

A Level English Language and Literature

Summer 2019 Exemplars

Paper 1: Voices in Speech
and Writing (9EL0/01)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Language and Literature Paper 1: Voices in Speech and Writing (9EL0/01).
- The responses in this pack were taken from the June 2019 summer series. The papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a small sample of responses; the examiner commentaries and marks can be found on a separate document on the Pearson website
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on 03330 164120 or via [here](#).



Section A: Exemplar Scripts



Script 1

SECTION A: Voices in 20th and 21st century Texts

Read Text A on pages 3–4 and Text B on page 5 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect on boxing and its effect on the lives of those involved with the sport.

In your answer you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Although text A is an article which endeavours to address the high profile boxer Muhammad Ali's battle with Parkinson's disease, as well as commemorating his achievements, and text B is a review of an inaugural novel aiming to promote the work of Anna Whitelam, both texts encompass deeper societal undertones ~~are~~ which are relatable to an every day audience. Whilst text B is aimed a more niche audience and text A - a broadsheet newspaper - draws on a more historical figure and therefore has an arguably global audience, both texts address the serious issues associated with boxing so as to alert and inform their audiences of the deeper and more traumatic connotations associated with the sport.

Both texts immediately create a sense of intrigue with their ambiguous titles for the purpose of typically adhering to the conventions of their respective genres as well as drawing in their audiences. In text A, the writer uses a metaphorical



title in ~~the~~ 'His longest' the noun phrase 'His longest round' - with the superlative adjective in 'longest' ~~alluding~~ compounding the later proper noun in 'Lankford's disease' for the purpose of ~~not only doesn't~~ using boxing jargon ~~for~~ in order to address a more serious situation and thus be relatable to the sport in boxing as well as to pay tribute to Muhammad Ali and what he is renowned for. Reinforcing this use of jargon, the writer also uses the dynamic verb 'fight' in the ^{opened} declarative 'Ali's fight with Lankford's' in order to further allude to his skill as a boxer yet also inject a melancholic tone and elicit pathos from the fans of Ali and any athlete who has been ground down by disease.

Similarly, in text B, Webb uses inverted syntax in the ~~expressive noun~~ phrase-title 'Boxer Handsome', with the ~~the~~ antithetical proper noun 'Boxer' and - which one would typically associate with brutality - being relieved and downplayed by the latter post modifying adjective in 'Handsome' - connoting a sense of beauty. In this sense, Whitcomb's title evokes a sense of pride and jubilation yet in an atypical fashion, by ~~commends~~ and could be alluding to the beautiful, unifying elements of boxing.

Drawing on the proper nouns 'East London' and



'Clapton Bow Boys Club', Webb is able to inject a sense of verisimilitude into her writing ~~and~~ as she draws on - with the latter noun phrase - an unglamorous, realistic location. Given this text, as well as aiming to promote Whitbyham's work, is also rather didactic, there is a sense here of the raw, visceral origins and nature of boxing, and with the alliterative metaphorical verb phrase 'flurry of fists', a sense of vivid immediacy is created given ~~the rapid nature~~ this description which mimics the actions of the fight appears rather inclusive and realistic to its readers.

In text A however, although there is an abundance of proper nouns such as 'Vietnam' and 'Atlanta Games', this appears more for the purpose of making the article more credible and reputable when informing its readership - in a similar didactic fashion - of Muhammad Ali's life during boxing. As well as this, the writer uses a host of enumerators and time markers such as '1970's' and '500 people' for the purpose of drawing on the articles typical narrative structure as well as earmarking significant events and moments in Ali's life. Informing its readership of the unfortunate consequences of Parkinson's, Sawyer is able to craft a melancholic tone as well as eliciting sympathy from his audience, when reflecting on the side effects of



boxing. The subordinated declarative '- which attacks the nervous system and affects one in 500 people -' is highly factual yet injects a morose voice whilst with its alarming determiner '500 people' appearing significantly high and compounding the ~~active~~ dynamic verb in 'attacks' - which has connotations of animosity and threat. With each paragraph relatively clipped so as to possibly mimic the quick nature of the boxing world as well as to provide vital factual information in a clear and readable way, there appears a lack of personal sympathy from the writer, possibly given the nature of the article deriving from the conservative-based newspaper it derives from or the 'Telegraph'. However, this doesn't take away the pathos it elicits from its audience, which it makes fully aware of the serious impacts of boxing via its use of enumerators.

Conversely, in text B, Webb uses a semantic field of descriptive violence through the latter half of her text for the purpose of crafting a more personal raw tone as well as emulating the intentions of the writer in Whitman when addressing the demise of her protagonist and grandfather as 'John Papp' inspired character in 'Bobby'. Her use of the oxymoron in the juxtaposing phrases 'decent boxer' and 'sad alcoholic', the writer is able to craft a sense of



versimilitude in referring to the after effects of a man whose life has gone downhill. Here, the conflicting pre modifying adjectives 'decent' - which connotes achievement and ability - and 'sad' which draws on a sense of breakdown compound their respective ~~concrete~~ ^{proper} nouns in 'boxer' and 'alcoholic' for the purpose of conveying a drastic shift in attitude and lifestyle of Bobby and evoking a deep sense of pity. Furthermore, this can be compounded by the subsequent metaphorical verb phrase 'a broken shell of a man' which alludes to total demise and depicts the novelist's jaded attitude towards Bobby.

Both texts end with a commemorating tone in their latter stages albeit with text A's probing Ali's life as a boxer, and his achievements, and text B paying homage to Whitbyham's 'promising debut' of a novel. The use of the idiomatic expression 'In 1966, Ali faced down those fears' alludes to the boxer's sense of determination to defy the physical constraints placed upon him and 'light the Olympic flame'. Given the proper noun 'Olympic flame' draws on a groundbreaking event in sport, it alludes to Ali still being a highly influential figure and thus being able to transgress the physical ~~can~~ and mental constraints placed upon him as a result of his 'Parkinson's disease', thus



evoking an immense sense of jubilation and gratitude towards him from the broad sporting world.

3 Similarly, with Webb using the simile 'as sharp as a one-two combination' thus reflecting that of the punny, sophisticated and excellent writing of Whitburnham in relation to the fast-paced nature of the sport in boxing, the writer is able to craft a tone of appraisal and ~~what with this~~ in regards to Whitburnham's bravado as a novelist.

In conclusion, although text B is much more visceral and raw in its descriptions of ~~the~~ Whitburnham's work, both texts endeavour, in a didactic fashion, to inform their audiences of the deeper side effects associated with boxing, not only the successes achieved by the individual, so as to educate their audiences and not glamourise or sugar-coat the medium of boxing, which it is so often displayed as a stereotype. With text A also alluding to Ali's work as an activist, what with his refusal to go to war in Vietnam, there is also an underlying reverence of Ali not only in terms of being an athlete but also as an influential figure around the world as a humanist and philanthropist.



