**Exercise 1: Using terminology in extract questions**

Read the three analytical comments for each quotation in turn and rank them according to which is the most successful in using terminology to underpin analysis and which is the least successful. Comment on the characteristics shared by the most successful comments.

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| “**Owen: Wonderful. I’ll tell you why. Two friends of mine are waiting outside the door. They’d like to meet you and I’d like you to meet them. May I bring them in?**  **Hugh: Certainly. You’ll all eat and have…** |
| *Comment a.*  The common noun “friends” implies that Owen has bought some people he normally socialises with and wishes his father to meet. The question sounds perfectly normal to the audience. |
| *Comment b.*  Friel’s use of the compound sentence structure linked by the conjunction “They’d like..I’d like” implies a reciprocal arrangement and equality between the parties. Owen is fairly gregarious and the modal verb “will” shows him taking control of the dialogue. However the ellipsis at the end is where Hugh is interrupted by Owen and this hints that something else may be on Owen’s mind. |
| *Comment c.*  The minor sentence “Wonderful” shows Owen’s strong desire to agree with his father Hugh. It may be that the third person pronouns “they” and “them” imply a difference between the people outside the door and the people within and the situation is more complicated than Owen wants to show. |

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| **“Headmaster: If I speak of Hector it is of enthusiasm shared, passion conveyed and seeds sown of future. He loved language. He loved words. For each and every one of you, his pupils, he opened a deposit account in the bank of literature and made you all shareholders in the wonderful world of words.”** |
| *Comment a.*  The audience may find this speech by the Headmaster rather ironic as he and Hector clashed repeatedly. Abstract nouns like “enthusiasm” and “passion” are double-edged when spoken by the head as he often saw Hector as being emotional rather than focusing on exam success and league tables. |
| *Comment b.*  The repetition of the verb “loved” addresses Hector’s great interest in English. The headmaster’s speech is especially full of metaphorical language “seeds sown of future harvests” suggesting the teacher’s role in nurturing his pupils. The possessive determiner “his” signals that the Headmaster now sees Hector’s value to the boys. Later the “deposit account” concrete noun works in a similar way but also links to the materialistic times of the play. |
| *Comment c.*  The use of the declarative mood helps describe what the headmaster felt about Hector. Simple sentences like “he loved words” portray Hector as a great fan of literature. The repetition of the noun “words” shows his great interest. |

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| **“Margaret: This is a deliberate campaign of vilification for the most disgusting and sordid reason on earth and I know what it is! It’s avarice, avarice, greed, greed!... Gooper has stalked up to Margaret with clenched fists at his sides as if he would strike her. Mae distorts her face again into a hideous grimace behind Margaret’s back”.** |
| *Comment a.*  The exclamatory mood repeatedly spoken by Maggie shows she is frustrated and angry at Gooper and Mae. There is plenty of latent aggression here showing the dark side of family life. |
| *Comment b.*  Williams shapes Maggie’s speech by opening with the pre-modifier “deliberate” to expose the behaviour that Gooper and his wife have exhibited throughout the play and tried to hide. The syndetic pair “disgusting and sordid” exposes her true feelings for the covert and unpleasant behaviour of Gooper and Mae. |
| *Comment c.*  The polysyllabic abstract noun “vilification” conveys Maggie’s outpouring of anger towards her scheming in-laws. The first-person pronoun and verb “know” are a powerful statement of Maggie’s revelation of family plotting. The adjectives “clenched” and “hideous” expose the latent hatred and violence at the heart of this dysfunctional family. |

**Exercise One – Rank Order and Commentary on answers**

Owen Quotation – Friel

Comment (a) is a sensible observation about lexical choices by Friel. It is fairly typical of a candidate who touches on a promising point but does not go on to explore the quotation in much detail. Comment (c) explores the quotation in thoughtful detail with grammatical and lexical focus although it could dig a little deeper into meaning. Comment (b) is a mature response with a good range of terminology that comments on the nuances of Owen’s exchange with his father Hugh.

Headmaster Quotation – Bennett

Comment (c) contains sensible observations primarily looking at sentence mood. This is common in responses at this level and is workmanlike in its approach. Comment (a) thoughtfully explores the speech on a lexical level while appreciating the possible lack of sincerity in the head’s words. Comment (b) combines both linguistic and literary frameworks in a thorough and mature exploration of how Bennett constructs meaning.

