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A LEVEL

Exemplar Candidate Work

ENGLISH LANGUAGE AND LITERATURE (EMC)

H474

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Version 1

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Introduction

This resource has been produced by a senior member of the A Level English Language and Literature examining team to offer teachers an insight into how the assessment objectives are applied. It has taken the two high mark questions from the sample question paper and used them to illustrate how the questions might be answered and provide some commentary on what factors contribute to overall levels.

As these responses have not been through full moderation, they are banded to give an indication of the level of each response.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the A Level English Language and Literature web page and accessed via the following link: http://www.ocr.org.uk/qualifications/as-a-level-gce-english-language-and-literature-emc-h074-h474-from-2015/

Script A Section A Question 1

1 William Blake

Explore how William Blake presents the life of the city in 'London' (E) and make connections with one or two other poems from your collection.

You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts. [32]

Level 4 response – 21 marks

1		Nilliam Blake's collection of unocence and experience poems reflects the influence of
		Percapience Doems reliests the indivence of
		religion and how christianity is used as a
		Scapegaut to mignest the poor which is
		reflected in the use of me any in London'.
		In addition Blake is now recognised for his
·	 	
	<u> </u>	contribution to the history of air and romantic-
		ism, in which mo enrightenment, eva allowed
	<u> </u>	Blake in the eighteenon contuny to explene
		human qualities.
		The state of the s
•		In the poem 'london' Blake presents life
,		In the city to regentile using negetive
		connotations using a sp polines semante
		field such as "wealiness," "woe", "cry",
		"fear", "manacros", and "curse". This
		automatically sets me scene as London
		being a singul place to be. The poem Anomer
		poem in Blake's collection mat bouses
	;	regentive and cruncal language is The
	· ·	
ļ	-	Channey sweeper (innocente) unich also
		portreus and symbouses a person crying
	-	which is associated with death and being
		breated poorly.
		' U
-	-	•

Blake uses first person angular pronains
" in the first stanza which citews him
to it a describe exactly unait he with thistory
Poul in Ingal al lain What are about of
Saw infront of him "this' each charter'd
Shoots unich allows the reader to look and
Sheet", union allows the reader to feel as if
my were these usung tondon we wonther an unich
own eyes the adjective "chartera" which
is exchair canquate fer sona off gove a
Scence mat London we was heavily
Controlled, backed up by it being tust
before the French Cital later. And The lupper
class had compete autonomy and power
COOK AND I CHILD IS THE ROLL OF THE ROLL O
over me lawer class. This can be compared
to me control me Mit upper class had oner
The humply swelpers in the innocence
poem in which they usued mair wes fer
meney
The HIA A anta also maked a great deal
of hympathy as Blake recaints "And maru
in even here i meet Maris of wealings.
The state of the s
of people Ionden who card be haron and to
is recognising the pain in every face he
melts, amiliar to the pain tom feet in the
!: Chimney swelper (innoconco) poem By your
an Att Air Muming scheme it allowed the
Mimals to Llong Aprillia adding to the
So Simpamii and empound tooms
COLORI LOCATA MA COLO
"every face" he meets."
Anathora is used in the second stanza
repeating "in eveni" for the furt three

unes unich emphasised no men and
the injents enjoy year. This orrengly
Suggested that life in me cintage landen
to full of uncertainty and anomio bake
recognises one pain as ending no second
Branka with "hear" The word of reputition
cure draws complete attention to covering
which outerest me muser of London life's
Large scale. Similary to the mysery of the
chinney sweeps une uneep.
The adverb " Mrou" which is repeated
in the last pareignein, parallel to the
position in the text paragraph also allows
me reader to hell as it their were there
walling down the "Midright one oti". In
one singl stanza Rake also recognisesme
consequences of class ornotive describing
prosprites in the ornest as a Heumitin Hancet
The adjective "Heightu" suggest that they
heigh he chaire but to real thankelines to
Surve, voicing ofmpany towards Them,
Rahe also de usestris to implatu
CHAST CHAGSE CHASTCE desagnée with
Societies poortion and how the Church did
not holp them similar to how the church
aid not help no Chimney disepers allaing
Mem to were in desure condutions, porneyorg
me we of me any London as seniorer
and and and and also suggests that
generations are born into posserry and
Unereby Balle describes "Blants the new-
bem infants tear" suggeonny that they
tell also use a life of "fear" on and as
long as the Church appears to do good
they will not help, reoppering the lawer class.

the aumeran "Marnage" and "hearse" in
me ending sentence of the poem highlight the character in parent. Country
the characted they live in parety. Continue
inly get married and seem rater may
die in mo use of imden, amuair to me
Short life mo chimney ownevers live.
Inis It adds humer elidence in Ranes
Tonder poem onat lepern I onder ciny whill
of disease and povery and me Church
I holds all of monouner the smilling
Containing & quatrains of few banzas
and and and the transfer
8hans and highlighes the streng otable
Emultine of London and The Dewer of the
Church in addition, two sets of theming
Couplets in each Janza may mo or add
inwhem and spressed motor which is Could
and powerful, similian to the animal a
ages in me " Tyges" poem unien is
perfrayed as evil and mighty, corosponding
Le to Chronane pouver over the laver class

The analysis here is competent rather than secure, with Christianity 'used as a scapegoat to mistreat the poor' representing an engagement that may not be entirely on top of the text. The reference to the Enlightenment and Blake's exploration of 'human qualities' suggests understanding of thematic concerns for AO3.

Some lexis is picked out and identified for 'negative connotations' using a 'pathos semantic field'. The candidate is here working with the blended AO1-AO2 approach that wields a concept (semantic field) and then goes on to suggest what the meaning or effect might be. Like the 'scapegoat' at the start, the offer is not quite secure, suggesting that London is a 'sinful place to be'. The exemplifications of 'weakness', 'woe, 'cry', 'fear', manacles' and 'curse' do not quite join up either with sin or the pathos signalled at the opening of the paragraph. Having made these points, the candidate elects to make an attempt at connection with another poem that uses 'negative and critical language' and 'symbolises a person crying'. So far, the response is quite descriptive and displaying indicators of Level 3 such as AO2: Some analysis, AO1: Some application and AO4: Some attempt to explore connections.

The use and effect of first person singular pronouns begins to lift the work, suggesting a sense of immediacy and personal connection, a Level 4 indicator in terms of the literary-linguistic framework (AO1) and ways in which meanings are shaped (AO2).

'Charter'd' is read briefly for meaning, identified both as an adjective and as archaic lexis. It may be archaic now, but it was not so for Blake. It is important to remember that candidates are marked positively rather than downgraded for mistakes, misunderstandings or even misreadings. However, such details can contribute to overall impressions about the security of work.

The impression of control implied through 'charter'd' is used to make a point about upper and lower classes that suggests some understanding of context, brief as it is. A similarly brief reference to the chimney sweepers shows some awareness of the collection as a whole. However, the response is clearly fluctuating between Level 3 and Level 4. The survey approach to the task, which involves a lot of reading for meaning, does not move on to make any developed analysis.

Blake's sympathy is recognised, with the 'marks' suggesting life as harsh and painful. The ABAB rhyme scheme allows the words to 'flow gently', which adds to the 'sympathy and empathy'. This is supportable, even if not every reader would agree, and suggestive of a candidate really trying. Holistically, more than just 'some analysis' is being offered.

'Anaphora' (misspelled) brings in a useful AO1 term to evidence understanding of the literary-linguistic framework, and in AO2 terms this serves to make commentary on how the technique creates emphasis and a city-wide scale to pain and suffering. This is a competent, almost developed observation, that lifts the work in Level 4.

'Thro' is not an adverb, but the candidate comes close to writing about parallelism and its effect.

The adjective 'youthful', in reference to harlots, is read competently. The link to the church is a little forced and undeveloped.

The oxymoron 'Marriage hearse' is observed as such although the link, again to the church, is a chancing try rather than secure commentary.

Final thoughts about structure contradict earlier commentary: the poem is now loud and powerful rather than gentle, and as a link to The Tyger this is a little forced and general.