Script 2

SECTION A: Voices in 20th and 21st century Texts

Read Text A on pages 3–4 and Text B on page 5 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect on boxing and its effect on the lives of those involved with the sport.

In your answer you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Both texts, Sawyer's ~~review~~ article and Webb's review draw on retrospective tones to craft an informative voice. Text A is an article which reflects on Muhammad Ali's fight with Parkinson's disease. It has a reflective tone and thus evokes a sense of pathos for Ali as the writer describes his losing battle with the disease, ironically a world renowned boxer being defeated by the tragic illness. Webb's review crafts similar dark undertones as it draws on the toxic masculinity and also the effects of social class in the boxing world.

Text A crafts a tone of defeat and tragedy through the use of personification 'the disease robbed him of his powers'. The verb 'robbed' is tinged with sadness and regret as the man who was strong and respected was stripped of his dignity and ironically, killed by the sport he loved the most. Text B crafts a similarly



harrowing atmosphere as Webb uses the metaphorical declarative 'Casualties of this world lay strewn throughout the world whitham creates'. The adverbial phrase 'lay strewn' has connotations of defeat and lack of dignity paired with the abstract noun 'world' illustrate the fragility of life and the impact sport - in this case boxing has on the world.

Both texts also craft a defiant tone as in Text A, Sauer draws on Ali's perspective that the Parkinsons disease was 'something he had to strive to overcome'. The verb 'strive' has connotations of power and resilience which allude to Ali's refusal to let the disease stop him from making public appearances as the Parkinsons gradually made everyday tasks a struggle. Text B draws on a similar defiant voice as Webb uses the metaphor 'a slave to the code of honour that this macho world demands' to describe talented boxer, Bobby. The adjective 'macho' paired with the verb 'demands' highlight the toxic masculinity of the industry and how even in this generation, the men are expected to adhere to societal expectations such as exaggerated masculinity.



that is expected of them. Both texts include elements of struggle and hardship and illicit pathos for both P. Muhammad Ali and fictional character created by Whitwham-Bobby.

Text A makes use of direct speech from Ali, which crafts a sense of authenticity and a credible voice from the article. Sawyer makes use of Ali's declarative statement 'well, boxing is a risk and life is a gamble, and I got to take both'. The abstract noun 'gamble' illustrates how Ali was aware his boxing career could impact his life and had risks to his health, however, paired with the verb 'take', this suggests that Ali had a sense of gratitude and appreciation and imply he felt honoured to have such an impact on the world and the boxing world, crafting a voice of triumph and accomplishment. Text B also crafts a voice of authenticity as Webb uses direct speech from Whitwham's novel 'She had a grip on him, a spell that held him in awkward moments he couldn't get out of'. This is typical of a review and creates an immersive feel for the reader as a glimpse



into the novel is given. Webb praises Whitwham's style of writing as he illustrates his enjoyment of the novel. He uses the satirical declarative 'Whitwham's writing is as sharp as a one-two combination'. This boxing jargon draws on shared cultural understanding of the sport and ~~is witty~~ uses a witty, humorous undertone to emulate the fast paced nature of the boxing match.

Sawyer also makes use of this immersive technique as he uses the adverb 'His arms shook violently' to describe the consuming effect the disease was having on Ali. The adverb 'violently' emulates the atmosphere in the boxing ring and the 'too many blows to the head' that caused this tragedy for Ali. ^{This} ~~text~~ illustrates the significant effect boxing had on Ali's life and continuously crafts a sinister tone as the danger of the boxing match foreshadows the devastating illness that was to come for Ali.

To conclude, both texts use a reflective tone and retrospective voice to draw on boxing as a sport and its impact - bad and good on lives. Also highlighting the mental and



physical struggled posed on boxers and other sports stars, illustrated through societal expectations such as hypermasculinity and the absence of weakness.



Script 3

SECTION A: Voices in 20th and 21st century Texts

Read Text A on pages 3–4 and Text B on page 5 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect on boxing and its effect on the lives of those involved with the sport.

In your answer you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Within Text A, "His longest round: Muhammed Ali's fight with Parkinson's disease", senior reporter Patrick Sawyer has produced an online article for "The Telegraph". His audience are fans of Muhammed Ali, as well as boxing in general due to the explicit content of the article, which is ultimately aiming to inform its readers on Ali's life but also Parkinson's disease. Thus his wider audience may also be those interested in the disease. Similarly, Flemming Webb's review deals with a novel about boxing by Anna Whitlam. Therefore his audience is also those with an interest in boxing. However, Webb is informing his readers on the novel, not the sport. Both writers use literary and linguistic techniques to create a sense of voice in their work.

Firstly, both Sawyer and Webb use familiar colloquiations in their texts to add an aspect of



familiarity to their work and overall voice. Sawyer uses colloquial language such as, "too many blows to the head". The quantifier, "too", further adds a dramatic effect by being followed by the harsh colloquial, "blow". Likewise, Webb creates familiarity with the ^{alliterative} idiom, "flurry of fists". This suggests to the reader a familiar image but also creates an impact within them due to the alliteration of, "f". Here, both writers are subtly suggesting the effect boxing has on people's lives as they are using descriptive language ^{and} creating familiarity within the reader. Contextually, both texts are rather personal. Sawyer is discussing the problems faced by Muhammed Ali, who is also regarded as one of the most significant and celebrated sports figures of the 20th century. Thus Ali is known of by most people and an ~~aut~~ biographical feel is given to the article. Webb's text discusses an author's first novel which was "inspired by her grandfather", therefore it is a personal review.

Moreover, both writers ~~are~~ create a knowledgeable tone, adding to their sense of voice, Sawyer more so than Webb as he not only uses euphoric references like Webb, but also includes extra



information within parentheses. Other boxer's names are used as exophoric references such as, "George Foreman" and "Joe Frazier". This creates a knowledgeable tone as it shows the writer knows Ali's past opponents. Similarly, Sawyer's description of the symptoms for Parkinson's disease, given in parentheses, " - such as slurred speech and slow body movement - ", suggests his awareness on the disease. Furthermore, the sibilance aids the reader with retaining the symptoms which could prove to be useful one day. Webb, on the other hand, solely uses exophoric references on Whitwham's novel, to add a degree of knowledge he has on the book. However, this is of standard for a review as they have to have read it and provide its readers of useful information about the story. Contextually,

Lastly, much like Ali in Sawyer's article, the character of Bobby's father, to a certain extent, mirrors Muhammed Ali. Webb writes, "Bobby's father, was once a decent boxer himself but is now a sad alcoholic", similar to Sawyer's



"the disease robbed him of his powers".*one could say they are both suffering from diseases; alcoholism and Parkinson's. However, Joe, Bobby's father's demise was a choice - he chose to drink and let it consume him, whereas Muhammed Ali's was out of his control. Through this idea, Webb's text has a much more negative lexical field when discussing Joe. This can be seen along the lines of, "a broken shell of a man" and "a victim of domestic abuse at the hands of Joe". (* ^{Webb's} ~~Sawer's~~ pre-modified noun, "sad alcoholic" is juxtaposed with ~~the~~ Sawyer's metaphor as one is a negative downfall, the other a tragic end.)

