

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	William Blake's collection of innocence and experience poems reflects the influence of religion and how Christianity is used as a scapegoat to mistreat the poor, which is reflected in the life of the city in 'London'. In addition Blake is now recognised for his contribution to the history of art and romanticism, in which the 'enlightenment' era allowed Blake in the eighteenth century to explore human qualities.
	In the poem 'London' Blake presents life in the city as negative using negative connotations using a semantic field such as "wretched", "woe", "cry", "fear", "manacles", and "curse". This automatically sets the scene as London being a awful place to be. The poem another poem in Blake's collection that he uses negative and critical language is 'The Chimney Sweeper' (innocence) which also portrays and symbolises a person crying which is associated with death and being treated poorly.

Blake uses first person singular pronouns "I" in the first stanza which allows him to ~~not~~ describe exactly what he ~~not~~ ~~thinks~~ saw in front of him "thro' each charter'd

Street", which allows the reader to feel as if they were there viewing London life with their own eyes. The adjective "charter'd" which is archaic language for sold off gave a sense that London life was heavily controlled, backed up by it being just before the French Civil War. And the upper class had complete autonomy and power over the lower class. This can be compared to the control the ~~Mid~~ upper class had over the chimney sweepers in the innocence poem in which they risked their lives for money.

The first stanza also showed a great deal of sympathy as Blake recounts "And mark in every face I meet/ Marks of weakness, marks of woe" which suggests for the majority of people London life can be harsh and he is recognising the pain in every face he meets, similar to the pain Tom felt in the Chimney Sweeper (innocence) poem. By using an A,B,A,B rhyming scheme, it allowed the words to flow gently adding to the sympathy and empathy towards "every face" he meets.

Anaphora is used in the second stanza repeating "In every" for the first three

lines which emphasised the men and the infants cry of fear. This strongly suggested that life in the city of London is full of uncertainty and chaos. Blake recognises the pain, as ending the second stanza with "I hear". The use of repetition also draws complete attention to "every" which suggests the misery of London life is large scale. Similarly to the misery of the chimney sweeps who weep.

The adverb "thru" which is repeated in the last paragraph, parallel to the position in the first paragraph also allows the reader to feel as if they were there walking down the "midnight streets". In the final stanza Blake also recognises the consequences of class structure. Describing prostitutes in the street as "Youthful Harlots". The adjective "Youthful" suggests that they had no choice but to sell themselves to survive, voicing sympathy towards them. Blake also uses this to imply that ~~Christ~~ ~~Christians~~ ~~exist~~ disagree with society's position and how the Church did not help them. Similar to how the Church did not help the chimney sweeps allowing them to work in desolate conditions, portraying the life of the city London as sinister.

The last stanza also suggests that generations are born into poverty and whereby Blake describes "Blasts the new-born infants tear" suggesting that they will also live a life of "fear", as and as long as the Church appears to do good they will not help, representing the lower class.

The oxymoron "Marriage" and "hearse" in the ending sentence of the poem highlight the short life they live in poverty. In which they get married and soon after they die in the life of London, similar to the short life the chimney sweepers live. This adds further evidence in Blake's London poem that life in London city is full of disease and poverty and the Church holds all of the power. The structure containing 4 quatrains of four stanzas and four lines adds to the sympathy shown and highlights the strong stable structure of London and the power of the Church. In addition, two sets of rhyming couplets in each stanza show the steady rhythm and stressed meter which is loud and powerful, similar to the animal a tiger in the "Tiger" poem which is portrayed as evil and mighty, corresponding to Christian's power over the lower class.

Examiner commentary

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	<p>In the play 'Our Country's Good' Wertenbaker explores how convicts that have been transported to Australia for committing crimes act differently after being influenced by their identities and experiences. Wertenbaker & Once they have reached Australia they are made to perform a play to help integrate them back into society and reform pas identities, although this provides a smidge due to the majority of them not being able to read or write.</p> <p>Liz opens up Act 2 scene 1 with a soliloquy which allows the reader to gain access more into her identity, previously being a closed off character. She goes on to say "Dad's a nigger" which is cant language for he also stole. This adds to her identity as it shows criminal activity runs in the family. She also adds "Mum leaves. Five brothers, I'm the only sister" which suggests she was looked after by her brothers or had to look after herself due to her mother leaving; ^{and a father's lifestyle} this is confirmed in the next simple sentence "I falls in 'washing" which shows her taking on the household role.</p>
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Elaborating on her identity Liz explains

