



A-level ENGLISH LANGUAGE AND LITERATURE 7707/2

Paper 2 Exploring Conflict

Mark scheme

June 2025

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.

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

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

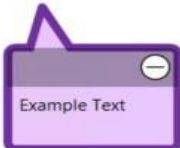
In these questions, students are assessed on their creativity in carrying out a writing task.

Creativity is assessed via the following dimensions:

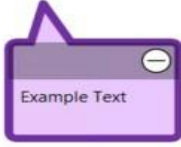
- creation of a new and original piece of writing
- control of any chosen style(s)
- use of the base text by staying within feasible parameters of the narrative.

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 13,

from

‘Carine made peace with her parents shortly after Chris disappeared, and now, at the age of twenty-two, she calls their relationship “extremely good”.’

to

‘Carine carried her brother’s ashes in her knapsack.’

This describes Carine’s life with her husband Chris Fish and her reaction to the news of her brother Chris’s death.

Recast the base text into an account that Chris Fish, Carine’s husband, gives to a customer at the auto repair business they own.

In your transformation you should consider:

- **Chris Fish’s feelings about his brother-in-law Chris’s life and death and its impact on his wife Carine**
- **Chris Fish’s view of his own life and ambitions for the future.**

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
- Chris Fish’s presentation of the differences between Carine and Chris’s personality and attitudes
- Chris Fish’s possible feelings towards Chris – disdain, dislike, admiration etc
- Chris Fish’s possible feelings of pride in his own success and that of his wife’s, and his views about their ambitions for their business – perhaps focusing on capitalist attitudes to contrast with Chris’s dislike of these
- Chris Fish’s concern for Carine’s reactions to her brother’s death and desire to support her.

Indicative content

The Suspicions of Mr Whicher

Q3: Read the section of Chapter 11,

from

‘The magistrates sat on their platform, alongside Detective Whicher and Williamson, Captain Meredith, Superintendent Wolfe and Henry Clark, the magistrates’ clerk.’

to

‘I have been putting questions according to the rule of evidence,’ said Clark, ‘and if I do not get an answer, I must put the question again.’

This describes the magistrates’ examination of Constance Kent in order to decide if she should be sent for trial.

Recast the base text into an account that Henry Clark gives to a magistrate discussing the day’s events in court.

In your transformation you should consider:

- **Henry Clark’s views about the case and the ongoing events both in and outside the courtroom**
- **his impressions of the lawyers, the witnesses and Constance Kent.**

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
- Henry Clark’s possible feelings towards the case – for example, delight at being involved in such a notorious case, or dislike of publicity
- a possible discussion between Henry Clark and the magistrate about Clark’s performance in examining Elizabeth Gough and Emma Moody – justifying/supporting/admiring Clark’s style and methods of questioning, or expressing criticism/showing annoyance with it
- Clark’s view of the court process as a whole and his views about Edlin, Constance’s defence barrister, after Edlin has challenged Clark’s approach
- Clark’s view of Constance Kent and her potential guilt, including reflections on her behaviour in court.

Indicative content

The Great Gatsby

Q5: Read the section of Chapter 5,

from

‘After half an hour, the sun shone again, and the grocer’s automobile rounded Gatsby’s drive with the raw material for his servants’ dinner – I felt sure he wouldn’t eat a spoonful.’

to

‘Daisy took the brush with delight, and smoothed her hair, whereupon Gatsby sat down and shaded his eyes and began to laugh.’

This describes Nick Carraway’s visit to Gatsby’s house with Daisy Buchanan.

Recast the base text into an account that Gatsby’s maid gives to a local market trader about Daisy’s visit to Gatsby’s house.

In your transformation you should consider:

- **the maid’s impressions of Daisy and Gatsby’s relationship**
- **the relationship between the servants at Gatsby’s house and their attitudes to the richer residents of East and West 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
- the maid’s gossip about Gatsby and Daisy, and speculations about the possible nature of their relationship and discussion of their behaviours during the visit (for example, Gatsby’s obsession with Daisy)
- the maid’s and local market trader’s possible feelings about the richer residents of the area (including Gatsby and Nick but also possibly others such as Tom Buchanan – for example, envy, disgust, aspiration to be like them etc)
- views of other servants in the house, perhaps based on roles, behaviours and hierarchies
- the servants’ knowledge of events and relationships in the Eggs.