Margaret Quotation – Williams

Comment (a) is a sensible response based around sentence mood and is often seen in candidates at this level who do not go on to explore meaning in more depth. Comment (b) is a more thoughtful response with a linguistic focus that succeeds in commenting on the way Williams creates Margaret’s response to her in-laws. Comment (c) is a more mature and considered response of the words and actions observed by the audience of the play.

**Exercise 2: Analysing meaning in Section A essays**

Cut up the textual quotations below and distribute to students, who should then provide analyses for each of the quotations.

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| 1. “George: Tell me about your wife’s money.   Nick: (suddenly suspicious) Why?  George: Well…don’t then.  Nick: What do you want to know about my wife’s money for? (Ugly) Hunh?  George: Well I thought it would be nice.  Nick: No you didn’t.” |
| 2. “Felicitations to you all. Well done Scripps! Bravo, Dakin! Crowther, congratulations. And Rudge too. Remarkable. All, all deserve prizes. All, all have done that noble and necessary thing, you have satisfied the examiners of the Joint Matriculation Board.” |
| 3. “Eva: The border! It’s the border! Yes! We’re out! Out! Stuff your stupid Hitler. Stuff your stupid toffees… Hope no-one buries you! Hope the rats come and eat up your remains until there’s nothing left!” |
| 1. “Martha: Party! Party!   George (murderously): I’m really looking forward to this Martha…  Martha (same): Go answer the door.  George (not moving): You answer it.  Martha: Get to that door, you.  He does not move.” |
| 1. “He lives alone in a cottage he has renovated himself, has an allotment and periodic breakdowns. He haunts the local library and keeps a scrapbook of the achievements of his one-time classmates and has a lot of friends… though only on the internet.” |
| 1. “Lil: I was with you and I put up with you and I stuck with you. That’s what mothering is all about. Being there when it counts. No one else was there, were they? And good or bad, I’m still here. Who else have you got?” |

Cut up the analytical comments below and distribute to students, asking them to match comments A-F with quotations 1-6.

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| 1. The minor sentences, proper nouns and exclamatory mood create an atmosphere of exaggerated good mood. Surnames rather than first names give a formal tone. The parallel phrasing of “all, all…”and to the celebratory feel and may hint at some irony in the emotions being expressed by the speaker. |
| 1. The post-modifier “alone” quickly draws attention to the difficulties in this character’s life. The matter-of-fact nature of the noun “breakdown” shows that not all class mates were successful in later life but this one was the one who followed his teacher most loyally. The connotations of the verb “haunts” further conveys the idea that this character is detached from the real world and the ellipsis after “friends” provides a sad epitaph to this character’s existence. |
| 1. The repetition of first and second person pronouns, “I” and “you” focuses on how this character has been supportive of Evelyn since meeting her off the kindertransport train. The abstract noun “mothering” is at the centre of the whole play. She is finally articulating what she has been doing for so long. The adverb “still” stresses her every present and reliable nature. |
| 1. The character’s energetic mood is signalled by the minor sentences and exclamatory mood. She is keen to be as outgoing as possible, partly to antagonise her quieter husband. The stage direction and adverb “murderously” describing George suggests that his wife has succeeded. The intensifying adverb “really” is deeply ironic as George certainly does not want a late-night party with virtual strangers. The use of the imperative mood by Martha “Go answer…” shows her treating George as a servant not a spouse. He responds in the same imperative mood and neither will back down which the audience realises is the norm for this relationship. |
| 1. This emotional outpouring of relief is wholly untypical of this character. The dominance of the exclamatory sentence mood highlights her pent-up tension being finally removed. The noun “border” demonstrates the simple political fact that she has left Nazi Germany and entered democratic Holland. Minor sentences underline her almost inexpressible joy at escaping Nazi persecution. The darker side of the incident is hinted at by concrete nouns such as “rats.. remains” which shows an emotional turbulence which this character will repress for the rest of her life. |
| 1. This sequence of adjacency pairs shows the distrustful nature of the dialogue between the two men. George attempts to control the conversation by the use of imperative mood “tell me…” but Nick counters with an interrogative and so does not cooperate. The adjective “suspicious” demonstrates the difficulties the two men have in speaking together. The ellipsis in George’s response creates an awkward pause and the conversation appears to break down. Nick’s repeated use of interrogative mood is like a verbal tennis match, putting the pressure back on the other speaker. The vocalisation “hunh?” suggests Nick’s growing irritation, even anger with the direction of the conversation. The maxim of cooperation is ignored by Nick when he rejects George’s adjective “nice”. |

**Exercise Two – Correct Pairings**

1 – F

2 – A

3 – E

4 – D

5 – B

6 - C