Broadly, the work picks away at the edges of Blake and concentrates on single word observations, trying to make a lot out of a little. Sometimes this works, and the candidate makes comments that suggest an emerging autonomy in analysis, beyond remembered class or textbook readings. This is what makes it competent, although there is not the security and developed analysis required to lift the work into Level 5. The most successful readings of Blake are often shaped by a clear sense and idea that he was not happy with what he saw, and the best developed connections are made through an understanding of where he put the blame for this. Without such an overview clearly in mind, the candidate makes a creditable literary-linguistic analysis, but how Blake 'presents the life of the city'is not given direct focus. While the misery in other poems is alluded to, there are no supporting quotes and this hampers any sense that the candidate is securely on top of what Blake is about.

Script A Section B Question 11

11 Timberlake Wertenbaker: Our Country's Good

Explore how Wertenbaker presents the convicts' identities and experiences in this extract from *Our Country's Good.*

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Level 4 response – 21 marks

11	La me pay Our Country's Good! Westen-
	Booker expones how comment mat have
	been transported to busticles for commuting
	enced by meir identities and expenences.
	enced by meir identities and experiences
	Mesenfather & Once oney have reached
	Ausmalia oney are made to perform a
	pley to help integrate mem ball into docing
	and referm passidenties, almough mis
	premales a somilar anesto the marchine of mem
	prevides a somegae due to the majority of mem
	Lie mens up Act 2 scene 1 unm a sollique
	Lir opens up Act 2 scene 1 urm a solliquy unich aways me reader to gain across
	more into boo her identific previously being
	a closed of character. The goes on the
	to sell "Dad's a ripole" unich is cant
	tanguage for he also stole. This adas to
	her identity as of onone erminal actually
	runs in the Lamily. She also adds affer
	Cares. Five promers, I'm the only fitter"
	Union Blowner on Almolania of afferm
	hex premiers or had to look often herself
:	her premise or had to look often herold clue to her Momer learning of the
	Confirmed in mo next ample sentence
	"I takes in washing" uneen snaws her
	Confirmed in the new ample sentence "I faires in washing" union mans her tailing on the house eight rone.
1 1	

	Claporaring on her identity Lit explains
	Their eupenences as nexidad brames orguna
	her expenences as nexted to her being
	1"ATT MODEL TO A TO ATO OF PILOTHERO
	watching" this or humiliating experience
	Cauld the onciped Lizes fatalions attendo
	watching" this or humiliaring experience Could have onciped Liz's fatolions attitude unleh one holds requiring in her printing. Hung fer demembered no did not to only even have a promise and have the control of the c
	hung fer demening no did not do militaran
	MATCHER COULT DISCO TRING TOWN OF TO OWN!
<u> </u>	1911 Plocagation & Dentento "the don't what
	me" also hows how lix has been or upped
	Of a readening with new parents on aping her
1	Of a relationer usen her parents chaping her independent identity. This also allows me reader to sympamise with Lizz chudhooel.
	HEMALI TO OGINFANAGE WAN 12.63 CHARLOBEL.
	LUZ also allowed presented her evil
	Character appoint nion+ 170 m Midage
(Cudyer and my to will him, empressing
	I have much one custification have been exconourned
	how her regarine expenences with nexton-
	how her regarine expenences with nextorn- dy have onexped her identify as one turns
	to violence to some her proviens and
	take out her anger. One alos admitted
<u> </u>	"I begin to sell my momer of sounts" which
· · · · ·	means one became a prestatute and sord
	herself in order to divine the also mesto
	Sheners (maney). It Due to the pay being
	Set in the Settlenter occupation contrary
	it allows the reader to ampanise win
	LIT being pom into paverny as mire is no
(live land word at the hold mom suitable hours
	chare but to elegally gain money in oraci
	to surmine.
	In onis extract from "our country's Gover"
	1 1 1 1 1 1 1

Land Land Was a division (h) Market de market
ussehammer has a different Gethindo man
Lie une proclaims his innocence meigh
me déclarative réméenteure un ain inno cent.
I delnit de it and ru weep seifing i dealnit?
ne also describes ono siniaran as
"betrayar Barbareus fersen ava infimidation.
Musike" unen ouggeons he uit fignt for
his unocence until the is set free! This
Child be belause of the more privileaged
backereung weenammer had to per omer
Connect ouch as Luz, in which he was abe
to learn to read and unversion an expanded
vocabulary list, unich means ne how ar
untainted expenences of telling me min.
Unlike Lit who comments "it doconis
matter unat you say you're
a mel, you're a thigh. This could be
influenced on alleto her expenences of
getting punioned from her feathers wrong daig
as me essures rum " muy went usen"
spealing from past experiences.
Liz wenueally asus now Nisehammer to
"Speak in English" when he is after her
Solveny fulled win Cant tanguage Juch as a bob", "nubber", "titter", "wper",
tuch as a boon, unibour, "htter duper",
"winnie" and "onimps" and mains
Sentences mat are not greemaneauly correct
in which Wischammers Was Applaining to
num " you nave to think in English This
addis to lows identify as it snaws one
Energy in English and can tell unen
yeu are
Wisehammer repued to like "You won
Can't live if you there must wall" in relation
to o y somberle is labelled a thirty they

eve one no matter if may did or did not
commit a creme. There is a dramane pause
latter Mischammer declareamis unionis
Significant in the play as Liz is set to be
hund. Only makes it dramanc as Liz
is going to die at mis moment in me pay
mading Upsehormoners comment relavent
put insensione. After me pause whole-
hammer apologised guidly, however this
liter could among feel the textoon rite as
yeren wer in The room. This or The
appropry adds to Wochammers Identry of
et melves he feels remerse unen upsetting
Some one unintentionally perhant because
Some one unintentionally perhaps because he was brought up to treat people unto
respect. Henrener Liz did nor & welater
Lound out Lite and not get nanged hung
The she was set to because one projectible of
Time by the votes of a 10 because of the property of the prope
her innocente une Wischammer. Suggenne
bhat this mament in the pay and expendence
Cutaballe union sowed her life in addition
this allows a back to an and the areas and and and an analysis are a second and a s
to this allowing her to progress as a
Character and referm hernely talling an
cirture role in me play

The introduction is quite focussed, and offers how the play the convicts are made to perform is a reforming measure designed to redeem their 'past identities' as criminals.

The life-story of Liz is correctly identified as a soliloquy which allows the reader (sic) to gain access into 'her identity'. Some understanding of dramatic technique is implied in this, although the candidate does not take the opportunity to observe it as such. Cant language that evidences a criminal identity is observed, followed by some reading for meaning that observes a simple and declarative sentence to support ideas about Liz's fatalistic attitude, together with life episodes alluded to that shape her independent identity. The focus on the question is therefore sound.

The rest of the speech is surveyed, with exemplification used to support comments about Liz's character and history. This work can fall into description rather than analysis. The initially promising observation about cant language is not developed to observe other language choices as idiomatic or, indeed, as a choice of the writer in crafting a character. The 21st century idea that audiences have sympathy for Liz as a result of her not having access to welfare benefits is a bit of a stretch.

A further labelling of a sentence type is made as the commentary moves onto Wisehammer, declaring his innocence. Some character context is used to explain his position, as a more educated character. The opportunity to explore this contrast is not taken at this point. The differences are understood, though, as the irony in Liz's 'Speak in English, Wisehammer' is observed,

following her cant language filled soliloquy, deviating from the standard grammar used by her fellow convict. This makes the work top competent, with the AO2 meaning made of the AO1 point ('...she thinks in English and can tell when you are.') less secure or convincing.

The labelling of a thief as a thief is observed in dialogue, as is the dramatic pause signalling Wisehammer's insensitivity to Liz's plight. The potential for tension here is noted, and Wisehammer's apology links to his capacity for remorse within his character and identity.

The overall interpretation is coherent, and may be observed to 'warm up' towards the end, with some commentary on dramatic effect. Taking the opportunity to explore the figurative qualities of much of what Liz says in her speech would likely enable the work to access Level 5.