her experiences as her dad blames stealing on her ^{as a child} which resulted in her being "stripped, beaten in the street, everyone watching" this is a humiliating experience could have shaped Liz's fatalistic attitude which she holds resulting in her ^{going to be} being hung for something she did not ^{participate in} do only watched. (Extra bread being taken on the ship) The declarative sentence "He don't want me" also shows how Liz has been stripped of a relationship with her parents ^{particularly her dad} shaping her independent identity. This also allows the reader to sympathise with Liz's childhood.

Liz also ~~allowed~~ presented her evil attitude ^{identity} as "that night, I take my dad's cudgel and my to kill him" emphasising how much she dislikes her father showing how her negative experiences with her family have shaped her identity as one turns to violence to solve her problems and take out her anger. She also admitted "I begin to sell my manner of saints" which means she became a prostitute and sold herself in order to survive. She also tries to steal a watch in order to gain more shiners (money). As due to the play being set in the ~~seventeenth~~ seventeenth century it allows the reader to sympathise with

Liz being born into poverty as there is no welfare benefits to help them, giving her no choice but to illegally gain money in order to survive.

In this extract from 'Our country's good'

Wisehammer has a different attitude than Liz who proclaims his innocence through the declarative ^{simple} sentence "I am innocent. I didn't do it and I'll keep saying I didn't". He also describes the situation as "betrayal. Barbarous falsehood. Intimidation. Injustice" which suggests he will fight for his innocence until he is set free. This could be because of the more privileged background Wisehammer had to see other contexts such as Liz, in which he was able to learn to read and write with an expanded vocabulary list, which means he has an untainted experience of telling the man. Unlike Liz who comments "it doesn't matter what you say. If they say you're a thief, you're a thief". This could be influenced or due to her ^{unlike} experience of getting punished from her father's wrongdoing as he assures him "they went wrong" speaking from past experiences.

Liz ironically asks Mr Wisehammer to

"speak in English" when he is after her solemnly filled with cant language such as "bob", "nibbler", "titter", "upper", "winnier" and "trumps" and many sentences that are not grammatically correct in which Wisehammer was. Explaining to him "you have to think in English" this adds to Liz's identity as it shows she thinks in English and can tell when you are.

Wisehammer replied to Liz "you ~~won't~~ can't live if you think that way" in relation to if someone is labelled a thief then

are one no matter if they did or did not commit a crime. There is a dramatic pause after Wisenhammer declared this which is significant in the play as Liz is set to be hung. This makes it dramatic as Liz is ^{set} going to die at this moment in the play making Wisenhammer's comment relevant but insensitive. After the pause Wisenhammer apologised quickly, however this you could almost feel the tension rise as if you were in the room. This is the apology adds to Wisenhammer's identity as it shows he feels remorse when upsetting someone unintentionally, perhaps because he was brought up to treat people with

respect. However Liz did not ~~of~~ we later found out ~~he~~ did not get hanged hung like she was set to because she professed her innocence, like Wisenhammer. Suggesting that this moment in the play and experience with Wisenhammer changed her fatalistic attitude which saved her life. In addition to this allowing her to progress as a character and reform herself, taking an active role in the play.

Examiner commentary

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 Wisenhammer, 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, Wisenhammer' 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.

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 Dickinson begins the poem by using a common metre (8,6,8,6) OR (4,3,4,3). The use of common metre makes the beginning of the poem more a long and slowly and smoothly. However, from the third stanza she introduces the trimetre, this makes the poem move a long a lot faster, which in turn creates tension. The shift from common metre to trimetre could be to show a metaphysical representation of the movement of the narrow fellow. However, on a much deeper level the shift from common metre to trimetre could portray Dickinson's attitudes to the Calvinistic way of life/society. Dickinson introduces the use of seven syllable lines when she states 'Yet when a boy bare and barefoot: in the Calvinistic Society it wasn't acceptable for girls to engage with nature it was typically seen as a too masculine thing. Dickinson used the poem so the introduction
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of seven syllables may ~~not~~ ~~have~~ portray her discomfort to gender stereotypical behaviour. This is evident as trimetre creates a

disturbed tone as ~~also~~ opposed to common metre which is seen as upbeat. The monosyllabic 'Boy' is also capitalised. This could show her frustration ~~that~~ to stereotypical Calvinist stereotypical behaviour.