Contextually, boxing is a very physical sport with many violent aspects. A fact both authors make clear in their work, ~~as~~ which helps them create a sense of voice.

In conclusion, both Flemmitch Webb and Patrick Sawyer create a sense of voice whilst reflecting on boxing and the effect it has on people's lives. The use literary and linguistic devices add to their sense of voice.



Script 4

SECTION A: Voices in 20th and 21st century Texts

Read Text A on pages 3–4 and Text B on page 5 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect on boxing and its effect on the lives of those involved with the sport.

In your answer you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

The writers create a sense of voice as they reflect on boxing and its effect on the lives of those involved with the sport. Both texts were published in the twenty-first century and ~~is~~^{are} written about someone well known or important to the writer.

Text A follows the generic conventions of an article, whereas text B follows the generic conventions of a review. Both authors are writing to an audience who enjoys sports, particularly boxing. Their ~~and~~ purpose is to inform people about boxing and how it is a dangerous sport, but also to entertain and keep the memory of a specific person alive. Both writers create a sense of voice throughout their pieces, they do this through their description of the effects of boxing. The voice in text A is more



melancholic than the voice in text B, which is inspiring. However, both texts include a voice of achievement with respect to the people they are writing about.

Both texts talk about "casualties". In text A Muhammad Ali underwent physical damage as well as Bobby and Corner. We can see this through: "blows to the head" (text A) and "cracked the bridge of his nose open" (text B), this imagery creates a sense of physical destruction due to boxing. Both Ali and Joe's boxing was disrupted by problems. Ali's was disrupted by Parkinson's and Joe's by being a "sad alcoholic". The people in both texts "can't resist a victorious act of brutality that drives subsequent events", but where they differ is that Bobby wins and Ali could not win. Both texts use real anecdotes.

Text B ^{follows a structure} is linear, seeing as Whitman talks about the characters from a young age and we see them growing through out. Text A on the other hand is non-linear, we



can see this through the years he mentions. He starts with 1970, 1984, 1990, 1994, 1991, 1996 and ends it with 1975.

Both texts use hyphens (-), which gives a sense of listing. They also both use a semantic field of boxing, as well as brutality. They both use descriptive language such as: "drooled saliva" (text A) and "a broken shell of a man" (text B). Both writers use emotive language such as: "It was a tragic end to what had been a majestic life" (text A) and "the book is tender", this shows the contrast between the brutality of boxing and how the people are or are written about.

Both texts A and B are written about people who were born in the twentieth century. Muhammad Ali was an American boxer and was famous as well as being very well recognised during the twentieth century. Bobby and Connor on the other hand were amateur boxers in East London and probably not as well known.

The writers reflect on boxing as something



that made the characters ^{into} what they are. Through the writers sense of voice, we can see that it had a positive but yet negative effect on the lives of those involved with the sport. We can see for example that boxing was both positive and negative for Ali, seeing as he himself says that "boxing is a risk and life is a gamble, and I got too take both.", this is reinforced by his physical ~~himderance~~ ^{handicap}. However in text B, boxing was positive for the player characters but also negative seeing as it hindered them to seize other chances due to their lack of "emotional skills".



Script 5

SECTION A: Voices in 20th and 21st century Texts

Read Text A on pages 3–4 and Text B on page 5 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a **sense of voice** as they reflect on **boxing** and its effect on the **lives of those involved with the sport**.

In your answer you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Text A-

P- To inform

A- Fans of Muhammad Ali / Boxers / Readers of Patrick Sawyer

M- Article

Text B-

P- To inform

A- Fans of Anna Whitlam & Flemming Webb

M- Book review

~~When looking at Text A it is obvious~~

In Text A the writer, Patrick Sawyer, creates a subtle truth into the effects that boxing can have on the body through his famous example—Muhammad Ali. While the text looks on to boxing it only conveys it in having one negative attribute, "Parkinson's as the result of Ali taking too many blows to the head". As the lexical choice does give the sport a damaged image through the its link to "aggravated neurological damage" the most damaging affect it has on the sport is through the repetition of Muhammad Ali. Due to Ali's



subsequent fame in both the boxing world and 'average' he helps in delivering the greater impact as he ~~is~~^{was} a beloved celebrity by all - the quote ~~was~~ taken from Janet ~~Evans~~^{Evans} is in support of this as she ~~has~~ talks about the famous actor.

With the continuing dialogue of this article also ~~later~~ talking about Parkinson's disease it ~~gives the reader~~^{allows the reader} to have that knowledge of how it is presented and how it can affect a person's lifestyle "The debilitating effect of Parkinson's was now evident... his arms shook violently". The lexical choice of "violently" shows the severity of the disease and gives the reader an 'image' of how it takes over a person's life.

In comparison, Text B, takes a different approach in examining the ~~g~~ negative effects in which boxing can have. As Text B is a book review it gives an impersonal exploration into the dangers of boxing, as it is just commenting on the author, Anna Whitwham's, interpretation of the sport. ~~Throughout the text~~^{Despite the impersonal} approach Webb does comment on the "unfettered violence" that boxing offers when outside of the 'ring'. "Its brutal side and the thin line that separates regulated fighting in the ring from unfettered violence outside it" - the text quickly enters while having the ability to be safe through "regulated" guiding it can all turn very different when not in that setting. The lexical choice "brutal" and "unfettered violence" creates a



Semantic Field of brutality and gives the reader an image of what is to be expected with this sport.

~~The text also uses "short punchy" sentences when reflecting on the "threat of violence" not only associated with boxing but with the setting of the novel - East End. "Skin split. Blood splat." - the use of these short declaratives helps give evidence to the "threat of violence" associated with boxing especially with the graphic content it contains.~~

The text also examines one of the characters from the novel, Bobby. The character is of course a boxer and helps in highlighting not only the negatives of the sport but as well the demands of the "macho world" and helps in showing the 'casualties' of the world through its reference to domestic abuse in Bobby's home life.