In working with dramatic texts, it is wise for students to remind themselves that the extract in the exam is almost certainly going to offer characters in conflict (of some kind), or in states and positions that enable contrasts to be pointed out. These conflicts and contrasts are to be found in the language characters are made to speak by the writer. Here, the survey approach has enabled the candidate to make some competent analysis and application, but the lack of any framing thought or, even, a framework, makes the work rather general. Almost any extract is going to involve some use of figurative language or subtext. Only towards the end are differences and dramatic moments between characters observed in ways that lift the work to the top of Level 4.

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Script B Section A Question 2

2 Emily Dickinson

Explore how Emily Dickinson presents ideas and feelings about the natural world in 'A Narrow Fellow in the Grass' (986) and make connections with one or two other poems from your collection.

You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts. [32]

Level 4 response – 17 marks

2	Emily pickenson begins me poem by using
	1 o Jean min Metro (8,6,06) NR (11,24,2)
	Than The Use of common metre makes the
	beginning of the Doen more along
	SMAR STOWLY and Smoothly. However, from
,	the third stanza she introduces the
	That The Use of common metre Makes the beginning of the poem more a long smoothly. However, from the third stanza she introdues the trimetre, Thus makes the poem more a long a lot fouter, which in turn
	a long a lot fouter which in turn
	Creater tension. The Shift from Common
	metre to frimetre and be to show
	a meta physical corretentation at the
	a metaphysical representation of the movement of the narrow fellow.
, ,	Honorom on a Mixla deeper time! The
1	Chiff from common metre to
	trimotre could botrow Dickenson
	Honover on a much deeper fored the Shift from common metre to trimetre could potran Dickensons attitudes to the Cathinistic way of life Society. Dickenson introduces
	of life Society. Dictionson introduces
	the Use of Seven Snallable lines when she States Yet when a Dog
,	When sine States Vet When a Dera
	bare and Barefoot: In the Calvinion
	Society It mann't allentable for
	gills to engage with nature
	it was typically seen as a boi
	masuline tring. Dichenson wed
-	as dam so tal individuation
	man man man man com com

of seven Syallables May bethate potray her assorped to gender Stentingical behaviour, This is evident as trimetre creates a
Ortran har dus confort to
gender Stephopical behaviour Thus
is endown to mothe creation a
18 20 120 M 100 4 11 43 C C C C C C C C C C C C C C C C C C
distribed the as apo opposed to ammon where which is seen as upbeat: The Monoun bon' is also capilited two could snow that her fact fastration that to steretupi. Callinist Steriotypical behaviour.
netre which is seen as liberate
The Pronoun bon, is also capilited
TWO could snow the hor find
fastration that to stereture.
Calling Sevent pollar peraling
Carried City in the part of th
the same of the sa
the aran as a feelow! Fellow!
the grass as a fection; sellow, is an which are was Chack in districtions times been what you would call a first fellow! snow that she trinks of nature and the natural wind as farmiliar and something that she can trust have faith in die to the
Main have don Chack in the Chemian
times been what sam would cell a
faled from de Dag We at fan todal
Man (collect) glodall toget class trivales
at nothing and the method
of family as the rating money
an faithful and allering that she
and the state of the
100000 1000000
Latter on In the poem at Dichonon
ralls for the animals several of
natures people. This life of Person Fi
Personification show that she valley
state values animals and nature. The
noun phrase natures people show
also shows that one Places animals
in a high ranking a Regree Main
the the norm animal as a
in a dimonation way bent she
in a dimonation, way bent she call them they to call
animals, animals and calls them
MAMA Reofle Suggesting that she
Sees animals as her egrals as
000 011111000 -00 1011 -001000

She numanities them through the Vic of personificant
Milkenson massa finds nathure cathering
and one states feel for twen
as she states I feel for twen
a transport of cordiality. Thus
May suggest most she reels cally
of transport of condiality. Thus may suggest that she reelscalm calm in the presence of nature
Unlike When She is in the church
talkand she have conduct walledged with
where she hears strong nallelongus
1011 111 >(NO) Y NOTES
the strict and the charlisting
In this world is not conclusion.
Dickenson paints Creates a completely
Convasing main from the
peaceful nature in A Narrow
Fellow in the gray. She det
describes the Church as lond
roll. We trus land and atomosphere
roll. The try land and atomosphere
may have made Dichenson boxe
Dickenson also theinvalor t
Dickenson also Historiales t
institutes that the (alvinist
I religion to like a drum Nowcourt
cannot still the tookers an addictive
armon, 'Marconis cannot still the
took this suggest callinism is has a
give the affect on the followers and
nibbles Slowly at the sour, suggests
ngt to colvinim may be adder
additive. The Siene she credites
in two world is not conclusion!
is really does show insight into
how the calvinists were oppressive
Faith May have took had a
drun like affect on per mo followers.

		This is because the to when
·, · · ·		the reacher is gring him
		Surmon Speach the followers
		Scream shout in excitment Halldongh!
	<u> </u>	witnestactually trying to think and
		Saving & It is chear that the offe
	1	
	<u></u>	calvinit society was not appedling
,		to of Dichensing and man Engineer
		Why one 15, so fond of nothings
		as me could just sit and
		think and ponder in thatines
		Me project of the training
		she was so find of nature as she
		Could trink in the presence of notitive
		and not in the peresence of the church.

Metre and rhythm can be productive areas for commentary if linked well to how meaning is made, and here there is some just competent application that suggests the poem moves faster in the third stanza, linked to the movement of the narrow fellow. This is just about supportable. The shift in form is read also as Dickinson's discomfort with 'gender stereotypical behaviour' in Calvinist society, which is a bit of a stretch, as is the capitalisation of the pronoun 'Boy'.

'Fellow' is observed as an 'endearing noun', what you might call a friend, and this is used as evidence that Dickinson is familiar and trusting of the natural world. Again, this is supportable, but reads very much as some just near competent analysis, unpacking individual words for possible meaning.

Personification is observed in 'Several of Nature's People', although how this shapes meaning ('she places animals in a high ranking.') is only just competent, placing the work very much at the Level 3/Level 4 border.

I feel for them a transport/ Of cordiality' is read in a straightforward manner, with Dickinson feeling calm in nature but perhaps not when in church. The response is clutching at straws. This world is not conclusion is the linking poem, contrasting the loud church 'strong hallelujahs' with the apparent calm of nature. The 'drug-like' qualities of Calvinism are outlined

with no real purpose other than the semi-biographical idea that Dickinson is fonder of nature as it does not tell you what to think. Some attempt at connections is made as a result.

The work just makes Level 4 (17 marks) but is mostly some analysis with flashes of competence such as the attempt to link form to meaning, and the observation of personification. Candidates need to be secure in observing simile and metaphor in poetry, as its use and commentary on it can lift work by at least one level. Similarly, 'training' to look out for lexical fields in play can support better the analysis of how meanings are made. Biographical information about writers needs to be handled with some care, particularly with less able candidates, who can use this learning to make sweeping statements or to see patterns in things that are not there.