Dickenson describes the Snake in the grass as a 'Fellow'. Fellow, is an ~~in~~ endearing noun which ~~she~~ may have ~~be~~ (back in Dickenson times) been what you would call a ~~friend~~ friend. The use of the noun 'fellow' shows that she thinks of nature and the natural world as familiar and something that she can trust/have faith in due to the fact that a 'Fellow' is a friend. ~~who~~ Later on in the poem ~~of~~ Dickenson calls ~~her~~ the animals 'Several of natures people'. This use of ~~personi~~ personification shows that she ~~values~~ values animals and nature. The noun phrase 'natures people' ~~show~~ also shows that she places animals in a high ranking. ~~People may~~ be the noun animal as a in a derogatory way. ~~but~~ She ~~chooses to call them~~ ~~uses to call~~

animals, animal and calls them ~~human~~ people suggesting that she sees animals as her equals as

She humanises them through the use of personification. Dickinson ~~may~~ finds nature ~~calming~~ ~~an~~ ~~and~~ ~~peaceful~~ peaceful and relaxing as she states: 'I feel for them a transport of cordiality'. This may suggest that she feels calm in the presence of nature. Unlike when she is in the church where she hears 'strong halleloughs roll'. 'In this world is not

In this world is not conclusion.' Dickinson ~~points~~ creates a completely contrasting image from ~~the~~ the peaceful nature in 'A Narrow Fellow in the Grass'. She ~~describes~~ describes the church as loud and chaotic 'strong halleloughs roll'. The ~~loud~~ ~~and~~ atmosphere may have made Dickinson lose her appeal in Calvinism. Dickinson also ~~insinuates~~ insinuates that the Calvinist religion is like a drug. 'Narcotics cannot still the tooth' an addictive drug. 'Narcotics cannot still the

tooth'. This suggests Calvinism has a drug like affect on the followers and 'nibbles slowly at the soul', suggests that ~~the~~ Calvinism may be ~~addictive~~ addictive. The scene she creates in this world is not conclusion is really does show insight into how the Calvinists ~~were~~ ~~oppressive~~ ~~faith~~ ~~may~~ ~~have~~ ~~lost~~ had a drug like affect on ~~the~~ the followers.

This is because the to when
 the teacher is giving his
 sermon sermon! Speech the followers
 scream shout in excitement 'Hallelujahs'
 without actually trying to think and
 understand what the teacher is say
 saying. & it is clear that the abs
 absence of thought in the
 Calvinist society was not appealing
 to Dickinson and may suggest
 why she is so fond of nature
 as one could just sit and
 think and ponder in nature's
 the presence of nature. This
 may also suggest that why
 she was so fond of nature as she
 could think in the presence of nature
 and not in the presence of the church.

Examiner commentary

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

9		<p>Tennessee Williams presents Stanley's power over Blanche in this extract due to allowing Stanley to hold the floor in the conversation. Blanche replies to his statements with 'Oh' repeatedly. This is a very unusual for Blanche to do as she spe makes her responses lengthy and includes metaphors. An example of this is in Scene III when Blanche was getting upset with Stella for leaving Belle Reve and telling her how many people have died due to the 'grim reaper'. This shows Blanche's repetitive short responses show that Stanley is holding the floor and directs where the conversation is going. This is that usually holding the floor and directing conversation is Blanche's part of Blanche's didelt not didelt. However, when her short responses here shows vulnerability via her vulnerability.</p>
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in this scene.

Another way Tennessee Williams presents Stanley's power over Blanche is through interruptions. Blanche: 'The wife just came just as -' Stanley: 'As a matter -'. This interruption shows that he doesn't feel like what Blanche is going to say is of any importance so he disregards it. Again, Blanche is known to interrupt people a lot e.g. Stella & Mitch. The fact that she is being interrupted shows that she is inferior to Stanley in terms of power.

Stanley also converges to Blanche's metaphorical way of speaking to mock her and to further show his power. 'The place has turned into Egypt and you are the Queen of the Nile!' He converges to her & ~~also~~ ^{also} ~~direct~~ ^{direct} to be sarcastic here, mocking her which shows his power in the conversation.

