analytical account by: - commenting generally on the question theme - making broad links to other forms of the question focus - showing less certainty in selecting from the text.	Level 2 3–4 Offer partial awareness. Describe: - 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: - 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: - 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: - 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: - 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 2,

beginning

‘Though in the trade of war I have slain men.’ and

ending

‘If he do resist, subdue him at his peril.’

This interaction occurs at the beginning of the scene. Iago is informing Othello about Brabantio’s response to the news that his daughter Desdemona has married Othello without his knowledge.

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

AO1:

- Iago’s deceitful self-representation as an honourable soldier and man of duty to Othello in the military semantic field and abstract nouns: *war, slain, murder, jerked* and *conscience, iniquity, service*
- metaphors show Othello’s confidence in his position in the Venetian state, despite this conflicting with his marital actions: *My services which I have done the signory shall out-tongue his complaints, my demerits may speak unbonneted*
- short turns and stichomythia between Iago and Cassio used to show Cassio’s lack of knowledge of Othello’s conflicting sense of duty: *I do not understand, He’s married, To who?*
- Othello’s sense of duty and willingness to defend his actions to the state elite shown in simple declaratives, modality and noun phrases associated with his strength of character: *I must be found, My parts, my title and my perfect soul shall manifest me rightly*
- deliberate choice of second person pronoun by Brabantio to show his unhappiness and to serve as a face threatening act towards Othello for marrying Desdemona without permission: *O thou foul this! Where has thou stowed my daughter?*
- semantic field of witchcraft used by Brabantio to account for Desdemona’s actions in not prioritising her sense of duty to her father: *enchanted, chains of magic, practised, a practiser of arts inhibited*
- Brabantio’s noun phrases represent his judgemental view of Desdemona’s conflicting sense of duty as between his fatherly controlling role and Othello and his ethnicity: *her guardage, the sooty bosom.*

AO2

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

- conflicting sense of duty based on different roles/status/gender – for example, marital duty versus family duty and sense of personal duty versus social duty
- conflicting sense of duty seen in acts of violence and feelings of remorse, self-doubt etc
- Othello’s conflicting sense of duty to his own honour and his love for Desdemona – Act 1, Sc3; Act 3, Sc3; Act 3, Sc4; Act 4, Sc1; Act 5, Sc2
- Cassio’s conflicting sense of duty – Act 2, Sc3; Act 3, Sc4; Act 5, Sc1

- Desdemona's conflicting sense of duty to Othello and her father, as well as to Cassio and Othello – Act 1, Sc3; Act 3, Sc2; Act 4, Sc2; Act 4, Sc3
- Emilia's conflicting sense of duty to Desdemona and Iago: Act 3, Sc3; Act 4, Sc2; Act 5, Sc2
- Iago's loss of any sense of duty towards Othello in his desire for revenge: Act 1, Sc1; Act 1, Sc3; Act 2 Sc3; Act 3, Sc3, Act 5 Sc2.

AO3:

- starting extract – Othello is being summoned to meet the Duke and the Senators about the anticipated Turkish invasion
- starting extract – Iago warns Othello that Brabantio has discovered Othello's secret marriage to Desdemona
- dramatic conventions of verse/prose, stichomythia, soliloquy and asides, stage directions and use of song
- attitudes to roles, status, ethnicity 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 4 Sc 2,

beginning

‘What is the matter, lady?’ and

ending

‘if not, assure yourself I will seek satisfaction of you.’

This interaction occurs towards the end of the scene. Desdemona is speaking to Emilia and Iago about Othello’s recent treatment of her. After Desdemona and Emilia leave, Iago is joined by Roderigo, who suspects that Iago has been misleading him.

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

AO1:

- Emilia’s repetition of verb and noun used pejoratively by Othello highlights her disgust at his suspicions about Desdemona: *bewhored, whore*
- Iago’s use of interrogatives and exclamatories to pretend that he is unaware of Othello’s current suspicions: *Why did he so? Do not weep, do not weep! Alas the day! How comes this trick upon him?*
- dramatic irony of Emilia’s dramatic commissives suggesting her certainty that Othello’s suspicions are unfounded: *I will be hanged if some eternal villain, I will be hanged else*
- parallelism in the pattern of Emilia’s noun phrases to characterise the possible manipulator of Othello’s suspicions: *some cogging, cozening slave, some most villainous knave, some base notorious knave*
- semantic field of heaven and hell used to show Desdemona’s forgiveness and Emilia’s vengeful feelings about a possible manipulator of Othello’s suspicions: *heaven pardon him, hell gnaw his bones, O heaven*
- Emilia’s use of verbs to directly address Iago’s suspicions about her infidelity with Othello: *turned, to suspect*
- kinesics of Desdemona’s impassioned physical response to Othello’s suspicions of her and ironic request for Iago’s help to defend her to Othello: *Here I kneel*
- pattern of assertives in Roderigo’s interaction with Iago as he challenges him about Iago’s recent actions in persuading Roderigo to follow his plan: *I do not find that thou deal’st justly with me, I have heard too much*
- Roderigo’s repetition of the modal verb in conditional clauses assert his commitment to action if Iago has lied to him: *I will make myself known, if she will return me my jewels, I will give over, if not, assure yourself, I will seek.*

AO2

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

- suspicions of others based on prejudices based on race and gender and exaggerated through other character’s manipulation of others and characters’ own self-concerns

- all characters' lack of suspicions about Iago and his actions result in the tragic events
- Iago's suspicions about Othello's infidelity with Emilia as justification for revenge, as well as his general suspicions about the nature of women: Act 1, Sc1, Act 1, Sc3; Act 2, Sc1; Act 2, Sc3
- Othello's suspicions about Desdemona's infidelity leading to his tragic actions and downfall: Act 3, Sc3; Act 3, Sc4; Act 4, Sc1; Act 5, Sc2
- Brabantio's suspicions about Othello and his motives for his actions based on prejudices about Othello's background: Act 1, Sc1; Act 1, Sc2; Act 1, Sc3
- Desdemona's awareness of Othello's increasing suspicions and distrust of her: Act 3, Sc4; Act 4, Sc3
- Roderigo's ongoing suspicions about being used by Iago but willingness to enact Iago's plans: Act 1, Sc1; Act 1, Sc3; Act 2, Sc2
- Bianca's suspicions about Cassio: Act 3 Sc4.

AO3:

- starting extract – Desdemona's interaction with Iago and Emilia, revealing her confusion over Othello's changed behaviour towards her
- dramatic conventions of verse, stichomythia, soliloquy and asides, stage directions
- attitudes to roles, status, gender 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

‘Listen, you do like I did and you’ll be all right.’ and

ending

‘You understand me? It ain’t right.’

This interaction occurs near the end of Act 1. Keller tells Ann about his arrival back from prison and how he regained his reputation within the local community after his acquittal.

Referring to these lines and other parts of the play, explore how and why Miller presents characters’ concerns about reputation at different points in the play.

AO1:

- Keller’s self confidence in recounting his arrival back after his acquittal demonstrated through discourse markers and address to other characters: *Listen, Annie, Chris, So I get out of my car, But very slow, And with a smile, Kid*
- Chris’s admiration for his father highlighted in the suggestion of the prosody in the stage direction and the term of address chosen: *[with admiration] Joe McGuts*
- noun phrase and phrasal verbs used by Keller suggests Ann and her family’s mistake in responding to their loss of reputation and his advice for how to repair it: *The worst thing, move away, move back*
- pattern of negation in Ann’s declaratives show her rejection of her father after the loss of his reputation: *I don’t write him, I’ve never written to him*
- stage directions present Kate’s non-verbal communication and prosody as she attempts to distract Ann from linking Larry’s fate with the faulty parts: *[striving for control], [quickly to Keller], [sharply]*
- verbs suggest Joe’s justification for the actions taken in the factory through highlighting the pressure placed on them by the military: *callin’, whippin’, hauling*
- noun phrases used to belittle Steve’s character and reputation: *a fool, a little man*
- semantic field of fear used by Joe to present Steve’s actions to protect the company’s reputation by covering up the faulty parts: *scared, afraid.*

AO2

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

- characters’ varied concerns about retaining, losing or regaining reputation and different types of reputation: family, work, social and individual
- Kate’s concern about threats to Keller’s reputation and continued attempts to protect Keller’s reputation – Act 1, Act 2 and Act 3
- Chris’s desire to establish his reputation after the war – Act 1
- Keller’s attempts to justify his actions in order to protect his reputation – Act 2 and Act 3
- Larry’s letter outlining his actions after finding out about his father and the loss of his reputation – Act 3
- Sue’s attack on Chris, the Keller family and their reputation – Act 2

- George's challenges of Keller's innocence and reputation in order to defend his father's reputation – Act 2.