Script B Section B Question 9

9 Tennessee Williams: A Streetcar Named Desire

Explore how Williams presents Stanley's power over Blanche in this extract from A Streetcar Named Desire.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Level 3 response – 16 marks

(A)	Tennesse en hilliams accenta staniens
"	Tennessee Williams presents stantens of power over bananche. In this
-	PARTICIFE CIAP DO OLINONO SHONLING
-	to half the Hone in the convertation
· ·	Plancing Collins to han Statemant
<u> </u>	Luito Col represtatile Than ()
	exercit due by allowing Stanting to hold the floor in the conversation. Blanche replies to his Statements with 'oh' repeatedly. This is unform unwal for Blanche to do
	an son son makes how recomber
	another and million the excuration
	Latorallan Managar In the coop take h
	to example of these II in Scene
	III when Blanche was arthur
	as she spe makes her respondes Lengthy and millides the pigningthe Hangtes language in them to b An example of this Is in Scene Ill when Blanche was getting Upset with Stella for leve Leaving belle lieve and talling
	leavence belle lieve and talker
	her Kon many Remo have died
	dry to the grime realler: This
	her kind many people have died due to the grime regular: Thus son Blanches repretentive Short respondes show that Stanley is us notating the floor and directs where the conversation is going.
	respondes show that Stanley is no
	nowing the stook and directs.
	There the conversation is going. From the the Hoor and
	From Trus 1) that userally
	Holding the floor and
:	direction conversation is blanches
	a part of Blanches Wholett
	for aldelt. However, when her
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Stanley's holding the floor is observed, together with the contrast in length of Blanche's utterances here, compared to elsewhere in the play. A not particularly productive example is given, and Stanley's holding the floor is given a little more descriptive detail in that he directs where the conversation is going, something Blanche usually does. Her short responses here show her vulnerability. This represents some analysis and there is some use of straightforward, relevant terminology.

Stanley's power is presented through his 'interruptions' and disregard for anything that Blanche may have to say, showing that she is now inferior. There is understanding here, though the work is not quite at the level of analysis.

More promising is Stanley's 'convergence' to Blanche's metaphorical way of speaking, with the purpose of mocking her and being sarcastic. This is quite brief. Stanley's mocking of the paper lantern cues lengthy detail of the reasons why

Blanche dims the lights, with reference to her backstory that is not productive, or linked to the scene and question, and runs to over a page.

Some reference to proxemics in the scene evidences a little more dramatic understanding, as does reference to lighting directions, sound directions, foreshadowing and tension. However, these comments link to the question only in an implicit way.

This response is a solid Level 3, offering some analysis of ways in which meanings are shaped. There is also much description and a serious veer away from the scene and the question. It is vital that candidates remain focussed on the extract for analysis, and do not attempt 'whole-play' answers based on writing down everything they know about a character.

Script C Section A Question 3

3 Seamus Heaney

Explore how Seamus Heaney presents disappeared practices and country rituals in 'Churning Day' and make connections with one or two other poems from your collection.

You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts..

[32]

Level 6 response – 32 marks

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	par topic of a Significant event. The now "Day" inters on occasion that holds weight and Significance. Before beginning the poom, it is evident
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,	that the it will be advessing this significance and
	Pobentrang elaborating on insight into What the
	levent involves. The poem Usey is a remspective
	reflection on this stay, and Heanes Crashs it to
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	The first Stanza begins the hyperlatic discription
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I I A A A Character of the comment
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to the dialect of treland and US Culture, The
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began to chance" Confrosts the heavy James Of
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Grouper matron of milh to gold butter. This metaphor

1	of first or corner Chroup the adjetimes "gellan".
	Therein a con " A Fla " The bill in a reliable of the
	"heavy" and "rich". The butter is a reflection of the feeling Heavey expressional from the pradices of
	Chicago frequency engrerous from the process of
	Churning butter, feeling as bhough you he hast bear from the Cta
,	Benefitted and graffien nellette victor from
	Che Cta
	There is an absence of Criticerson to the process; even during the hours of "Sludged and thumped" Churning.
	even during the hours of "Sludged and I humped" Churning.
	Heoney Ultimotely has the aim of partraying a remodering tradition that has resmalled and remained
	rewording tradition that has resmaled and remained
	work him. By the tigal Pranza, the Soft
	Sibilarce ("SOFT proped Slabs"/"Slap or sman species")
	Contrasts back to the assanance or rough vorbs
	proves C"Stugged and Phoinped"). The delderative "the
	basis lived that can all throwing do the own
	house would Stink conson after Churring day" is on one
	level so the agreed afferment but parsony also the Symbolic for
	the symbolator of the strink as a they symbol for
	how long of remained in Hearty's mind. The
	Heanife Use of tension magazine teeds into the connection
	Of the reader with the Dracest. The reader Showard
	closes as identify but the Significance or Chimny
	day but the sensory images and to enote an
	empathy towards Heaney's admiration ("Hands
	bistored / Sorprafted Milh J. In Mahorish, a poem
	bistored / Sorprathol Milh J. In Mahorish, a poem Oboth a specific place (Manages Winsages) the off
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	Significance ("Consknar. meder") and in Fadder, again
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	practice of pring hay ("Medan Sweet"),
·	-10017CE ON profity . They ! Interpropresed);
	Done 1-20 II conta Olivain de co a la lace
	Heaney was the poem Chuning day as a brown nay
	process. Heritage and Hadiltion is a recurring

hyperbolic expression of their significance both to him
and to irdh Culture bush barrans an
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The response wastes no time in getting to grips with the poem, and the coherent introduction suggests strong engagement with it. The rubric focus of 'disappeared practices' is interpreted to a deeper level in the comment that the process of making butter is magical and even alchemical. The focus on the natural over the synthetic focusses the coming response on the poem as a heritage rather than political one, reflecting on a positive memory.

The candidate makes a reading of the title of the poem, always an advisable thing to do if there is scope for it, and in this case it offers the opportunity to observe that *Churning Day* is a significant event in life, and in memory.

The literary-linguistic framework is wielded with confidence and control, observing hyperbolic descriptions, figurative language and lexical field.

The importance of nationhood and inherited culture is observed as a theme of the collection, in a tightly controlled AO3 led link with another poem, *Fodder*, that is offered as an emotional sense of belonging, linking back to *Churning Day* portraying 'a certain comfort that comes from tradition, and a process inherited through culture'. This is fully developed and detailed analysis.

The response returns to technical points, and exemplifies some of the personification in the poem that is read as giving life to the milk as it turns into butter. The magical-alchemical quality to the poem referred to in the candidate's introduction is developed here, which evidences a controlled, purposeful response that has been thought through before writing starts.

Heaney's admiration of Irish dialect and culture is used to make further links to other poems in the collection. While these do not stem directly from *Churning Day*, the link works because it is a conceptual-thematic one, with Heaney's poems 'rooted'. This links back to further exemplification from *Churning Day*, as the laborious task of making butter is shown, through e.g., assonance, to 'slow down' rhythm, 'lengthening and mirroring the process'.

The literary-linguistic framework continues to be applied in an excellent and coherent way as the eventual transformation of the milk into butter receives commentary. Personification and metaphor are observed, with exemplification, and linked to the feelings evoked by the process. Soft sibilance in the final stanza, where the butter is finished, is contrasted with the assonance of rough verbs at the start of the process.

As the response draws to concluding points, Heaney's sensory imagery is observed as a way to evoke empathy with Heaney's admiration of the process in *Churning Day*, and the technique is observed briefly in *Anahorish* and *Fodder*.

Script C Section B Question 7

7 William Shakespeare: Othello

Explore how Shakespeare presents the significance of the handkerchief in this extract from Othello.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Level 6 response – 32 marks

