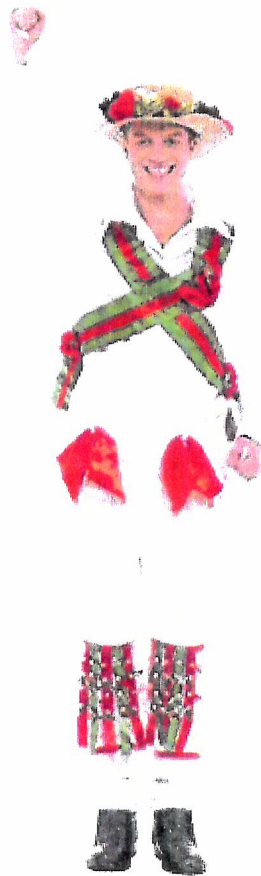


**Close reading using stylistic analysis practice focussing on
the development of Wesley as a character.**

Objectives:

- To practise the kind of close reading needed when analysing a passage from the play in the exam, focusses on stylistic (linguistic and literary) and features of the dialogue.
- To think about the wider development of Wesley as a character, what his function is in the play in terms of its wider themes, and how the changing depiction of him can be linked to the play's wider move from a comedic to a more tragic tone. This is important as you will be asked to contextualise the passage in the exam within the wider context of the play as a whole. This is because you need to show how your passage in the exam fits into the play more widely.



Group 1/ Extract 1 (page 34)

Read the short extract and try and identify **six** of the following choice of stylistic features in the dialogue, going on to suggest what they suggest about the characterisation of Wesley – how he is feeling, what the situation he is in, his intentions and motivations, what his values and attitudes as a character might be, how he interacts with the other characters.

Extract (page 34)

Enter WESLEY, dressed as a morris dancer.

WESLEY. Morning, Rooster.

JOHNNY. Wesley.

WESLEY. Morning, Lee. Ginger. Morning, all. Lovely morning. Listen, Rooster, I can't stay but I need a quick word.

JOHNNY. What the fuck's going on, Wesley?

WESLEY. Excuse me?

GINGER. Wesley. What are you wearing, mate?

WESLEY. Oh. Right. This. Right. *(Beat.)* Basically. Don't go there. Basically, it's a long story. First of all. It weren't my idea. Secondly, fuck off, okay? I know. Whatever. So. Yes. Basically. I got roped in.

Choice of possible stylistic features

Taboo lexis / Colloquial lexis/ Formal or technical lexis/ Archaic or poetic lexis/ Figures of speech or idioms/ Dialect or non-standard English/ Discourse markers/ Hedges/ Synonyms/ Cultural references/ Proper Nouns/ Adjectives/ Pronouns/ Puns and wordplay/ Short sentences/ Imperatives/ Interrogatives/ Ellipsis/ Repetition/ Listing/ Deictic references/ Vocatives/ Greetings/ Politeness strategies/ Elision

Stylistic feature	Impact in terms of Wesley's character

Group 5/ Extract 5 (page 54)

Read the short extract and try and identify **six** of the following choice of stylistic features in the dialogue, going on to suggest what they suggest about the characterisation of Wesley – how he is feeling, what the situation he is in, what his values and attitudes as a character might be, how he interacts with the other characters.

Extract

ALL. Burn him! Burn him!

Off with his head!

WESLEY. Well, I'd love to oblige but the saloon bar's heaving.
So I'll have to love you and leave you. I just popped over to catch young Lee before he flies. Lee, mate, Sue and I are sad that, come tomorrow, you won't be with us, so we all clubbed together and got you this.

He takes out a red T-shirt. It says:

'FARE

WELL

LEE?'

Choice of possible stylistic features

Taboo lexis / Colloquial lexis/ Formal or technical lexis/ Archaic or poetic lexis/ Figures of speech or idioms/ Dialect or non-standard English/ Discourse markers/ Hedges/ Synonyms/ Cultural references/ Proper Nouns/ Adjectives/ Pronouns/ Puns and wordplay/ Short sentences/ Imperatives/ Interrogatives/ Ellipsis/ Repetition/ Listing/ Deictic references/ Vocatives/ Greetings/ Politeness strategies/ Elision

Stylistic feature	Impact in terms of Wesley's character

Group 7/ Extract 7 (page 92)

Read the short extract and try and identify **six** of the following choice of stylistic features in the dialogue, going on to suggest what they suggest about the characterisation of Wesley – how he is feeling, what the situation he is in, what his values and attitudes as a character might be, how he interacts with the other characters.

Extract

WESLEY. I come to bed when the last cunt's gone home. I lie there next to her and I can't breathe. 'Did you cash up. Lock up? Wash out the trays? Well done, love. Sleep well, my darling.' How much does that cost, eh? I'm the reason that pub's full five nights a week. Swindon knows that. Last Monday, lunchtime, the regional lays five brochures on the bar. Take your pick. The Plume in Devizes, The Mason's in Salisbury, The Green Man in Oxford, somewhere in Banbury. And somewhere else in somewhere else. All good inns. Take your pick. Who do they bring the fucking brochures to? Sue? Bollocks. Me. They trust me. Sometimes I want to take Sue and drive her off into the middle of nowhere... Stupid... bloody... bitch. I never even touched the bloody cash'n'carry card... *(Pause.)* Number one, work all your life. Number two, be nice to people...

He lies down and starts crying.

Choice of possible stylistic features

Taboo lexis / Colloquial lexis/ Formal or technical lexis/ Archaic or poetic lexis/ Figures of speech or idioms/ Dialect or non-standard English/ Discourse markers/ Hedges/ Synonyms/ Cultural references/ Proper Nouns/ Adjectives/ Pronouns/ Puns and wordplay/ Short sentences/ Imperatives/ Interrogatives/ Ellipsis/ Repetition/ Listing/ Deictic references/ Vocatives/ Greetings/ Politeness strategies/ Elision

Stylistic feature	Impact in terms of Wesley's character

What conclusions can we draw about the development of Wesley's character from looking closely at his dialogue?

Summarise his character in Act One

Summarise his character in Act Two

Summarise his character in Act Three