Indicative content

The Kite Runner

Q7: Read the section of Chapter 8,

from

'I had to greet each of the guests personally – Baba made sure of that; no one was going to gossip the next day about how he'd raised a son with no manners.'

to

'I just sat in the dark for a while, knees drawn to my chest, looking up at the stars, waiting for the night to be over.'

This describes Amir's birthday party, a large event arranged by Baba. Assef and his parents attend the party and Assef gives Amir an unwelcome gift.

Recast the base text into an account that Assef's mother Tanya gives to a friend about Amir's thirteenth birthday party.

In your transformation you should consider:

- **Tanya's views about her son Assef and his behaviour towards Amir**
- **her impressions of Baba, Amir and the party, and her feelings about her life in Afghanistan.**

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
- Tanya's possible views of her son Assef – admiration, fear, uncertainty etc
- Tanya's attitudes to Afghani culture and her own German heritage – for example, feeling an outsider or a sense of belonging
- Tanya's potential contrasting impressions of Baba and Amir's relationship – as a happy one, or as a distant/awkward relationship, perhaps feeling sorry or sympathetic to Amir's lack of a mother figure
- Tanya's views of the party – enjoyment of the spectacle and the people, or nervousness about her role/status within the community in Kabul.

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.

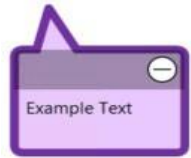
This relates to students' ability to explore the ways that dramatic conflict is presented through particular genre conventions. It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their 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
 Example Text	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 3 Sc 4,

beginning

‘I will not leave him now till Cassio Be called to him.’ and

ending

‘Zounds!’ *Exit*

This interaction occurs near the beginning of the scene. Desdemona is attempting to persuade Othello to meet Cassio, whom he demoted following his drunken behaviour. Othello’s own behaviour is becoming more erratic as he suspects both Desdemona and Cassio of betraying him.

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

AO1:

- Othello’s aside in the stage directions, along with the prosody suggested in the exclamatory, shows his growing distrust in Desdemona’s truthfulness: *O hardness to dissemble!*
- Othello’s seeming trust in Desdemona in noun phrases: *‘Tis a good hand, A frank one*
- short turns and stichomythia between Desdemona and Othello used to show Othello’s concern over the whereabouts of the handkerchief and its personal symbolism to Othello as an important token of love and fidelity: *That which I gave you, I have it not about me*
- Othello’s simple declarative to criticise Desdemona and her inability to produce the handkerchief: *That’s a fault*
- emotive lexis and modality illustrates Othello’s increasing emphasis on the significance of the handkerchief to the trust he has in Desdemona: *To lose ‘t or give’t away were such perdition as nothing else could match*
- pattern of interrogatives show Othello’s increasing concern over the handkerchief’s location and his growing distrust that Desdemona is being truthful: *is’t lost? Is’t gone? Is’t out of th’ way?*
- imperatives show Othello’s lack of trust in Desdemona’s truthfulness about the handkerchief: *Fetch’t, let me see’t*
- Desdemona’s repeated praise of Cassio in her turns as encouraging Othello’s lack of trust: *You’ll never meet a more sufficient man, A man that all his time has founded his good fortunes on your love*
- repetition of the noun phrase with the definite determiner in Othello’s successive terms shows the breakdown of his trust in Desdemona’s words and his increasing anger: *The handkerchief*
- Othello’s frustration towards the situation seen in the taboo lexis: *Zounds!*

AO2:

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

- characters' attitudes to trust based on their own experiences and views – Iago being overlooked for promotion, Othello's perceptions of responses to his ethnicity
- Shakespeare uses contrasting attitudes to trust to contribute to the tragedy– faith in others, distrust of others, manipulation of other characters' trust etc.
- other characters' trust in Iago's actions and behaviours throughout the play and Iago's misuse of this to manipulate them – Desdemona, Othello, Cassio, Roderigo
- Desdemona's steadfast trust in Othello shown in private interactions and public statements – Act 1, Sc3; Act 3, Sc3; Act 3, Sc4
- Roderigo's continued trust in Iago's suggestions leading to his own downfall – Act 1, Sc1; Act 1, Sc3; Act 4, Sc2
- Iago's distrust of women – Act 2, Sc1; Act 3, Sc3
- Othello's initial trust of Desdemona and then loss of trust in Desdemona based on attitudes/expectations of women, the impact of Brabantio's warnings and Iago's manipulation, as well as his increasing jealousy – Act 1, Sc2; Act 2, Sc1; Act 3, Sc3; Act 4, Sc1; Act 4, Sc2; Act 5, Sc2
- Othello's initial trust and loss of trust in Cassio as his suspicions grow about his relationship with Desdemona – Act 2, Sc3; Act 3, Sc3; Act 4, Sc1.

AO3:

- starting extract – Desdemona's attempts to intercede on behalf of Cassio as Othello has started to lack trust in her
- starting extract – interaction between Desdemona and Othello, with Emilia in attendance and on stage
- 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 Sc3,

beginning

‘How goes it now? He looks gentler than he did.’ and

ending

‘God me such uses send, not to pick bad from bad, but by bad mend!’

This interaction occurs near the beginning of the scene. Desdemona is discussing her concerns about Othello’s recent treatment of her with Emilia and generally about men’s behaviour towards women.

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

AO1:

- Emilia’s anxieties about Othello’s behaviour towards Desdemona and her anxiety about Desdemona shown in interrogatives: *How does it now? Dismiss me?*
- Desdemona’s anxieties about meeting Othello’s wishes revealed through her use of directives to Emilia: *He hath commanded me to go to bed And bade me to dismiss you, Give me my nightly wearing and adieu*
- asyndetic list of nouns highlight Desdemona’s reminder to herself and Emilia about the strength of her feelings about Othello as a way to calm her anxiety: *his stubbornness, his cheeks, his frowns*
- modality and conditional clause in Desdemona’s illocutionary act highlights her anxiety about her immediate future: *If I do die before thee, prithee shroud me*
- symbolism of Desdemona’s anecdote about her mother’s maid Barbary’s lost love and singing ‘Willow’ used to reflect her anxiety about her future with Othello
- Desdemona’s anxiety shown through the interjection and interrogatives: *Hark, who is’t that knocks? Does that bode weeping?*
- Emilia’s declarative responses as attempts to calm Desdemona’s anxieties: *It’s the wind, ‘Tis neither here nor there*
- Desdemona and Emilia’s repetition of antonymic adjectives and pronouns to debate their anxieties about the different behaviours of men and women: *light/dark, wrong/right, they, us*
- pattern of rhyming couplets to highlight the women’s shared anxieties, in addition to the mixing of verse and prose throughout the scene: *price/vice, know/so, send/mend.*

AO2:

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

- Desdemona and Emilia's anxieties about men based on society's patriarchal attitudes
- Othello's own anxiety over losing power and authority based on his anxieties about other characters' perceptions of him and his background
- Iago's manipulation of characters based on their anxieties about the behaviours and reactions of others eg Cassio's anxieties over losing Othello's favour, Othello's anxieties over Cassio and Desdemona's relationship
- Othello's anxiety over Desdemona's fidelity: Act 3, Sc3; Act 3, Sc4; Act 4, Sc1; Act 5, Sc2
- Emilia's increasing anxiety for Desdemona in response to Othello's erratic behaviour towards his wife: Act 2, Sc2; Act 5, Sc2
- Desdemona's anxiety over Othello's growing distrust of her: Act 3, Sc4; Act 5, Sc1
- Cassio's anxiety over Othello's response to his drunken behaviour and the loss of his reputation: Act 3, Sc3; Act 3, Sc4.

AO3:

- starting extract – Desdemona's interaction with Iago and Emilia, revealing her confusion over Othello's changed behaviour towards her
- starting extract – dramatic irony as the audience is already aware that the women's anxieties about Othello's intentions are justified
- dramatic conventions of verse and prose, stichomythia, stage directions, song etc
- 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

‘[emotionally] You think of him! You see?’ [Triumphantly] She thinks of him!’ and

ending

‘[resolutely] No, Kate.’