	
7	The extract comes from Act 3 of the place , where 1000 05
	11 Uniphibitions to uther begin and the touring
	College Of the backy breezes begins Prior to the
	extract, lago has already embedded clubt in Othello
	extract, lago has already embedded clash in Othello Storting Subtley ("I like that not") but by this extract.
	Otherio is in search or the occurrer proces that
	logo has forced him to need. The Significance is the
	hard hother is that i't alto, in its about and
	later on in Cassiois possession, for Othello as underwhe
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	murder of Dosdemana and deenfour of Others in ans
	As the beginning on the extract, the shared lines
	between Othello and Desdemona Show a
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	This conesive relationship is similar to hhat is seen
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	the extract , and & Act 3, this breaks down. Othello
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	manchechest and their overlapping Speech gains momentum with Miner Sentance and imposed
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	of his Speach assistingly becomes less common con
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Significance as the atalys of her alambah. For layes are reption to be effective it is alependent on Pesosmena's need to not upser ofhells by Iging. This is evident in the use of imprinteryoping busine in
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that he biles against the White Salut for
Chapte G good II is allowers of the or of loss
Where a general the is already means of his
 age and race the significance of the handhecheit is that see Ser Whello, at is the Separating proces
betteen his internet and him being clamaged
Chrayh his prod.
Chrogo rrs prod,
The Mr. Offmat Dranossor Man to Show I an
As the extract progressess, there is an eager accollemental of tension between the two characters.
of the state of th
The audience is from to the dual meaning of their
Conversation and Othelless alternative metine,
however one o Deselemona begins to use Casso
as a dottern to admitting the has lot the
as a deltarn to admitting the has lot the hardherheit, the Others Volume amplifres the there
This is show through the reastives on the
This is show through the reprison of the imporative phrase "The handfrome; the by otherly regular
to respond to Devolutional Oreno on Maccina hohalt
The peperition on the now "Mandhermens" foregrounds the Significance it holds and its importance in
Significance it hold P and its importance in
Oriminalising Desdemana. The Interestion or Desdemena
ogan Shows a blind page in Otherlo, Caused by the
handhothert, that prevents him from realizable relandole
CSSessmant of the handherhat ar a very weak
linh to adulton. The Clinax is enach with otherly
4

	extrample "Zernam" as consectors and but true and
	extraming "Zonds" an inou cofron ox his tage, and
	Total Control
	The control over the handharchest Shows Othellos
	altitude by Dordemonas in expressed other tree he leaves. The proclaims "I am most unhappy is the loss
	leaves. The proclaims "I am most unhappy is the loss
	of it. Which Contributes to the Porthos of the
	play, as she is the innered party. Emilia is present to the fra as the antithesis or Devamona.
	present to tunetra as the antithers of Verdomonn.
	Whilst Dosbonana is a growingly submissive charcefor
	that refuses to anger for husband intentionally, timing
	12 Ossertine and, as seen in all a sciris
	copable of contacting with her husbands Emilias.
	is to immediately, and correctly, question ofhers
	as "Jelas?" The dramatic Mony of this is that
-	of is file due to larges manipulation on Mis inselling,
<u> </u>	it is the due to lago's manipulation on his insecuring, but Desdemona's receptor is to deny this possibility C''I Me'er son this between. This possible attribude
	Shows the audience the helplessness of
	Desderhorn to deland harself aganst the lost
:	handhortheit which reall in her implication with
	handhor cheif, which results in her implication with cousin. This is intentional as it as permits the
	Grogaly and Victimisation of Dosobmona, Delokmena
	its a Crophitiana tempoh Character one I have bo
	Emilias Statement 6"The anowhit Stomach, and Lo
	all his front ho is within to the Order of the
	Patriarohica Society. Emilia ampirities a Dosdemenas
<u> </u>	5 VO(11/55/00A WICH ON GETTIVE ITTERPROTOSTOSTOSTOSTOSTOSTOSTOSTOSTOSTOSTOSTOS
	but this, simularly to Dordemona, overtually Controlles
	to her death by logo of the Cathornie Moment
	Of act 5 when our is reveneur.
	Ultimately the House handbertheit is for Melle the
	Significant, occurr proof of pindesputable guilt
	Of podemena's advisory. It timelions between
	Characters as the play progressess again used in
-	The state of the s

the ena of Alt 3 sile, where Cassio is Seen
 to have it further convincing offens. It is the
capalyst of olluntall stating in All 3 and
only material "Proof" of 1090's Manipulations. It helds
 only material "Proof" of logo's manipulations. It helds
Significance as a Mogical Item, as a
Sumbon for emblemation of intedelities and as
are the evidence of lago's powerful manipipation -
Using a handhocheif to create the Music of
 certain adultous for Other to that leady him down
 the path to Murder.
V

A brief and apt introduction makes an AO3 contextual point that observes genre and one of its conventions in 'falling action', before briefly setting the scene without recourse to narrative description.

The first commentary on the extract observes the dramatic style of shared lines and what these mean about the relationship at the beginning of the play and at the start of the extract. The response is clear that things will change by the end and break down, with Othello's minor exclamatory sentence contrasting his more attractive blank verse. This book-ending commentary suggests a secure overview of the extract and may evidence appropriate time spent studying and annotating the examination paper.

Othello's romanticised imagery is observed, using appropriate terminology and linking contextually to his speech to the Senate. The character intention that the magical heritage of the handkerchief is outlined as a mask for evoking guilt and confession from Desdemona is fully developed dramatic interpretation, rooted in observation that the character is making very deliberate lexical choices. Written expression is coherent, fluent and tight. Othello's earlier denial of involvement in magic is evoked to suggest the growing instability of his mind in employing lexis of conjuring and fate. There is perhaps a minor inconsistency here, with the character's language choices representing both control, and lack of it.

Desdemona's innocence and desire not to upset Othello through lying is supported by exemplification of her attempts to change topic. Othello's growing anger is observed in his interrogative and imperative short utterances.

The pride of the titular character is referred to, as root to his anger and playing also on his public hubris and deeper insecurities, with the handkerchief identified as connecting to all three. The response could connect this to the genre convention of tragic flaw, but the fully developed critical analysis is securing full reward.

The linear approach to commentary continues to Desdemona's talk of Cassio, amplifying Othello's rage further.

The pathos of the play is alluded to as the innocent Desdemona proclaims of the handkerchief'l am most unhappy at the loss of it'. The contrasts between Desdemona and Emilia are observed, together with dramatic irony and signals towards the cathartic revelations and events at the end of the play.

In conclusion, the handkerchief is appropriately identified as a dramatic catalyst, symbol of infidelity and evidence of lago's effectiveness as a manipulator that he can use it to create such illusions in Othello.

Script D Section A Question 3

3 Seamus Heaney

Explore how Seamus Heaney presents disappeared practices and country rituals in 'Churning Day' and make connections with one or two other poems from your collection.

You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts..

[32]

Level 5 response - 26 marks

	_ \	
3		Churning aloy is one of Seamus Heareys
		posem whomen thuring which links to poverty
		and memories from early childhood.
		The voice in the poem is first person
		My' we assume this is Heaney speaking
		about his experiences. The form and
		structure is 4 stanzas, unbalanced and
		has diperent number of lines for each
		stanza
		In this poem we see a lot of compound
		words - nouse-grained, rough-cast,
,	. ,	" whiskey muddler and butter -spades:
		This is because Heaney is interested in language
		and its are. These compound words are
		seen across socialism Heavey poems. There
,		ismalsmassiptasse for example, in the
		Punishment it says make black tar! This poems
		Paravatar :
		This poem is also written in past tense as
		these words suggester hardened, reasoned,
,	:	Spiele d! Heavey also likes remembering memories
		from his childhood. He uses past tense to
		reflect and on these memories, but he also
		uses present tense for unmediacy and added
 	1	iss present to all the strang Miles stranger

effect on the audience make them for part of his experience. For example in	el
Topoliste de la companya del companya del companya de la companya	
Poweright dysters it says I'm driving to (Courty
3 2 Clare: This uses present rense which crea	
immediacy and experience to the reader	3.
This prem uses a lon of simile coarse-g	rained
as linestone. : In a wide tin strainer	
heaped up like gilded gravel in the bon	0/ /
the house would stick long after churn	ing
day, acrid as a suphur mine: It also	uses
a lot of metapher out came the four	
crocks, spilled their heavy lip of cream, I	n the
house he mored with gravid lose, out	brains
turned engitals full of clean deal chum	1
In this poem, there is phonology and thymi	19.
'gland, and udder' plunged, slugge	d
and thumped! This is because it creates	
immediacy and Heavey wer to use phone	logy
as he is interorted in language and its	
history old words engasternas to create so	undr.
Phonology can also be seen in Heaveys other	<i>r</i> .
create immediacy and revenence for the	
Creade immediacy and expenence for the	ve
reader.	
This poem also links to the Troubles, dightly	as
some words of violence were present	
bombs, spattered . and slabs. In this poe	em,
Heavey talks about the process of make	vg
butter the labour and hardwork that	
3 3 into it. Some emotive levels Arms ached;	
Handr blistered, Cheeks and clothes we	re
Spattered with glabby milk. These short	
phrases creates effect as it adds tension	<u>} </u>