Section A: Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 1	<p>The response consistently presents the critical and evaluative comment that is characteristic of Level 5.</p> <p>Structure and expression are fluid and often sophisticated, with connective and comparative points integrated fluently into this structure.</p> <p>Exemplification is judiciously selected to support assertion and is always coupled with effective analysis with terms and frameworks applied in good range and with accuracy.</p> <p>There is critical evaluation of the way meanings are shaped in texts with clear and well-developed links between form and function that show sophisticated understanding of writer's craft.</p> <p>Contextual comment is woven effectively into the body of the response and is often very subtle and insightful.</p> <p>Level 5: 25 marks</p>
Script 2	<p>A response that fully meets the 'clear and relevant' descriptors that characterise Level 3. There are elements of Level 4 here which merits, on balance, the placement in this higher level, albeit with mark of 17 which places it towards the bottom of the level.</p> <p>Expression is clear and the response is well structured. Evidence is selected systematically and at times with discrimination. This evidence is explored through an analytical lens with terms and frameworks applied in reasonable range (there are some minor omissions in this respect).</p> <p>There is a consistent sense of author and some sound connections between form and function that evidence their craft.</p> <p>There is relevant comment on contextual factors that frequently consider aspects of production and reception. This aspect is frequently best fitted to L3 descriptors, however.</p> <p>There is a clear and very worthy attempt to integrate connections between the texts, but this is occasionally somewhat strained.</p> <p>Level 4: 17 marks</p>
Script 3	<p>This response was awarded a mark of 14 which places it mid-Level 3. This means that it mostly presents the clarity and relevance that characterises the AO descriptors for this level but that it has occasional lapses or issues which are less successfully investigated than others. There will also be little or no evidence of the discrimination that marks out a Level 4 response, hence its placement away from the border with this upper level.</p> <p>The response is generally well structured and expressed. There are some minor lapses in clarity mid-section, however.</p> <p>There is a relatively secure application of frameworks and attendant terminology. Links between form and function are sometimes not fully developed and as such do not fully evidence authorial craft and intention.</p>



Script number	Examiner commentary and mark
	<p>There are clear attempts to integrate comments on connections between the texts. Some more successful than others.</p> <p>Some contextual comment linked to generic form and convention are integrated in to the response.</p> <p>Level 3: 14 marks</p>
Script 4	<p>This response presents the ‘general understanding’ that characterises Level 2. There are occasions of clarity and relevance, hence its placement at the top of the level, but these are insufficient to move it across the border into Level 3.</p> <p>Expression is occasionally flawed, but mostly clear. The sequencing and structure of the latter sections lack cohesion, however.</p> <p>There is a tendency to describe or interpret rather than analyse and terms are applied in very limited range.</p> <p>There is a clear attempt to compare the texts. Lack of detail and development sometimes hinders integration, however, and the links are obvious and general.</p> <p>Contextual comment is general at best.</p> <p>Level 2: 10 marks</p>
Script 5	<p>Overall, this response presents the ‘general understanding’ that characterises Level 2 but, on occasion, slips into the description that characterises Level 1, hence its placement in the middle of Level 2.</p> <p>Expression is frequently flawed/unclear and this negatively impacts on the potential for reward.</p> <p>As with Script 4, there is a tendency to describe or interpret rather than analyse and terms are applied in very limited range. There is a section on the final page which offers some clearer analysis which secures the Level 2 position for the response.</p> <p>There is some attempt to compare the texts. Lack of detail and development sometimes hinders integration, however, and the links are obvious and general.</p> <p>Contextual comment is general at best.</p> <p>Level 2: 7 marks</p>



Section B: Exemplar Scripts



Script 6 – Question 2 – *All My Sons*

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

In his domestic, realist tragedy 'All My Sons' - written in 1947 - Arthur Miller uses the marriage of Sue and Jim for the purpose of conveying their paradoxical values and thus the disparity between those that seek the lucrative American Dream, and those that are able to identify with it being an ^{unobtainable} facade and are thus highly disillusioned. Given Miller was arrested for having anti-capitalist values at a time in post-world war two when there was a 'Red Scare', it could be said that in Jim Bayliss, Miller is filtering through his own sense of dissatisfaction towards the American Dream given Jim's recognition that it can only be attained by being totally corrupt and having immoral values.

Structurally, this extract is of high significance in terms of addressing the conflict between family responsibility and wider moral values given it is situated at the beginning of Act two whereby the Keller family has already been starting to fracture, and in using the choral character in Sue - synonymous with Miller's influence in Greek theatre - it provides for a sense



proleptic irony to the end of the act whereby the
teller's reach total demise, ~~as a result of her~~

Using the technique of stichomythia in this extract
- a technique inspired by Miller's influence in Greek
theatre - between the foiling characters in Sue and
Ann, Miller is able to convey the clash in moral
values between the two characters. Using Sue's highly
cynical attitude in the ^{brace} series of clipped declaratives
'I married an interne' and 'On my salary' - with
the ~~past modifier~~ nouns 'interne' and 'salary' having
connotations of money get away in a pessimistic
way given Sue's subsequent declarative 'that was bad',
Miller is able to craft Sue's disillusionment in marriage.
The stative verb phrase 'You can never love somebody
without resenting them' with the stative verb
'resenting drawing on hatred', ~~Sue~~ ^{Miller} is also able to draw
on typical marital values of the 1940's and thus
depict Sue's frustration at her inverted role as the
'breadwinner' in wanting her husband in Tom to take
responsibility and satisfy her needs in achieving the
American Dream.

Further demonstrating Sue's highly pessimistic
attitude towards her husband and marital status, Miller
uses the ~~declarative~~ metaphorical declarative 'it's bad
when a man always sees the bars in front of him'.
The adverb 'always' which draws on there being no exception



and the concrete noun in 'bars' alluding to a sense of entrapment as well as clandestine behaviour, Sue is conveying her resentment towards her husband's feelings of suffocation within both his job and society. In this sense Miller is displaying a conflict between the jaded attitude of Sue who feels unfulfilled by her husband's laudist behaviour, and Jim's denial of the typical responsibility of being the 'breadwinner' in a male-dominated society and typically adhering to 1940s gender roles.

Exacerbating Sue's dissatisfaction with her social situation at the hands of her husband yet also providing for a critique of the Keller family's safety under the American Dream, Miller uses the stative verb phrase 'My husband is unhappy with Chris around'. The possessive pronoun in 'My' gives a sense of ownership to the subsequent noun in 'husband' and alludes to Jim acting as a possession with potential for lucrative value. Thus, with the stative verb 'unhappy' correlating with Chris, Sue is able to demystify the Keller family's sense of success and privilege and evoke self pity in order to convey to Ann that Chris is damaging to her husband's stability and responsibility in providing for her family.