This interaction occurs near the end of Act 1. Kate wants to know if Ann is also waiting for Larry to return. Ann attempts to convince Kate that she is moving on with her life.

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

AO1:

- adverbs in stage directions indicate prosody, Kate’s delight and Ann’s more careful responses to minimise face-threatening acts, in discussing waiting for Larry’s return: *[emotionally]*, *[triumphantly]* and *[delicately]*, *[kindly]*
- dispreferred response to show Kate’s dismay that Ann seems to have forgotten Larry: *they’re Larry’s, Didn’t you recognise them?*
- ellipsis for Ann’s realisation that she has been put in Larry’s room with all his belongings still there: *You mean...they’re Larry’s, Well, it never occurred to me that you’d...I mean*
- hedging through mental verb process and modal adverb to suggest Ann’s caution in discussing her mother’s response to waiting for her father to be released from prison: *I think when he gets out they’ll probably live together*
- Kate’s awkwardness about addressing if Ann has been waiting for Larry seen in her non-fluency and kinesics: *And you? You...[Shakes her head negatively]... go out much? [Slight pause]*
- Ann’s interrogative responses to Kate’s request to know whether she is still waiting for Larry: *You mean am I still waiting for him? But that’s what you mean, isn’t it?*
- pattern of epistemic modality for characters’ belief in the possibility of Larry’s arrival home: *You’re sure, Well, if you’re sure you’re sure*
- exclamatories for Kate’s increasing desperation to persuade Chris and Ann that her response to Larry’s return is misguided: *Don’t be so damned smart! Now stop it!*
- Ann and Chris’s minimal responses and simple declaratives to stress their certainty to Kate that they are not waiting for Larry to return: *I’m not, Kate, Yes, I am, No, Kate.*

AO2:

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

- the impact on characters and their relationships with others as they wait for Larry to return, or not to return, from the war
- characters' waiting for others to arrive or leave the Keller's home, with associated conflicts and tensions between them
- characters' waiting for others in a physical sense or in emotional ways
- Kate's waiting for Larry's return and reactions to the confirmation of his death – Act 1, Act 2 and Act 3
- Chris's waiting for a relationship with Ann as a means to move on with his life – Act 1 and Act 2
- the Keller family's shared anxiety over waiting for George's arrival, as well as Ann's own worries about this – Act 1 and Act 2
- Ann's revelation of Larry's letter crushing Kate's hopes for his return and the resulting tragedy – Act 3.

AO3:

- starting extract – interaction between Kate and Ann over Larry
- starting extract – Kate's anxieties over Ann and Chris's intentions towards her have just been shared with Keller
- 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

‘I resent living next to the Holy Family.’ and

ending

‘All right, Chris, all right. [*They embrace as KELLER appears quietly on porch. ANN simply studies him.*]

This interaction occurs near the beginning of Act Two. Kate is talking to Sue, the Kellers’ next door neighbour, whilst waiting for the family to come back into the garden. Chris and Ann share their concerns about the imminent arrival of Ann’s brother George.

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

AO1:

- Sue’s use of expressives in the declarative and tag question to present her rejection of the Kellers: *I resent living next door to the Holy Family. It makes me look like a bum, you understand?*
- Sue’s rejection of Keller’s innocence presented as part of the community response, seen in indefinite pronoun and negation: *Everyone knows that Joe pulled a fast one to get out of jail, There’s not a person on the block who doesn’t know the truth*
- idiomatic language and metaphors for Sue’s rejection of the Kellers and their values: *If Chris wants people to put on the hair shirt let him take off the broadcloth, I’m at the end of my rope on it!*
- Sue’s rejection of Ann revealed in her direct address and use of pronouns: *Because you’re the female version of him*
- Sue’s implied rejection of Chris and Ann shown in her repetition of the abstract noun: *version*
- Ann’s choices of mental verb processes to convey Sue’s feelings about Chris: *The woman hates you. She despises you!*
- repetition of plural pronoun and mental verb process by Ann to explain to Chris that the neighbours appear to have rejected Joe Keller: *She says that they think Joe is guilty, I don’t care what they think*
- spatial deixis and metaphors illustrate Ann’s solidarity with Chris over the neighbours rejecting Keller, comparing her rejection of her own father: *I’m not here out of a blue sky, I turned my back on my father*
- Chris’s repetition of the mental verb process and diminutive terms of endearment to persuade Ann not to reject belief in Joe’s innocence: *Annie, believe me, believe me, kid.*