1 1 1	7
	and It minucks the pain and hordwork.
	of this Job. In other poems, Heavey wes
	to unite about expenences childhood
	memories e.g. aleath of Nedworlist - loss of
	innocence, he is interested in history by
	writing adaps poems about what has gone
	on in the Troubles e.o. boo backles goeins
	on in the Troubles e.g. bog bodies poems such as Punishment of Muspahrilans and The
	Tollund man.
	HANNA CO TICA II
	Going back to Churning along, he is writing
	from his experience, the process of making.
	instance the delice in and an alignment.
	butter. the delicate and complicated
· · · · · · · · · · · · · · · · · · ·	process where he used to help his
,	mun make butter this first hand
	experience uses a mixture of past
	and present tense. Present tense plumping
	KetHer', dripping. Past tence powed;
	'sterilized! , quickened, coagulated;
	There is some repetition of words stood'
	'churn' bowl' and milk'. Some more
	phonology in this poem plash and gurgle,
	and onomatopeia part and slap. Itearey
	likes using as phonology in all his posems
3 4	
- J ,	as it again creater immediacy and prouder
	real expense to the reader bringing
	poetry to life.
, , , , , , , , , , , , , , , , , , , ,	

The response opens with some general observations, such as the first person voice making the poem experiential.

Compound words in the poem are exemplified, although the reading halts at the idea Heaney is interested in language and its use.

Heaney's use of tense is more secure application of the literary-linguistic framework. It is offered that the past tense in Churning Day reflects memory, which a straightforward, supportable point.

Simile is exemplified, as is metaphor. However, the work does not move beyond feature spotting. While some AO1 security is in evidence here, the blending with AO2 in the marking requires the candidate to go on and explain how the observed techniques are part of a meaning-making process.

The immediacy and 'real experience' resulting from exemplified phonological elements is a more secure feature-effect commentary, helping to lift the work in Level 5.

The link to the Troubles is forced, and there is no reward for this.

'Emotive lexis' is observed, although in exemplification its presence is not entirely convincing. However, the effect of the identified phrases is a well-developed point.

Links to other poems are brief but apt.

While there is much in this response that is steady and workmanlike, it is placed at the top of Level 5 through its mostly secure and well-developed exemplifications. While effects and meaning making are not always well developed, there is much good commentary and the better analysis is very clear.

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Script D Section B Question 9

9 Tennessee Williams: A Streetcar Named Desire

Explore how Williams presents Stanley's power over Blanche in this extract from A Streetcar Named Desire.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Level 5 response – 24 marks

9	ļ	This extract is from scene 10, where
		Stanleys raper Blanche. Stella is in the
		hospital giving birth to their borby.
		From the start of this entract play
		Stanley already built a dominating
		strong and ponerful character which
		reflects his personality animal-like.
		reflects his personality animal-like,
		extract, stanley is questioning Blanche
		about the telegram and shep thuntleigh.
		He know that Blanche is lying when he
		med to cut her on my saying this
		thed to cut her of by saying this shalf exclanging As a matter of fact
		there wasn't no wire at all! Here stanley
		finished of Blanche's sentence. Blanche is
		repeatedly naking - Oh! sound with
		exclamatives as she was shocked at
	****	Stanley revelations of the truth.
		the theme of
		This extract really shows a clash of cultures
		as stanley was mode to Blanche and
		his cruetty was shown many times throughout
		the play. Stanley's repetition of There isn't
		no millionacie suggests that he is certain
		and he is enjoying the watching Blanche
		have a melt down. He is throwing the
		have a melt down. He is throwing the truth - And Mitch didn't come back
1		1 N - 1

		with roses cause 1. Know where he is -;
		There isn't a goddam thing but imagnation!
9.	2.	The theme of fantary and illusion
		is reality comes according have accord
		here as we know Blance is living in
		her own fantary world and lies and
900000 ·		pretends a lot. Stanley's use of
. ,		syndetic listing. And lier and concert
,		and tacker - he almost like pulling
		Blanche down. He is powerful at this
		point as he is revealing all the
		truth about Blanche lies and pretenturs.
		Blancho is left powerless and hopeless
		as her secrets one out.
		Stanley continues to dominate the
	-	conversation and gain power by wrong
		addressing Blanche directly And IOOK
		at yourself Take a look at goverelf
		Stanky repeated this exclamative phrase
		because he is again enjoying this and
		House Ms power. He continues to insuet
		Blanche by company her to someone
		with worn-out Mardi Gran outfit
		outfit as that. He also said it was
		compound and is so ponerful as it completely
		insult Blanche. The use of alliteration
		crossy nown and the tell solg rhetorical
		questión what queen do you think you
9	3	are!'. Blanche on the other hand is left
:	. ,	speechlers and has shorter length of turn as she was shocked with stanley's rerelations
	1	of the Truth about her stanky har
		longer tength of turn in this seene es
		you cansee he's dominating the.

	contereston and agining nower
	through revealing the truth.
	Blanche continues to make sounds by
	repeating on! while stanking continues
	to push her and insult her further
	Stanley said not once did you pull any
	wool over this boy's register eyes !! , this
	Idiom is so poverful and it makes Stantey
	ponerful as nell as he was right about
,	Blanche all alongs. This ideam proves that
•	not once he avage believed. Blanche's stones
	her and prefertions as he was obsering.
	and asking about her already through
	his corrections. He uses alliteration
····	- spankle and spray, the light symbolism
	which is significant throughout the play
	can also be seen here when Stanking.
	mentions the paper lantern'. Again this
	links to fantary and illurion is reality as
	Blanche is agraed to be exposed in bright
	light as she is afraid to rereal her
	age, and she is agraid for her pace
9_	4 to be seen as she is rading and
	getting old. Stanley's use of imageny
	and metaphor lo and behold the
	place has turned into Egypt and you
	are the oneen of Nite! Here Williams
	make garley ponerful, and the use
,	of this show the theme of enterty
	from stanley that is also retevant
	and used as throughout the play. The
	Old is New Cosmopolitan America
	also links to this as the attitudes
	behaviour and values are different.
 ,	in old America is New Cormopolitan
	America - Obviously Blanche represents

	The old marco while goile recommend
	the Old Amenca while stanky represents The New Cosmopolitan America, where
	the see and an danie at in man
	they are seen as dominating, men.
· -	are poverful than women, and the
	in the New Cosmopolitan omerca. 1800
	Storpteys
	Williams also almost created stanley
	Or an improvement image of a devil
	When he rays swilling down my liquor'
	The are of My' which is an possessine
	noun suggests that stanley is throubout
	territorial. The repetition of Ha-Ha-Ha-Ha/
	is another evidence of his cruety, decil-
9 5	
1	according -
7	Blanche's response to Stanley's Insults suggests
	that she is starting to get seared of him
	when she says the exclamative phrase
	alon't come in here! The stage directions
	also suggests this when it rays she
	catchar her preath crosses the door
	and jiggles the hook: Blanche mental
	state is also described in the Aage direction
	when it says lund reflections appear on.
	the walls around planete the shadour
	are of a grotogue and beauting menoring
	form: This poreshadows Scene 11 where
	Blanche was taken into mental constitution.
	We can see that Blanche is terrified, helpless.
	and panicking as she uses a lot of
	exclamatives operator operator!' just
	ask anybody who - Wait ! - No please!
	Here she feels helpless and she is nervous
	and scared to be with stanley. Williams
	The state of the s