With analepses to ~~act~~ early in act one, Miller is able to present Jim's futile attitude towards both his marriage as well as wider moral values in terms of



money. The declarative 'I would love to help humanity on a Warner Brothers Salary' appears rather self-deprecating given the satirical effect of using the intertextual reference in the proper nouns 'Warner Brothers' to allude to a big corporate high-earning business - something which Tim will never be able to achieve. However, it also draws on his pessimistic attitude towards his profession ~~and~~ as a doctor and moral attitude that his endeavours to help people are rather pointless given their problems are often more-often-than-not harmless. In this sense his use of the modal verb of duty 'would' compounded by the ~~strong~~ emotive verb in 'love' express his desire as a moral being to make a real contribution to 'humanity' by giving up his job for research as opposed to assisting people who don't particularly need the help. Furthermore, his use of the idiomatic expression 'over my dead body he'll be a doctor' - in art one - conveys his sense of disillusionment towards his profession further, as despite ^{holding} ~~having~~ an honourable profession, Tim is neither rewarded morally nor in terms of money as a result of it. The idiom 'over my dead body' with the ~~abstract~~ pre-modifying adjective in 'dead', emphasising his highly averse attitude to his profession given its severe connotations of brutality and hopelessness, therefore illustrates his positive moral values and recognition that the only way to really make



money in this fractured society is to be morally corrupt. This idea adheres with Miller's attitude that corruption is apparent in all facets of society because given the Keller's - who are described as being 'uneducated' and are would on face value be of appearance typically perceive to have come from a working class background - have achieved the American dream, it displays how no matter your social class you can still be a victim of moral blindness and earn money by unscrupulous means. In this sense, Miller is illustrating how only the morally corrupt - hence Keller's wartime profiteering at the detriment of twenty-one pilots lives - will be financially successful.

In terms of the extract, Miller reinforces Sue's disillusioned attitude towards her familial status and failure to obtain the American dream yet also conveys how she too has corrupt moral values. The dramatic device of prologues in the stage directions '(with growing feeling)' conveys how Sue's resentful attitude and real yearning for the American dream. Her comparison of Ann and use of the elliptical interrogative 'You know what I resent dear?' draws on her total jaded attitude yet cynical critique of the Keller's achievement of the American dream. Her dramatic expression 'I resent living ^{next door to} with the Holy family' draws on a semantic field of religion, with



the biblical reference in 'Holy Family' so as to damn the Keller's, given her emotive verb 'resent' connotes a sense of ference and extreme, incandescent hatred.

With polemic run to the latter stages of the play in Act three, Jim's use of the repeated abstract noun 'Money. Money-money-money-money' conveys his pessimistic attitude and demystification of his role within marriage to provide for his wife, as well as his wider moral compass that the American dream is a total facade. Therefore the repetition of the word demeans its value and expresses his jaded attitude.

To conclude, using the choral character Sue as a way of alluding to Henrik Ibsen's influence in Henrik Ibsen and the events of the past gradually beginning to haunt the Keller's, the playwright is able to convey and forebode the total failure of the Keller family later in the act. Sue's cynical attitude towards the Keller's corrupt bourgeois morals and ideals during her engagement in Stockholm with Ann expresses her dissatisfaction with her own unprosperous financial situation in marriage. However given her admittance that she reveres the Keller's for their actions hence 'give them credit for what they do' expresses how she too is morally corrupt.



Script 7 – Question 3 – *A Streetcar Named Desire*

Chosen question number: **Question 2** ☒ **Question 3** ☒ **Question 4** ☒
Question 5 ☒ **Question 6** ☒ **Question 7** ☒
Question 8 ☒

Tennessee Williams uses the concept of the Old South versus the New South to convey the difference in attitudes between Stella and Blanche towards Stanley's violence. Stella has been living in Elysium Fields, New Orleans for a considerable amount of time, and therefore she has been exposed to the ways of modern Southern American society (or the New South). This new way of living included more casual attitudes towards sex, less blatant racism towards minority communities and slightly less obvious gender roles. Although Stella has been in New Orleans for some time and is used to the ways of the New South, Blanche has just arrived and from Belle Reve and is still apparently used to the Old South customs. This is why she seems so shocked at Stella's apparent acceptance of her abuse by her husband - before this point in time, men were expected to be gentlemen, and all loving and caring towards their wives.

~~When~~ When Blanche asks Stella, "he's left?" and "will he be back?" at the start of the extract, these interrogatives convey Blanche's anxiety and discomfort after witnessing one of Stella and Stanley's domestic episodes. Stella's obvious nonchalant and calm replies such as "Stan? Yes." show clearly the difference in attitudes between Stella and Blanche as Blanche is shocked and possibly frightened and Stella is calm and collected. The use of the nickname "Stan" by Stella even after being hurt by her husband highlights how just how calm Stella is and suggests that



this may happen fairly often as she is so accustomed to it that she thinks it is normal. Blanche then uses imperatives and broken speech patterns - "I've been half crazy Stella!". Williams' use of imperatives and exclamatory sentences demonstrate how shocked Blanche is by her sisters' reaction and her broken speech - "after what happened - I started to rush in after you" highlights her emotional state of mind. The contrasting attitudes and uses of language by each character convey the difference of cultures between the two sisters - Blanche is used to the traditional and more outdated Southern lifestyle where every relationship is expected to be filled with unwavering love and romance, whereas Stella has been exposed to the more contemporary world of disagreements and abuse, that's hence why she seems to find it normal.

Stella also uses broken speech when she says "I was - sort of - thrilled by it". This ~~may~~ holds possible sexual connotations as Stella likes his unpredictability and aggressiveness which Blanche finds so shocking and appalling. Also, the broken speech used here by Stella is possibly due to her knowing that what she's saying, Blanche will not approve of and find disgusting, further reinforcing the difference in attitudes between both characters. Williams also uses dramatic irony when Blanche says "pull yourself together and face the facts". Although Blanche thinks that Stella is crazy for accepting Stanley's abuse, the audience know that Blanche is really the one living in a fantasy world detached from reality.

In Scene Ten, just prior to the apparent rape of Blanche by Stanley, Stanley is acting aggressively and menacingly towards Blanche. "I've been onto you since the start!". The use of an exclamatory sentence in this



passage highlight how aggressive and ~~more~~ spiteful Stanley is behaving towards Blanche. Blanche responds by calling the police and frantically asking for them to hurry. - "Help me! I'm caught in a trap". The use of the noun "trap" conveys the sense of Blanche being a vulnerable animal caught in the apartment whilst the predatory Stanley hunts her down and prepares for the kill. However, Blanche calling the police and seeming very desperate highlights her vulnerability and anxiety as well as reinforcing the differences between herself and Stella. In previous parts of the play, when Stanley beats Stella, she doesn't call the police, conveying the difference in not just personalities but also attitudes towards domestic abuse.