AO2:

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

- rejection of others based on others' values – for example, Chris's rejection of Joe's valuing of money
- rejection of others based on others' actions – for example, Ann and George's rejection of their father Steve for his perceived actions
- rejection of others based on family loyalties
- Kate's rejection of Ann and Chris's romantic relationship – Act 1 and Act 2
- Kate's rejection of Joe after the revelation of Larry's death – Act 3
- Kate's rejection of others who won't share her belief that Larry is alive – Act 1
- Chris's rejection of Joe Keller after the revelation of his guilt – Act 2 and Act 3.

AO3:

- starting extract – private interaction between Sue and Ann
- starting extract – private interaction with Ann and Chris discussing Joe Keller's innocence
- dramatic conventions of monologue, dialogue, stage directions, props, setting etc
- social context of a family/domestic/suburban setting and attitudes to gender/relationships
- wider social context of justice and 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 3,

beginning

‘[sharply] That’s not fun, Stanley.’ and

ending

‘[STANLEY jumps up and, crossing to the radio, turns it off. He stops short at sight of BLANCHE in the chair. She returns his look without flinching. Then he sits again at the poker table. *Two of the men have started arguing hotly*]’

This interaction is near the beginning of the scene. Stella and Blanche have returned to the apartment after a night out together and want to get ready for bed. Stanley and his friends are still playing poker.

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

AO1:

- stage directions used to indicate Stella’s unhappiness with Stanley’s physical rudeness to her and the men’s colluding responses to Stanley’s casual violence: *[sharply]*, *[The men laugh]*
- Mitch’s positive and negative politeness strategies in phatic choices, polite lexis and address terms as a counterpoint to Stanley’s rudeness to the women: *How do you do, Miss Dubois, Excuse me, please*
- Blanche’s rudeness about the men shown in the deixis of the determiner and nouns used to describe them: *That one seems – superior to the others*
- Blanche’s declarative highlights her bald on record attack on Stanley’s intellect through negative politeness strategies and metaphorical noun phrase: *I’m sorry, but I haven’t noticed the stamp of genius even on Stanley’s forehead*
- Stella’s convergence towards Blanche’s rudeness towards others based on social class and prejudice shown in her declarative and reinforced by Blanche’s pre-modifying adjectives used to judge the wives’ physical appearance: *You ought to see their wives, big, beefy things, I suppose*
- turn-taking and adjacency pairs between Stanley and Stella highlight the escalating rudeness and tensions between them: *You hens cut out that conversation in there! You can’t hear us*
- Stanley’s friends attempt to minimise Stanley’s rudeness through imperatives to Stanley: *Aw, let the girls have their music, Sure, that’s good, leave it on!*
- stage directions indicate how kinesics and proxemics between Stanley and Blanche show rudeness: *STANLEY jumps up and, crossing to the radio, turns it off. He stops short at the sight of BLANCHE in the chair. She returns his look without flinching.*

AO2:

- Possible focus for question and for extract selections. Examiners, however, must be prepared to credit other valid choices:
- rudeness to others based on stereotypes, gender, ethnicity, as well as attitudes to social class and social backgrounds
- different types of rudeness between men and women – verbal, non-verbal, emotional and physical
- rudeness as part of the ongoing power struggle between Blanche and Stanley – Sc1, Sc2, Sc5, Sc7, Sc8, Sc10, Sc11
- Blanche's continued rudeness and belittling of Stanley as uncivilised – Sc4, Sc8
- Blanche's rudeness to her sister Stella about her appearance and her life choices – Sc1, Sc4
- Blanche's rudeness to Mitch in mocking his character and behaviours – Sc6, Sc9
- Mitch's rudeness to Blanche after discovering her lies to him – Sc9
- Stanley's deliberate rudeness to Blanche – Sc2, Sc3, Sc5, Sc8.