AO3:

- starting extract – Keller's monologue detailing his triumphant return to the neighbourhood after being acquitted
- starting extract – Ann's shame in her father's behaviour and loss of his reputation
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting
- wider historical context – the Second World 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 3,

beginning

‘Oh, no, he’ll come back.’ and

ending

‘Joe, Joe...it don’t excuse it that you did it for the family.’

This interaction occurs near the beginning of Act 3. Kate and Keller, along with their neighbour Jim, are waiting to see if Chris will return to the house after discovering his father’s guilt and his mother’s cover-up.

Referring to these lines and other parts of the play, explore how and why Miller presents tensions between male and female characters at different points in the play.

AO1:

- Jim’s choice of figurative language to present his views about Chris’s recent behaviour and reflecting on men’s disappointments with women: *these private little revolutions, the star of one’s honesty*
- Jim’s representation of the tensions in his relationship with his wife Sue and his personal regret shown in the extended metaphor of light: *you spend your life groping for it, but once it’s out it never lights again, now I live in the usual darkness*
- short turns in adjacency pairs characterises the tension between Kate and Keller: *It’s too late, Joe. He knows, How does he know?*
- short adjacency pairs reveal Ann and Chris’s confusion about each other’s feelings and misinterpretation of their recent communications: *You felt something that far back? Every day since*
- Kate’s mirroring of Keller’s language and her blunt colloquial declaratives suggest the tensions between them: *What you don’t like, you can’t bull your way out of this one, you better be smart now*
- adverbs in stage directions reflecting the tensions between Kate and Keller: *[a little fearfully], [sensing...quietly], [quickly]*
- Keller’s repeated use of interrogatives highlight the tension he is feeling, reflecting his desire for Kate’s support and advice: *She doesn’t know, does she? Maybe I ought to talk to her? Then who do I ask?*
- Keller’s attacks on Kate’s positive face evident though the declaratives attacking her character: *The minute there’s trouble you have no strength, I spoiled the both of you.*

AO2

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

- tensions created from marital, relationship and/or family basis
- marital tensions between Sue and Jim caused by different ambitions and conflict over ongoing professional/personal choices – Acts 2 and 3
- tension between Kate and Keller/Chris over her refusal to believe that Larry is dead – Act 1
- tension between Chris and Ann over their relationship and future – Act 1 and 2
- marital tension between Kate and Keller throughout the play, resulting from their continued cover up Keller’s involvement in the shipping on the faulty parts and fear of discovery – Acts 1, 2 and 3

- sibling tension between Ann and George over her relationship with Chris and the Kellers, and the treatment of their father Steve – Act 2.

AO3:

- starting extract – private interaction between Kate and Jim after the dramatic revelation of Keller's guilt at the end of Act 2
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting and attitudes to gender, including shifting women's roles in/after the war
- wider social context of justice
- wider historical context – the Second World 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 in the middle of the scene. Stanley has upset Blanche by asking about an acquaintance of his, Shaw, who claims to know her from Laurel. Stanley goes out and leaves Blanche and Stella alone together in the apartment.

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

AO1:

- Blanche’s repeated interrogatives show her concern about her own reputation with her sister: *What have you heard about me? What have people been telling you about me?*
- Blanche’s repeated use of euphemistic and figurative language in her monologue hint at her previous life and actions in Laurel after the loss of the family home Belle Reve: *I wasn’t so good, I was never hard or self-sufficient enough, not so awfully good*
- repetition of adjectives in Blanche’s monologue to justify her actions in Laurel to her sister: *when people are soft – soft people, and glow, the soft people have got to – shimmer and glow*
- pronoun choices reflect Blanche’s personal response to her situation, showing sometimes greater openness with Stella in first person *I* and less direct use of the second person *you* to describe her situation and impact on her reputation
- figurative language to allude euphemistically to her behaviour in Laurel that impacted her reputation: *leaky roof, temporary magic, put a paper lantern over the light*
- non-fluency features such as hesitations suggest Blanche’s difficulty in expressing her concerns about her reputation in Laurel: *You haven’t heard any - unkind - gossip about me? there was - a good deal of talk in Laurel*
- italics to represent Blanche’s stress on her commissives and aspects of modality, highlighting that she will leave Elysian Fields and implying her realisation that Stanley is aware of her reputation: *promise, won’t, believe, tell*
- Blanche’s concern over maintaining her reputation with Mitch shown in her euphemistic choices of language to describe their relationship and men’s expectations: *our relations, ‘put out’*
- adjectives show Blanche’s concern about maintaining her reputation with Mitch and her willingness to lie: *prim and proper*.