The stage directions in Scene Ten "She smashes a bottle on the table" ~~not~~ possibly subverts the characters of Stella and Blanche. Up until this point, Stella seems like the stronger and ~~more~~ less vulnerable out of the two and puts up with the abuse she receives from Stanley. However, Stella never physically fights back towards her husband, instead choosing to flee the apartment. But given no choice to stay and fight, Blanche shows bravery to face her pursuer and to attempt to tackle ~~him~~ him head on. Therefore, Blanche's Old South values may possibly be superior in some aspects, as she is not content with being pushed around or threatened by her sister's husband and unlike Stella, actually attempts to fight Stanley.

In Scene Four, Blanche says "Stella! Can't live with him!". Stella replies "Blanche, you saw him at his worst last night" to which Blanche replies, "On the contrary, I saw him at his best!". Here, Stella's



obvious defending of Stanley's abhorrent behaviour and violence shows how Stella has become desensitized to the world of the ^{New} ~~Old~~ South and the values that that certain culture perpetuates. Stella is content with her husband getting drunk and hitting her as she sees it as normal, whereas Blanche sees it as unnatural as she is used to the ways of the Old South, where relationships were based on love and romance, and not abuse and domestic violence.



Script 8 – Question 2 – *All My Sons*

Chosen question number: **Question 2** ☒ **Question 3** ☐ **Question 4** ☐
 Question 5 ☐ **Question 6** ☐ **Question 7** ☐
 Question 8 ☐

Arthur Miller's "All my sons" ~~for~~ highlights ~~the~~ the importance of family in a post-world war II era in America. Although various couples are included in the play, Miller uses ~~the marriage of~~ @ Jim Bayliss and Sue's marriage to ~~show~~ show the conflict between family responsibilities and wider moral values. With the extensive use of irony and metaphors, the author successfully ^{highlights} ~~highlights~~ this conflict.

The marriage of Sue and Jim Bayliss is portrayed throughout the play as a roller coaster. Sue highlights how Jim feels trapped with the metaphor of "thinks he's in jail all the time". This is due to the fact that Sue does not allow him to do what he really wants to do. According to her, in order for him to pursue medical research that would



mean that he would have to give up family in order to work. In Jim's eyes he's "compromising" choosing family over his moral value and is unhappy for doing so. "As soon as a ~~man~~ woman supports a man he owes her something", Arthur Miller chooses Sue to say this due to the fact that ~~Sue~~ Jim has the obligation to stay with his family seeing as Sue supports him in his medical job. However, the conflict of moral value and family is deeply highlighted with Jim as he "went back home with her, and how I live in the usual darkness." Jim is portrayed as someone who lost himself to his wife's desire. The dark, unemotional tone he reflects highlights how this conflict is slowly making him forget who he is / was.

The conflict however, is also highlighted through Joe Keller and his wife, ~~and~~ Joe Keller is portrayed throughout the play as a



father figure who's willing to do whatever it takes to provide comfort to his family. However, slowly he shows how he did some actions ~~ed~~ that go beyond the family's moral values. In order to not lose money. The irony of "I did it for you" when Keller is trying to explain to his son Chris his actions is that he did not kill ~~21~~ twenty one pilots for his son but yes, to save himself and his fortunes. The conflict here rises when Keller finally ~~realises~~ realises the consequences of his actions. Although he may have done it due to his responsibility to his family, his moral values must have been erased in order to do such thing. Moreover, ~~the~~ Kate is one of the characters on ~~rosewater~~ ~~who~~ ~~Miller~~ ~~used~~ ~~his~~ ~~characters~~ ~~to~~ who Miller demonstrated constant conflict. Her conflict is reflected on her actions - not being able to sleep, nightmares - as well as her speech -



constant repetition, anger. Her conflict is due to the fact that one of the pilots that died due to Keller's shipment of faulty parts was her other ~~son~~ son, ~~and her moral values~~ her moral values make her be in denial to his death while her family responsibility makes her play along with Keller as if they haven't done anything wrong.

Furthermore, ^{Curry} ~~Curry~~ could also be seen as character used to reflect the conflict of family responsibility and moral values. In contrast to his father ~~Curry~~ ~~Curry~~ Curry listened more to his moral values although epideictic for not listening to his family ~~the~~ responsibilities. In his ~~last~~ last written letter sent to Ann, Curry explains how his moral values made him incapable of coming back home knowing how his father was responsible for the death of his comrades. In this case Curry could be seen as both ignoring his family responsibilities - leaving behind



his family and future wife - but also could be seen as ~~was~~ doing the right thing seeing as he saw the other pilots as family and didn't want to leave them behind. (X)

To conclude Miller explores the conflict between family responsibility and wider moral values with the use of irony and metaphors with the characters of the Keller family as well as Jim Bayliss and Sue. He highlights how ~~for some people~~ family comes first even if that makes you be unable to have a happy life.

(X) In a post-war era family responsibility comes around as the most important thing seeing as many men lost their moral values while fighting in the war. One could not forget how the story of "All my sons" was taken from a true story. Arthur Miller's mom told him about a girl who went to the police because she ~~found~~ found out about ^{now}