AO3:

- starting extract – Stella and Blanche's return to Elysian fields after a night out whilst the poker game is ongoing and Stanley's poor performance has caused him to be in a bad mood
- starting extract – tension between men still playing their poker game and women wanting to go to bed
- 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

A Streetcar Named Desire

Q14: Refer to Scene 10,

beginning

‘Well, it’s a red-letter night for us both.’ and

ending

‘Do you hear me? *Ha – ha – ha!*’ [*He walks into the bedroom.*]

This interaction occurs at the beginning of the scene. Blanche has been alone in the apartment since Stanley and Stella had to rush to the hospital in the middle of Blanche’s birthday party. Stanley has finally returned and Stella has remained in hospital in labour.

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

AO1:

- demonstrative determiner in the noun phrase suggests Stanley’s lack of belief in Blanche’s delusions about Shep Huntleigh: *This millionaire from Dallas*
- verb phrase in stage directions indicates Blanche’s possible awareness of her own delusions, or Williams’ crafting of her character as reacting to others in an increasingly desperate and uncontrolled manner: *Improvising feverishly*
- Blanche’s declaratives present her delusions about Shep Huntleigh as the ideal man: *This man is a gentleman and he respects me, What he wants is my companionship*
- semantic field of money used by Blanche metaphorically to present her attributes as desirable in her delusions about Shep Huntleigh: *A cultivated woman...can enrich, that I should be called a destitute woman, I think of myself as a very very rich woman*
- repetition of abstract noun and adjective reveal Blanche’s delusions about Mitch and lies about his actions: *to beg my forgiveness! He implored my forgiveness. But some things are not forgivable. Deliberate cruelty is not forgivable*
- Stanley’s minimal responses, mirroring of her animalistic metaphor for men and repeated tag questions show his awareness of Blanche’s delusions and mocking dismissal of them: *Swine, huh? You did, huh?*
- Stanley’s use of interruptions and positioning of himself as topic manager and in control of the turn taking as Face-threatening acts to assert his awareness of Blanche’s delusions: *Was this before or after the telegram, As a matter of fact there wasn’t no wire at all, There isn’t a goddam thing but imagination!*
- Stanley’s imperative and exclamatories to attack Blanche’s positive face and to crush her self-delusions: *Take a look at yourself in that worn-out Mardi Gras outfit, And with the crazy crown on!*
- Stanley’s convergence to Blanche’s more metaphorical register foregrounds his awareness of Blanche’s strategies to delude herself: *sprinkle the place with powder and spray perfume and cover the light-bulb with a paper lantern, the place has turned into Egypt and you are the Queen of the Nile.*

AO2:

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

- Blanche's self-delusions as contributing to her tragedy and as a self-protection mechanism
- Other characters' awareness of Blanche's delusions and roles in supporting or challenging these
- Stella's willingness to support and encourage Blanche's delusions about herself and her future – Sc7, Sc8, Sc11
- Mitch's delusions about Blanche and a possible romantic future together – Sc6, Sc9
- Stanley's antagonistic challenging of Blanche's delusions – Sc2, Sc7, Sc8, Sc10, Sc11
- Blanche's delusions as represented in different ways – through language and use of various dramatic elements of plastic theatre.

AO3:

- starting extract – the beginnings of the dramatic climax in the tension and conflict between Blanche and Stanley
- starting extract – private and uninterrupted interaction between Stanley and Blanche in the confined setting of the Elysian Fields apartment whilst Stella is in hospital and after the events of the birthday party
- 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 16)

‘I’ll call him and tell him not to come.’ and

ending (page 19)

‘I don’t want her to throw away that chance for...well, for Andy.’

This interaction occurs near the beginning of the play. Andy’s grandparents Patricia and Brian have arrived for Andy’s birthday celebrations. Patricia is sharing her concerns about Carol’s life with Claire, during which Carol discovers that Andy might miss his party.