AO2

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

- reputation as a major cause of conflict and antagonism between Blanche and Stanley
- different types of reputation based on attitudes towards men and women’s sexual behaviour and behaviour towards others, social background and social status, public reputations and private concerns etc

- Stanley's concern about his reputation – Sc2, Sc8
- Stanley's attempts to destroy Blanche's reputation – Sc7, Sc10
- Blanche's attempts to destroy Stanley's reputation with Stella – Sc4, Sc8
- Mitch's reaction to Blanche's reputation in Laurel – Sc9
- Blanche's attempts to cover up her previous reputation in Laurel and create a new one in New Orleans through lies and deception – Sc3, Sc6.

AO3:

- starting extract – private conversation between the sisters after Stanley leaves the stage
- starting extract – Blanche's concern over Stella finding out about what she has been up to in Laurel and the reasons for her coming to New Orleans
- dramatic conventions of monologue, dialogue, stage directions, music, sound effects etc
- attitudes to women's sexual behaviour in the 1940s
- attitudes to class and race in American southern states (and associated links to historical factors such as old versus new south)
- relevant points of tragedy, Southern Gothic, 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 9,

beginning

‘Mitch – Y’know, I really shouldn’t let you in after the treatment I have received from you this evening!’ and

ending

‘What it means is I’ve never had a real good look at you, Blanche.’

This interaction occurs at the beginning of the scene. Blanche has been left alone in the apartment while Stella and Stanley have gone to the hospital. Mitch turns up unannounced after deliberately missing Blanche’s birthday party earlier.

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

AO1:

- Blanche’s representation of Mitch’s disappointed mood and behaviour in short noun phrases and idiomatic lexical choices: *My, my, what a cold shoulder! And a face like a thundercloud! And such uncouth apparel!*
- Blanche’s overwrought excitement at Mitch’s arrival after her earlier disappointment at her birthday party shown in her affectionate address terms: *angel-puss, honey, beautiful*
- Mitch’s disappointment towards Blanche suggested in the lack of convergence towards her speech style and use of colloquial lexis and non-standard grammar: *Are you boxed out of your mind? I don’t want none of his liquor*
- repeated negation shows Mitch’s disappointment in his relationship with Blanche and her behaviour: *I don’t like fans, I don’t want Stan’s liquor, I wasn’t going to see you any more*
- stage directions suggest Mitch’s disappointment and rejection of Blanche, almost mirroring Stanley’s actions in other scenes: *He ignores her and pushes past her, he stalks, stares at her contemptuously*
- Blanche’s illocutionary act and repetition of verb shows Blanche’s relief at Mitch’s arrival, getting over her earlier disappointment: *But I forgive you, I forgive you*
- Blanche’s disappointment about Mitch’s behaviour and anxiety for their relationship is shown symbolically through references to the polka music and gun shot in the stage directions, as well as her interrogatives revealing her mental turmoil: *Have you ever had anything caught in your head? Some words, a piece of music?*
- lexical choices associated with sight and light show Mitch’s disappointment in Blanche’s continued deceit of him: *I don’t think I have ever seen you in the light, I’ve never seen you in the afternoon, I’ve never had a good look at you.*

AO2

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

- different types of disappointments presented in the play: personal, emotional, practical, romantic etc
- disappointments in other characters’ behaviours and responses

- disappointments in the past, the present and the future
- Stella's disappointment with Blanche's reaction to Stanley – Sc4
- Mitch and Blanche's disappointments with each other – Sc6
- Stella's disappointment with Stanley's reactions to Blanche – Sc2, Sc7, Sc8
- Blanche's disappointments with men and her fantasies about the 'ideal' man Shep Huntleigh – Sc4, Sc5, Sc9, Sc10, Sc11
- Blanche's disappointment in her sister's life in Elysian Fields – Sc1, Sc3, Sc4, Sc5.

AO3:

- starting extract – Mitch's confrontational arrival at Elysian Fields after standing Blanche up at her birthday party
- starting extract – Mitch's disappointment at having been deceived by Blanche during their brief relationship, resulting from Stanley's revelations to him about Blanche's past
- 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, Southern Gothic, 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

The Herd

Q15: Refer to the section,

beginning (page 6)

‘How can I not obsess?’ and

ending (page 9)

‘So no one else is actually coming?’