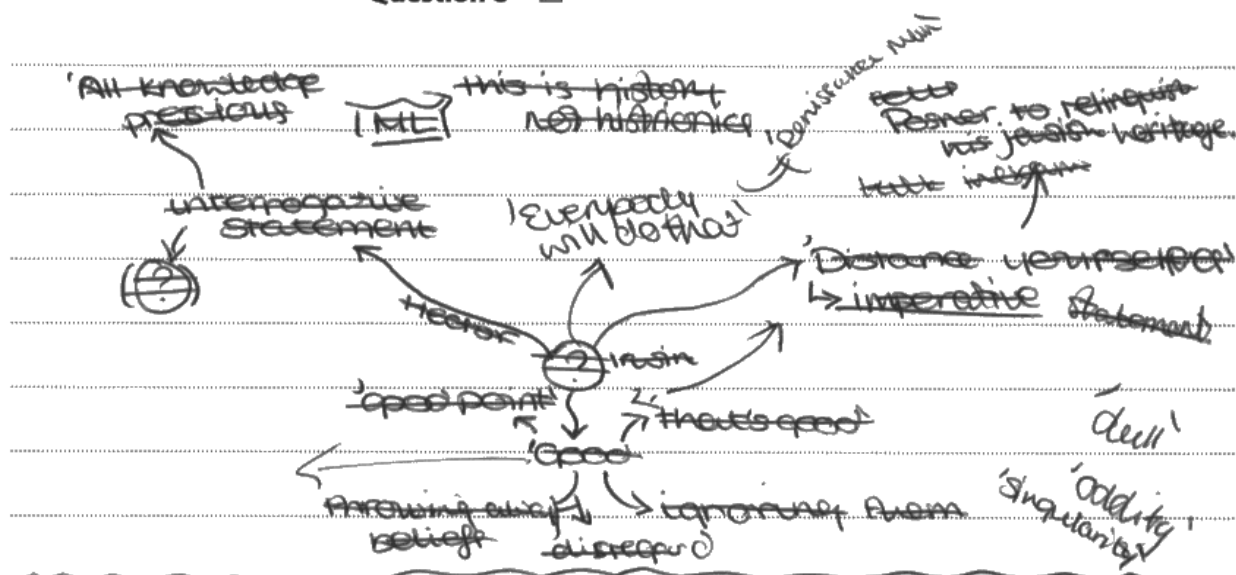


her father sent away faulty airplane parts. (~~the father was responsible, but~~
~~sent them away~~) although to some family responsibility evolves around providing comfort and protection to their family, some value moral values ~~more~~ ^{more} greatly, and if ~~seen~~ ^{seen} things that go against it then the correct thing to do is the thing the mind indicates, even if that means going above family.



Script 9 – Question 6 – *The History Boys*

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒



Bennett contrasts Hector's and Irwin's teaching of history through their belief of education and how they talk to the boys.

Firstly, Irwin's repetition of the adjective 'good' in 'that's good' and 'good point' highlights his disregard for their heritage, asking them to deny their beliefs and put them aside. Additionally the imperative statement 'Distance yourself' is emphasised when Irwin encourages Ponter to relinquish his Jewish heritage by writing about the Nazi camps in his exam. By ignoring the importance certain events hold in some of the boys' eyes shows he cares only that they



pass and not how it will effect them. He teaches ^{so the boys} history ~~to~~ pass the exam, not to educate ~~the boys~~ ^{them.}

Contradictingly, Bennett uses Hector to focus on the facts (rather than presentation) - 'why can you not simply condemn the camps outright as an unprecedented horror?'. The interrogative statement emphasises his educational belief 'all knowledge is precious' contrasting Hector to Irwin's teachings. Hector's focus on the fact it is 'History, not histrionics' implies the facts should matter more than the presentation ^{satisfies/satisfy} to 'please the examiners' with their 'cheats visca'. Hector is the representation of teachers before the ~~Additionaly, Bennett uses Irwin to express~~ 1970's, before Margaret Thatcher took the position of Prime Minister and the education / examination system changed.

Bennett uses Irwin to portray teachers who On the other hand, ^{their pupils} ~~Irwin's pupils~~ (the boys) to be the 'odds' amongst others - to add 'singularity' to their essay. Highlighting Irwin's concern of the 'league tables' and pleasing the Headmaster, by turning the boys into 'Renaissance [Men]'. This is further depicted ^{through} ~~that~~ Lockwood's declarative sentence 'Everybody will do that', implying a better chance at achieving a better ^{result} ~~result~~ ^{relies} ~~on~~ on the odds ^{their} of ~~this~~ essay - not the facts.

In conclusion, Bennett uses ^{Hector's} ~~the~~ and Irwin's methods of teaching history to portray the contrast



between their educational beliefs and purpose. This is emphasised by the what Irwin and Hector say as well as how the boys react to their teachings.



Script 10 – Question 3 – *A Streetcar Named Desire*

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

a play

A Streetcar Named Desire is¹ set 1947, an era of traditional values, whereby the Napoleonic code was a societal norm. Women accepted what the Men did. Women were ~~a~~ submissive, whilst Men were free to act how they pleased, including aggressively. This occurred particularly within Southern America leading to many women creating their own ideals, beliefs and fantasies in order to please themselves, despite it leading to them living an distorted and ~~form~~ contrived life, full of lies. Tennessee Williams' own life reflects the aggression inflicted by men in Streetcar through Stanley's aggressive nature and Mitch's forceful behaviour. Williams² also writes having viewed the damage first hand that this can cause women who are younger more naive or married to them, such as in the case of his ^{own} father and mother.

In the text ~~the~~ Stella³, Blanche ~~and~~ are having a dialogue. Stella's view towards Stanley [smashing] all the light bulbs with the heel of (her slipper) highlights the first cultural difference between the



Sisters' The 'smashing' of the light highlights ^{the} damage and ~~breaking of~~ destruction caused by Stanley due to his animalistic and aggressive nature. This aggressive nature of 'smashing' ^{ed} which suggests violence, and control is ~~is~~ created through the dynamic verb 'smashed'. Stanley 'uses ^{Stella's} ~~Blanche's~~ slipper indicated through the ^{personal} ~~third person~~ pronoun ^{'my'} to indicate and shift a sense of blame onto Stella, and the destruction was a joint enterprise. The cultural difference ~~highlight~~ highlighted is through Stella having laughed, as described in the stage directions [she laughed]. The ~~plaster~~ play's directions suggest the lack of care ~~of~~ Stella has towards other's property and the willingness she has for her husband to act so violently and aggressively towards her and other's property. Stanley's animalistic aggressive nature is previously highlighted in scene one whereby he 'hurls' a ^{red stained} ~~bleeding~~ package' at Stella. The intensity and forcefulness of 'hurl' connotes a sense of power, whilst ^{red stained} ~~bleeding~~ package' creates visual imagery, through the ^{adjective} ~~bleeding~~ 'red'. The colour connotes blood, ^{descriptive} suggesting Stanley is primitive ~~and~~ in his behaviour, whilst 'stained' suggests 'forever', that Stanley will remain dominant and 'king', amongst ~~th~~ his prey, that being, Blanche and Stanley. This animal-



istic behaviour foreshadows his dominant and powerful behaviour he exerts over Blanche at the end of the play in scene 10 when he rapes her. The smashing of the lights are greeted with laughter by ~~Blanche~~ ~~Stella~~ Stella who has accepted her new, lower class way of life in comparison to Blanche, who continues to maintain her Southern Belle ideals through her politeness themes and unrealistic beliefs that everything in life is pretty as highlighted when she suggests that 'funerals are pretty' compared to deaths'. Blanche greets the news of the light being smashed with 'and you let him in? Didn't run, didn't scream?' In contrast to Stella who is dismissive of the situation as she is used to the nature of her working class husband, Blanche answers in disbelief, with rhetoric, as though searching for an answer. The ~~the~~ repetition of another questions heightens Blanche's lack of dependency, unable to form her own answers as ^{who's} continually she doesn't ever want to face reality. This theme of reality and fantasy is highlighted throughout the play, as Blanche continually lies about her age and past, which she attempts to dismiss, her past with her husband Allan.