Stanley is also observant of Blanche's behaviour. 'Cover the light bulb with a paper lantern. This shows Stanley has power because he states that he is aware of even the little things & Blanche does - this could in turn make her feel vulnerable and ~~para~~ paranoid. However, Blanche covers the light bulb because in the play she described her first husband's love to be a 'bright light' but her

husband took his life when they
 were married as she found out he
 was ~~not~~ a homosexual and said
 a rude comment about his sexuality
 which lead to him ending his life.
 Blanche covers up the ~~the~~ 'bright
 lights' as it reminds her of
 her late husband and also
 reminds her of what she said so
 she covers the ~~lights~~ bright
 lights to help her ~~forget~~ ^{conceal} her guilt.
 Another reason for Blanche's dislike
 for bright lights may be because
 she said that bright lights
 make her wrinkles ~~not~~ appear
 more visible. It is evident throughout
 the play Blanche is ~~in~~ ^{obsessed} about
 her age constantly. This may be
 due to ~~unresolved~~ ^{unresolved} conflict the
~~unresolved~~ ^{unresolved} conflict of her ~~to~~
 husband killing himself at the age young age
 of seventeen. This unresolved conflict
 could also help explain why she

had a relationship with her student
 leading to her ~~to~~ being ~~like~~
 fired, it could help explain why
 she ~~kissed~~ the ~~to~~ boy who was
 giving ~~free~~ Coca Cola to people's
 doors and it could also help
 explain her dealing in the
~~the~~ Flamingo hotel.

~~lighting proxemics~~

~~proxemics is another dramatic~~
~~proxemics is another dramatic~~
~~the technique used by Williams to~~
~~portray Stanley's power over Blanche.~~

'Stanley: ~~throws open~~ the bath
-~~room~~ door even after Blanche
~~Blanche's~~

Proxemics is a ^{dramatic} technique used by Williams to portray Stanley's power over Blanche in this scene. Blanche tells Stanley 'Don't come in here'. However, 'Stanley goes into the bathroom', he ignores what she told him because he feels Blanche's demands are not worth listening to. The use of proxemics creates tension as they further up the extract Stanley was ~~confronting~~

confronting Blanche so by Stanley going closer to Blanche leaves the audience feeling tense because ~~the~~ due to the uncertainty of what may happen next. Other dramatic ~~technique~~ techniques are used such as lighting: 'Lurid ~~reflex~~ reflections appear' and 'the shadows and lurid reflections'. The dark setting may foreshadow something bad is going to happen because usually in plays ~~when~~ ^{the} dark has some ~~conat~~ connotations of the unknown which helps add to the tension ^{that is} already present. ~~Sound is~~

Sound is another dramatic technique used in this extract 'Inhuman voices like cries in a jungle'. This also helps set the template for ~~the~~ a bad event to take place. ~~Dramatic~~

		Dramatic techniques "helps the audience to prepare for the worst. This keeps the audience this also helps to set keep the audience on edge and to excite/prep the audience for the climactic moment to occur.
		To further show Stanley's power, Stanley comes into the bathroom again and says 'you left left th' phone off th' hook.' Blanche is already aware of how this as 'a clicking becomes audible from the telephone'. However, Stanley has told her that to get bit intimidate her as it is obvious she is on edge as she 'waits anxiously'. Stanley can already already already see her vulnerability but he belittles her and that continues to intimidate Blanche to show his power over Blanche.

Examiner commentary

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

3	<p>Churning Day from the Field Work Collection, is a retrospective admiration to the tradition method of producing butter, a laborious task that is almost non-existent in Modern day. The poem uses the hyperbole description of the process to create an image of a magical product similar to the folklore of alchemy. Heaney's poem focuses heavily on the natural over the synthetic and this poem especially avoids any political implications, simply a far far stanza reflection on a positive memory.</p> <p>The title of the poem suggests immediately the topic of a significant event. The noun "Day" refers to an occasion that holds weight and significance. Before beginning the poem, it is evident that the poet will be addressing this significance and potentially elaborating on insight into what the event involves. The poem itself is a retrospective reflection on this day, and Heaney crafts it to amplify the meaning of this memory.</p> <p>The first stanza begins the hyperbole description of the process, containing much figurative language such as "large pottery bombs" to evoke the</p>
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image of the traditional Utensils. The lexical field of Churning is littered throughout the poem with "Seared" / "Scrubber" / "Hefts" and "brewing" all contributing to the process described. For the voice of the poem, it is not just the making of butter that is important, it's the combination of labour, traditional methods and equipment that provides the satisfaction seen best in Stanza three when "gold Hefts began to dance".