This interaction occurs near the beginning of the play. Carol and Claire are getting ready for the arrival of family for Andy’s birthday party later that day. Carol is complaining about some of the medical professionals who are treating Andy.

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

AO1:

- Carol’s use of taboo lexis and parallelism to present her feelings of resentment towards her perceived treatment by Andy’s carers: *she makes me feel a piece of shit, she makes everyone feel a piece of shit*
- semantic field of identity to show Carol’s resentment at her inhumane treatment by Andy’s carer, Mrs Griffiths: *Carol, a human, a name, a Real Person*
- Carol’s use of modality to represent her views about Mrs Griffiths’ treatment of her: *she’d have to recognise me, she’d have to return, she’d be forced to*
- Carol’s resentment of Andy’s doctor shown in the turn-taking with Claire who is questioning the doctor’s lack of concern: *So? So...they didn’t want to, By asking him to see a patient? Yes, they must find it awfully boring*
- Carol’s resentment of the stereotyping of Andy’s situation shown in her mocking use of medicalised noun phrases: *a client, primary carer, a client’s birthday*
- Carol’s use of colloquial idioms in expressing her resentment of others: *It was a boat I didn’t feel like rocking, high ground*
- Carol’s feelings of resentment towards Mrs Griffiths shown in her lexical repetition: *her drone of pity, had a pity-induced stroke.*

AO2

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

- resentments of others based on past family experiences and relationships
- Claire’s resentment of Andy and the impact of his situation on her life – pages 19–20
- Claire’s feelings of resentment towards her parents for letting her down – pages 45–46, 61–64, 66–70
- Carol’s ongoing resentment of Andy’s carers and their control over his life – pages 3–4, pages 17–18
- Carol’s resentment of Ian for leaving her to cope alone – pages 24–28, pages 46–53
- Patricia’s resentment of Ian for leaving the family and creating a new life elsewhere – pages 54–58.

AO3:

- starting extract – interaction between Claire and Carol
- starting extract – Carol's feelings of resentment towards Andy's carers and their behaviour towards her
- 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 23)

‘The doorbell rings.’ and

ending (page 26)

‘It’s not about the present, Patricia.’

This interaction occurs near the beginning of the play. Andy’s family are awaiting the arrival of Claire’s new boyfriend Mark but are surprised by the arrival of Ian, Andy’s father and Carol’s ex-husband.

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

AO1:

- off-stage dialogue presents the family’s reactions to the doorbell: *Mum, can you get that please? I’m in the bathroom with your father*
- interrogatives show the family’s confusion about the new arrival at the house: *Mum, can you get that please? Mum, did you not hear? Well, can you wait a minute?*
- Carol’s concerns about the potential face-threatening act in not answering the door to Mark shown in the declaratives: *I can’t do that, Mum, It’s rude, Mum, I’m sorry, I’ve got to let him in*
- stage directions announce an arrival at the door with repetition creating tension for the characters as it goes unanswered: *The doorbell rings, it rings again, the doorbell rings*
- dispreferred responses shows Carol’s dismayed reaction to Ian’s unexpected arrival: *Hi, What the fuck do you want?*
- impoliteness highlighted by Carol’s minimal responses to Ian’s polite requests to see Andy: *he’s not here, yes, sure*
- kinesics show Carol’s unhappy reaction to Ian’s arrival: *She shuts the door on him, goes to the sofa and sits down*
- stage directions show the family’s surprised responses to Ian’s arrival: *A moment, silence, whispering*
- family’s choice of third person pronoun highlights their unwillingness to acknowledge Ian: *Claire’ll see him, won’t she? What does he want? Did he have one?*

AO2

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

- Ian’s arrival at the house as the catalyst for different family members’ negative reactions to him and a reminder of his past actions
- Mark’s arrival changes the family dynamics as he is an outsider and has been kept a secret from Claire’s family until now
- changing family dynamics after the grandparents’ arrival – page 11
- Andy’s lack of arrival for his twenty-first birthday celebrations is a cause of concern and tension
- contrasting reactions (eg concern, anger) to Ian’s arrival at the house – pages 27–28, pages 43–52, pages 54–58

- contrasting reactions (eg the grandparents' interest, Claire's uncertainty) to Mark's arrival: pages 31–38.

AO3:

- starting extract – Ian's arrival as unexpected and unwanted since his desertion of the family
- starting extract – awkwardness of Ian's arrival and lack of usual greeting scheme rituals
- 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.