İ	ı	
	<u> </u>	described in the stage directions what's
		going on in Blancher sead. When it says
		the night is folled with inhuman voices
		like ones in a sungle. This hellish imagen
		along with the description of flames
		along the wall spaces' suggests where
	<u>. </u>	Blancho is heading. Her mental ofate is
9	6	
		neriousness is purther described in the
		Stage directions when it rays Blanche
		presses her knuckles to her lips She speaks
	Ī .	in a house whispher: Blanche is completely
		hopelass here. There is nothing she would
		do to escape this situation, as are
		feels trapped. The repetition in desperate,
		desperate circumtances! shows how
,		ponepless and hopeless she is.
		Stanley returned by the bothroom door
-	, , ,	being thrown open. He comes out meging
		a brilliant silk pyramow which could
		suggest sexual desire with Blanche.
•		His gun is symbolic throughout the play
		as Williams used this as kind of
,		his trademork when he wine For example;
		in scene 3, Stella and Stanley make
		up and Hanley gives Blanche 'the grin'
		as a connotation that he wins as
<i>:</i>	:	Stella still goes back to him after
	1	every right they have as she believe that
	ļ	it is normal and couples have to to servete
		each other. Stella has adapted the New
		Corpopultan attitudes, behaviour and valver
		that is why the fight in Scene 2 was
		normal to her.
9	7	Blanche was so seared she gasps and
		backs away from the phone Stanley is
1	I	

		again powerful here as he states at her
		for a count of ten territying Blanche
		and it suggests that he may night do
		something to her. This forestadows the
		rape:
		Stanley's ideolect man is seen throughtout
		the play when he rays you left th'
		plane acc th' hook' This recreases where
	·	phone off th' hook! This represents where as seen on his language stanky
		The is from an and a standard but mouth
		gins again many sounds his mouth
		Slowly enting into a gin! The blue piano:
		begins to drum up louder. Williams user
<u> </u>	8	plastic theatre here as he wants to
-1		make the play/expenence greater
	<u>.</u>	than mere realism. This technique
		is romething that is used throughout
		the play. At the end of this
		extract it again foreshadows
		Blanche going in mental institution
		When it says Blanche croucher
		pressing her fiots to her ease until
		it has gone by
,		

Examiner commentary

The introduction positions the extract briefly, and observes Stanley's 'animal like' nature. His character position of knowing that Blanche lies is understood, and some initial exclamatives are noted.

The thematic clash of culture between Stanley and Blanche is a good way into analysis of the extract, and his enjoyment at her fall is a secure comment.

The theme of fantasy and illusion enables a valid point to be made about Blanche's character.

Stanley's syndetic listing is 'almost like pulling Blanche down'. While the response is well short of fluent, there is clear written expression and the literary-linguistic framework is being applied with some security.

Stanley's repeated exclamative could be observed to have an imperative quality, but again the exemplification supports a picture of candidate security in terms of what is happening dramatically. The compound 'rag-picker' as insult, alliteration of 'crazy crown', and a rhetorical, support the picture of Stanley's dominance.

Stanley's idiomatic utterance ('wool over this boys eyes') is observed, although the reading for its meaning is very competent rather than well developed.

The symbol of light is a secure application of a dramatic technique drawn from the literary-linguistic framework, linked to themes of fantasy and illusion. This is supported through reference to Stanley's metaphor of the 'Queen of the Nile'.

Contextually, Old versus New America is observed as underpinning values and attitudes in the play, which evidences some clear and relevant understanding.

Some quite descriptive work about Stanley as 'devil' and about stage directions is at least well-exemplified, and observed as foreshadowing several points, which consolidates a position in the middle of Level 5.

Script E Section A Question 5

5 Carol Ann Duffy

Explore how Carol Ann Duffy presents the experience of pain and loss in 'Wintering' and make connections with one or two other poems from your collection.

You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts. [32]

Level 5 response – 23 marks

The paem, "Wintering", is towards the end of the collection of poems named 'Rapture' by Carol Anna Duffy: which als The 'Rapture' collection portrays a journey
collection of poems named 'Rapture' by Carol Anno Duffy: which als The 'Rapture' rollection portrays a journey
which ats The 'Raptire' rollection portrays a journey
of two lovers, from an infatuated and obsessive type
of love to the unintable end of the lovers relationship.
As "Windering" is we that fixet & towards the end of
the collection, this indicates to the reader that
the relationship is rearing its conclusion.
To begin, one may in which Duffy presents the
expenences of pain and loss in the poem is through
the title itself. "Wintering! suggests death, of life
coming to an end, which is further emphasised through
the lexical field used by Duffy in the poem. In the
first stanza, those is a sea loxical field of death?
which is noticed by the use of "Finerals", "pain"
"cold" and "stone" are all examples of the lexical field.
This suggests to the reader that the death of the
relationship is near, and could also suggest the
that this death of the relationship signifies
the end of Ker the individual's life. It would also
indicate to the Mader & Firthermore, "Anerals"
could also suggest that the or individual is mourning
which is further emphasised through "pain". This
tone contrasts the feeling of the individual at the
Start of the collection, where it is clear they ha

		to the reader the relationship is healthy. The
	· · · ·	pain and loss being experienced by the individual
		feedear in "Mintenna" is evident to the regider
	· · ·	through the lexical field wed by Duffy.
5	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	To add, in "Wintering", it is expected to the reader
		that though is also another laising a wild of things
		that there is also another lexical field of time.
	<u>-</u>	"For example, "night", "dawn"-and, "all day" and
		"grey fades to black" clearly ind nighlight this to the
		reader. " However, "grey fades to black" is a negative
		way in portraying time moving, and does suggest the
		end is near for the relationship, but also suggests
		they have been in a very unstable situation in
		their relationship by using the adjective "grey".
		"Grey" suggests they were stuck in their relationship,
	ļ	between being happy and feeling heartbreak and pain.
		It is interesting to note that this is "grey fades to
		black" is similiar to a phrase used in the final
	ļ	poom in the collection, "Over! In Over! Duffy uses
		the phrase 'no skelf of light". This portrays now
		the relationship has deteriorated further from
		"Wintering" to the final poom "Over", and that
		there is no coming back from the end, the lover's
		relationship has finished.
		Moreover, the use of the time lexical field used by
		Duffy also co-incides with the structure of "Wintering".
		"Wintering" is one of the longer collections in the
		Duffy also co-incides with the structure of "Wintering": "Wintering" is one of the longer collections in the collection, in comparison to "How for example. This could
		suggest that the hard times seem to last for
		longer penods of time than the happy times, as
		"How is a very positive poem in the rollection.
		and is quite short in companism. This could
		indicate that in the obsessive phase of love, no amount
,		of time is enough with your lover, which is a feeling
5.		that my individual certainly portrays in 'How!
		Also, the 18st first stanza in "Wintering" shows
		1100

	the progression throughout a day - "all day",
	"night" and "dawn". This progression in a day.
	shows indicates the inevitable break down of
	their relationship. However, the third stanza,
	vs "another night" shows could be suggeste now
	their love was previously, before the pain and
	heartaine comently being expenenced. The potential
	flashback of memories, of now their love once
	was rootentially rejanited a flame of hope for
, ,	was potentially reignited a flame of hope for the individual, that was previously enable to see
	due to the "black" in the relationship. " For Furthermore,
	"cannot resist" further imphes the individual
	taking back the lover for one final last chance.
	This phrase used by Duffy could also be hinting
	at the individual's obsessive nature in regards to
	her lover, is uggesting she is enable to stuy
	away The obsessive nature of love is echoed
	in 'How'- where "thousands of seconds' is not
	enough time for the two lovers, firsther
	suggesting no unit of time will be sufficient.
	the action of the superstation to the conduct that
	It could also be suggesting to the reader that
	the obsessive rove the experiences is why the
	individual finds it so hard to give up on the
<u> </u>	relationship, always holds on to the last glimmer
	of hope, but also why the thought of a break down
	of their relationship being so dose, causes so much pain to the individual.
5	To conclude, Duffy snowcases pain and loss in
	or variety of different ways, not only in 'Wintering',
	but in the 'Rapture' collection as a whole.
	•

Examiner commentary

The introduction places the poem appropriately within the collection, and sets up what will be analysis of how *Wintering* portrays a relationship nearing its conclusion. In a concise manner, the candidate has demonstrated clear and relevant understanding of context.