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

AO1:

- modality and non-fluency features show Claire’s ambivalent feelings about how lucky Andy is at being cared for: *I suppose we’re lucky in some ways. Just...doesn’t feel like luck though*
- Brian’s repetition of the simple sentence using an epistemic modal verb suggests that Claire should feel lucky for being able-bodied: *It could be you*
- Brian’s use of different pronouns highlights how luck can be random: *you, anyone*
- repeated gambling metaphor for luck in noun phrases: *The Lottery, rotten sort of lottery*
- adjectives as modifiers and antonyms presenting different types of luck: *Bad luck, good luck*
- Patricia’s allusions to Greek and Roman philosophers in the proper nouns used perhaps to mock Brian or to foreground how notions of luck have always been of interest to people: *Plato, Aristotle*
- Patricia’s declaratives with repetition of abstract noun present her concern about Carol’s unlucky situation: *She’s still got a chance to be happy in life. I don’t want her to throw away that chance*
- conditional clause and verb of perception show Carol’s questioning the truthfulness of the information given by professionals caring for Andy, depicting them as outside forces acting against the family: *Even if it is true, Well it feels on purpose*
- semantic field of odds and gambling in the nouns used by a range of characters: *chance, luck, lottery*.

AO2:

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

- characters' feelings about Andy's unluckiness with his health and in being able to attend his party
- Claire's feelings of being unlucky in her early life and childhood because of the impact of Andy's situation on her parents' treatment of her – pages 62–64
- Carol's feelings about her life with Andy in contrast to Ian's ability to move on and start a new family – pages 50–53
- Carol and Claire's conflicting feelings about luck in parent/children relationships – pages 68–69
- Brian's views about feeling lucky with family and relationship choices - pages 90–91.

AO3:

- starting extract – interaction between Claire and her grandparents
- starting extract – characters' responses and reactions to the unlucky family situation experienced by Claire and Carol because of the impact of Andy's health
- 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 38)

‘How long have you lived in Brighton, Mark?’ and

ending (page 41)

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

This interaction occurs near the middle of the play. Claire’s new boyfriend Mark has arrived and is meeting Claire’s family for the first time.

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

AO1:

- Carol’s interrogative and use of definite article to comment on Mark’s northern accent: *Not lost the accent though?*
- Mark’s evaluative adjectives as humorous responses to Claire’s judgement of his northern accent: *nice and flat*
- orthographical representation and stage directions for Brian’s continued slight mockery of Mark’s accent as a means to show judgement: *(Lancashire.) tomahhhto*
- Mark’s completion of an adjacency pair in response to Brian’s previous intertextual reference to the Ella Fitzgerald song about pronunciation, trying to acknowledge the differences in dialect lexis: *You say potato and I say chips*
- semantic field of negative attitudes in Carol’s language as she tries to mitigate any potential judgements about her house when Claire decides to show him around: *shitheap, disgusted, judge*
- declarative and prosodic emphasis on the adverb shows Patricia’s judgement on Ian’s behaviour towards his family: *A fact he has studiously ignored*
- evaluative adjectives showing Carol’s positive judgement of the newcomer Mark: *nice, normal*
- affectionate and metaphorical noun phrases for Carol and Patricia’s humorous judgment of their discovery that Claire is lying about her real age to Mark: *the cheeky little liar, glass house*
- stage directions used for silence and to suggest that characters are holding back their judgments of others’ behaviours and expressed attitudes: *A moment*
- evaluative adjectives present Claire’s self-judgement of herself as a child and Mark’s judgemental observation: *You spoilt..., I was awful.*

AO2:

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

- judgements made about decision-making, actions and behaviours both past, present and future
- family members Carol, Claire, Patricia and Brian and their ongoing judgements of Ian's past and present behaviours and his responses to this – pages 26–28, pages 46–47, 48–53, pages 54–57, pages 62–65
- Claire's judgment of her mother's parenting – pages 68–70
- Carol's ongoing judgement of Andy's carers – pages 4–9, pages 13–14 (Claire's judgement of them), page 17–18
- Patricia's judgement of Claire's seeming unwillingness to help Carol – pages 19–20.

AO3:

- starting extract – Claire's new boyfriend Mark's arrival to meet Claire's family for the first time
- starting extract – Mark's outsider status into the family dynamics on Andy's 21st 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.