Thus post however catches up with her, echoed through the continuous plastic theatre of polka music that is played. The light itself further highlights symbolism, with Stanley smashing the light, emphasising the power he has to ~~set~~ ~~off~~ control those around him. Smashing of the light has a cultural effect on Blanche as it means her ~~reality~~ fantasy has been destroyed, as she attempts to make out that she can be whatever she wishes as long as she's under the cover and mask of her lies, through wearing 'expensive fur pieces' and 'makeup'. The ~~radio~~ further 'radio to get ^{radio} fixed' further highlights the violence portrayed by Stanley after having thrown it out the window in order despite it being a means of creating sound for Blanche to cover up the reality of the Elusion Fields and the Poker Game next door.



Script 11 – Question 5 – *Equus*

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

2

Dysart strives to understand the relationship between Jill and Alan, but finds it difficult. We are able to see this through the ~~set~~^{minor} interrogative sentences "What do mean disappeared?", "At year which shows he asks Alan questions for him to open up in order for him to understand the relationship between the two (Alan and Jill) and the reason to why he blinded the six horses. The stage directions to Dysart" Shows that he is taken part of Alan's flashback and that Alan is willing to open up to Dysart. ~~be~~ Jill's questions and attitude towards Alan embarrass him. We are able to see this through the adjoining pairs, "Or is it only horse's eyes?/ What d'you mean?" The stage directions "startled, hotly, outraged" shows Alan intense change, how he slowly loses it (his temper). The stage direction "A pause" shows a change of situation. In this extract we are able to see that Jill represents



the 1970's Sexual liberation. She uses the interrogative sentences "D'ya all find them sexy?" the adjective "sexy" shows how she ~~sees it as~~ ~~is~~ talks about sex constantly. In the 1970's Religion was important and sex before marriage was still considered as a sin. People were slowly starting to open up about sex because of the sexual liberation. Jill's addiction to sex would have probably confused the elderly 70's audience.

In this other extract Alan tries to fit in the society he lives in. We are able to see this when Jill takes Alan to go see an adult movie at the Cinema. Alan uses declarative sentences to describe the movie "She went into the bathroom and took off all of her clothes" followed by the stage direction "he starts to become excited" the adjective "excited" and "fantastic" shows that Alan is starting to lose his freedom (for horses) and is slowly becoming like the others. Dysart once more uses the interrogative sentences "What that the ... a girl named?" which shows that he wants Alan to open up to him. Alan juxtaposes his two worlds Sex and Religion. We are able to see this when he uses the phrasal verb "staring up like



they were ~~at~~ in church's, which shows he does not
see any difference between these two worlds.
They both worship.



Section B: Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 6	<p>This is a very successful answer that often presents the critical and evaluative comment that is worthy of placement in Level 5. Expression is largely fluent, often sophisticated although there is occasional convolution. The response is extremely well structured and sequenced.</p> <p>There is a clear sense of the play as a performance text and of character and plot as constructs. The structure of the response allows clear comparison between the presentation of Jim and Sue in the extract and across the broader play and links with some facility to the social and moral context that is the backdrop to the play and which drives Miller's language choices. There is also clear understanding of the dramatic influences that shape the text and of the chorus as mechanism for comment.</p> <p>Evidence is judiciously selected to support assertion and analysis of this evidence is accurate and detailed and applied at word, sentence and whole-text level to good effect.</p> <p>Level 5: 23 marks</p>
Script 7	<p>This script meets all the descriptors for a Level 3 response and frequently demonstrates the discrimination and control that characterises Level 4. Hence its placement in the upper level, albeit with a mark that sits towards the bottom of that level.</p> <p>It is well structured and expressed and (mostly) sustains focus on the central issues of the task. It develops some interesting and well supported contrasts between the attitudes of Stella and Blanche which frequently link to the broader context of the play.</p> <p>Most assertion is supported with appropriate evidence which is mostly investigated through a linguistic lens at word and sentence level. Terms are applied in reasonable range and with accuracy.</p> <p>There is a clear sense of dramatic convention and technique and a relatively consistent awareness of Williams as playwright. Investigation of stage direction and dialogue is particularly effective mid-response.</p> <p>Level 4: 17 marks</p>
Script 8	<p>This response was awarded a mark of 14 which places it mid-Level 3. This means that it mostly presents the clarity and relevance that characterises the AO descriptors for this level but that it has occasional lapses or issues which are less successfully investigated than others. There will also be little or no evidence of the discrimination that marks out a Level 4 response, hence its placement away from the border with this upper level.</p> <p>It is generally well structured and expressed and there are some interesting investigations of dialogue and dynamic. There is a relatively secure sense of the text as a performance piece and some, essentially straightforward, consideration of dramatic convention. Exploration of Miller's technique lacks detail and analysis (and attendant terminology) is very limited.</p>



	<p>There is a drift away from the central focus of the task (i.e. Jim and Sue) mid-response although the other characters/relationships are investigated through the lens of the question focus.</p> <p>Contextual comment is very general, especially when considering issues of reception.</p> <p>Level 3: 14 marks</p>
Script 9	<p>This response presents the 'general understanding' that characterises Level 2. There are occasions of clarity and relevance, hence its placement at the top of the level, but these are insufficient to move it across the border into L3. It is a very thin answer overall, and it is this lack of detail and development that restricts this upward movement.</p> <p>What is said is relevant enough, but it offers evidence of general understanding only. There is clear awareness of structures for analysis – labelling of sentence structures/functions is accurate, for example, but this analysis is offered rarely. As a result, there is limited linking of form and function, and scant awareness of Bennett as writer, or his characters as constructs.</p> <p>There is minimal consideration of contextual factors.</p> <p>Level 2: 10 marks</p>
Script 10	<p>Overall, this response presents the 'general understanding' that characterises Level 2, hence its placement mid - level. Some elements, in the early sections, promise an upward movement in terms of final placement, but latter sections, and the drift away from the central focus of the task, restricts this.</p> <p>What analysis there is, is largely accurate, but the range and scope is somewhat restricted.</p> <p>There is a sense of stage and attendant dramatic convention through consideration of stage directions, for example) but this lacks detail and development.</p> <p>Contextual comment is general only.</p> <p>Level 2: 8 marks</p>
Script 11	<p>This response was also awarded a mark in Level 2. There is some potential here, but lack of development and clarity restrict potential for reward. Latter sections drift away from the central focus of the task slightly, which, in a response as brief as this, inevitably impacts negatively.</p> <p>There is some awareness of the text as performance piece and of dramatic structure and attendant conventions, this points towards Shaffer as playwright and character as construct - it is a shame this was not developed more fully.</p> <p>There is some analysis, this is mostly accurate, but range is limited.</p> <p>Social/Historical context is addressed, but in a very generalised (and in the case of Jill's attitude to sex, sometimes sweeping) manner.</p> <p>Level 2: 7 marks</p>