The candidate takes the wise step of making a comment about the title of the poem ('suggests death, of life coming to an end') and links this to the lexical field of death used in the first stanza to represent the state of the relationship. This is a secure application that begins to indicate a Level 5 response. The idea that it could also mean literal rather than figurative death makes the resulting analysis less well-developed.

'Funerals' to suggest an individual in mourning, together with 'pain', enable a reference to tone, contrasting with the feelings at the start of the collection. While this evidences the candidate making some mental exploration, there would be more AO4 reward with some brief exemplification here.

The lexical field of time is observed and exemplified. The reading of 'grey fades to black', showing time moving the relationship towards an end, and suffering already from the 'stuck' state of being 'grey', is some developed AO2-AO1 blended commentary that helps consolidate a position in Level 5. The AO4 link to 'Over', where 'no skelf of light' uses similar but less final imagery, is a developed point of exploration across texts.

The length of *Wintering* is used to suggest the hard times last longer than happier ones, contrasted with the relative shortness of *Hour*. This is supportable.

Commentary then seems to dart about the poem a little, and falls to reading for meaning rather than how meaning is actually made. The obsessive nature of the individual's feelings is at least observed, and connected to Hour in a straightforward way.

This is an example of a shorter response that is quite well-focussed and earns solid rather than spectacular reward. Much is made of lexical fields, and there is enough security and development to place the work at the lower end of Level 5. The actual 'development' of the poem is less securely handled, with exemplification picked from here and there. Candidates should reflect that poetry is likely to enable them to write about figurative language such as metaphor, to be able to observe and analyse how antithesis creates meanings, effects and, in the case of Duffy, techniques such as pathetic fallacy. While too much 'frame-working' can lead to square peg and round hole analysis from less able candidates, the otherwise secure work here could become excellent and fully developed with some more attention to poetic techniques in play.

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Script E Section B Question 7

7 William Shakespeare: Othello

Explore how Shakespeare presents the significance of the handkerchief in this extract from Othello.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Level 4 response – 21 marks

7	In 'Othello', the handkerchief is of extreme
	importance, which is also provided by Othello
	in this extract. The nandherchief was given to
	Desdemona by othero to signify their love and
	marriage. However, this is situational irony
	Shakespeare has used situational mony-where ar
	individual's actions have the apposite effect of what
	was expected. To Othello, the handlenhief.
	signifies, and is a method of showcasing his love.
	to Desdemana. However, by presenting her with
	the handkerchief, it presents the master
	manipulator that is lago; the opportunity to use
	the nandkerchief to destroy their happy relationship.
	Firthermone, snakespeare presents Othello as.
	being very concerned about the location of the
	handkerchief. Previously in the play, lago has
	manipulated the strong army general to believe his
	wife, and heitenant Cassio, are howing an attair.
	It is evident to the audience that othello begins
	to grav mereasingly impatient when nesdemona
	to grav energeasingly impatient when Nesdemana is unable to present the houdkenhief to him,
	cousing deeper pears and insecurities that lago's
	manipulating words are me within the
	extract, the two longest speeches by a character
	are by othello. This indicates to the audience
	the importance of the handkerchief to Othello.
	" Othello nints at what he believes Desdemma
1	1 -

these speeches. "Or a made a gift of it" at	diam'n
	arring
these speeches. "Or a made a gift of it" and	agaswhich
7 Agrestadoris suggests othello's thoughts rega	rd ing
his wife losing a present from himself. To	add,
"ner wathed and his spirits should hunt" forest	radows
to the audience that the end for the couple of	uru not
be a happy one- and there is a sense of in	pending
disaster for the couple that will not be resolved	ed.
Shakespeare also uses dramatic fromy. At the	is stage
in the play, the audience are aware of how t	Ne 1055
of the nandkerchief and the significance pla	ced upon
it by lago, will affect the play However, al	L the
Characters, other than lago, are not aware	of the
schemes, which is now lago is successful.	
Furthermore, Desdemona und it is clear to	
audience in this extract that pesdemona s	lls the
importance of the handkerchief in her relat	tionship.
However, she pleads her innocence not only t	
the extract, but throughout the play as a	
"This is a trick" nightights to the audience	,
she is denying having given that she has	given
the handkerchief away & This implies to a	the
audience her intelligence, the can see past	what.
the joss of the handkerchief and can see	
bigger picture - cunereas Othello canst. De	
accentuates Desdemona's intelligence an	
confidence to speak up and defend her	
which after the conventional expectation	
women during the Renoussance Period In	this .
lia, women were expected to be seen not heard, such as Emilia, but through	and
Not heard, such as Emilia, but through	hout.
7 the pleny, Desdemona is definited by Shakesp	ean
as being intelligent and strong its Desder	nonas
is arguably the only individual as inter	lirgent
as lago-which is highlighted by Desdemi	
wait for othello to amive to Cypnic in Sci	ene two,

1 1	
	where she has a jovial argument and
	Challenges lags. It is interesting that she
,	challenges lago. It is interesting that she has suggested it is a scheme and trick to pull them
	apart, as she is the only character on the same
	level as intelliquie as lago.
	Firthermone, Shakespeare has firther
	emphasised to the audience the importance Othello
	has given the hand has placed on the handberchief
	being a token of his love in the relationship Desdemena
	attempts to play down the 1055 of the handkenhief and
,	on Am bring up Cassio's name and defends him =
	This appears to only enrage Othello forther, as
	he repeatedly uses the exclamatory sentence. "The
	he repeatedly uses the exclamatory sentence. "The handkerchief!" Othello sees Desdemona's dismissal
,	of the missing handkerchief as confirmation that
	lagous suggestions and hints of a relationship
	between the two is true. Also, othero believes
	the hand kerchief is a is the may contains "magic",
	which reflects beliefs during the Ronaissance
	period that witcheraft and magic owne pulsent
	in every day normal life.
	To conclude, Snakespeare presents the handkerchief with great importance, especially in Othello's eyes. The audience is aware that the handkerchief is
	as pering very importantly especially in Othello's eyes.
	The audience is aware that the handherchief is
7	what helps to fivel and drive lago's plan, that
	results in the deaths of both Desdemona and
	othello.

Examiner commentary

Situational irony starts the response quite well. What the handkerchief means to Othello, and how lago 'uses' it, could provide a good pair of lenses through which to examine the extract

Some re-telling of the story is offered to put the extract in context. There is description of how the audience see Othello becoming impatient, and believing increasingly in what lago has told him. The length of Othello's speeches is observed to suggest how important the handkerchief is to him. The extract begins to be addressed at the end of the first page of a three-page response.

Exemplification of 'her loathed and his spirits should hunt' does not seem to be particularly well understood, and is used to make a perhaps pre-thought through comment about foreshadowing.

Dramatic irony is mentioned again, with the broad observation that the audience (and lago) are aware of the potential significance of the handkerchief, while the other characters are not. There is some competence in this, and some understanding of context.

Desdemona's denial and defence makes a sound character

point, and contrasts her with Othello. However, the response is still not really getting to grips with how Shakespeare presents the significance of the handkerchief in the given extract. The role and position of women during the era are observed, but this is not really serving to answer the question.

Desdemona's intelligence and repartee with lago when she waits for Othello's arrival in Cyprus could lead to relevant work about foreshadowing, but only as contextual support to examination of what is happening in the extract.

Further description of the scene outlines how Desdemona 'plays down' the loss of the handkerchief, with Othello's exclamatory sentences brought to bear to prove his growing rage. The 'magic' of the handkerchief is linked to character belief.

While there is much description here, there is enough dramatic understanding to make the work fully competent. However, some of this understanding is implicit, and evidenced through what has happened before the scene. To access Levels 5 and 6, responses that are broadly 'dramatic' need to provide material that evidences securer understanding and application of a literary-linguistic framework. Responses that skirt around the extract and make relevant but under-developed commentary will struggle to move beyond Level 4. Candidates that are less secure in tackling larger speeches in any given extract would not necessarily penalise themselves if they instead focused on types of utterance such as shorter discourse, or at least tried to 'mine' for lexical fields.





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