~~The final poem collection is~~ The amplification of a traditional method and preserving and admiring it is a common theme in work. He focuses heavily on the importance of inherited culture and Irish nationhood. In the Wintertime collection, Fodder shows a similar appreciation for tradition but in the sense of using it for comfort opposed to reflecting on its benefits. When Heaney writes "I would not buy... anything to beat the Stall" he is referring to the Saltee that the Country rituals and practice provided him, using it as an emotional expression of belonging. Similarly, in Churning Day, he portrays a certain comfort that comes from tradition, and a process inherited through culture.

The quantification of the process continues, with the enaestop of each Stanza indicating a new process. As the process progresses, the personification of the it contributes to the ~~mythical~~ mythologising of the process of alchemy like production. The "heavy lip" and "white insides" refers the giving of life to into the milk, life that catalyses the magical process. "The Staff" affirms the imagery of magic and shapes a more significant meaning to the process. The Butter Churning and ~~the~~ alchemy are considered archaic and dated processes and the combination of them shows a magic.

in the past that is absent in the present. In Heaney's "Anahorish", a similar reflection on the past is evident with "Mane-dwellers" going "way-deep" into the traditional aspects of the landscape. Similarly there is a reflection on the past onto the present (in Anahorish landscape and in phoning day practice).

Heaney thematically includes a significant admiration to the dialect of Ireland and its culture. The process Churning Semantics and ~~elaboration~~ anecdote of a significant, potentially national event, mirrors the admiration for the native language and speech in Anahorish and Fodder. He elaborates on the Gaelic name ("My place of deer water") to anglicize the meaning, whilst in Fodder he opens with a correction

on the anglosaxon word ("or as he called it, 'father'"). This technique gives Heaney's poems a rooted significance in country which then reflects upon the practices associated with the culture. The labaric taste ("Arms ached, hand blistered") is amplified with minor Jonsonian that combine with the assurant sounds of words such as "spattered" and adjectives "hebbly" to slow down the rhythm of the poem, and lengthening and mirroring the processes long time period.

Despite seemingly negative descriptions of the milk, ("I loved / aereal as a sulphur mine / Sour-breathed milk") the voice of the poem succeeds in justifying this for the golden butter created by stanza three. The personification of "gold flecks began to dance" contrasts the heavy sounds of the "large pottery bombs" and shows the transformation of milk to gold butter. This metaphor

as further carried through the adjectives "yellow", "heavy" and "rich". The butter is a reflection of the feeling Heaney experienced from the practices of churning butter, feeling as though ~~that~~ he has ~~benefit~~ benefited and gotten become richer from the etc.

There is an absence of Criticism to the process; even during the hours of "Slugged and thumped" churning.

Heaney ultimately has the aim of portraying a rewording tradition that has persisted and remained with him. By the final stanza, the soft Sibilance ("Soft pinked slabs"/"slap or small spaces") contrasts back to the assonance of rough verbs previous ("Slugged and thumped"). The deliberative "the house would stink longer after churning day" is on one level ~~the~~ the central aftermath but possibly also the significance of the "stink" as a ~~met~~ symbol for how long it remained in Heaney's mind.

Heaney's use of sensory imagery feeds into the connection of the reader with the process. The reader ^{most likely} ~~probably~~ doesn't identify with the significance of churning clay but the sensory images and to evoke an empathy towards Heaney's admiration ("Hands blistered / 'Sorbreathed with'"). In Mahorish, a poem about a ^{specific} place (^{Heaney's} ~~Heaney's~~ ^{place} ~~place~~ ^{where} ~~where~~ ^{he} ~~he~~ ^{also} ~~also~~ crafts it to allow for understanding of its significance ("Constent-meadow") and in Fadder, again uses sensory imagery to picture the location and practice of picking hay ("Meadow Sweet").

Heaney uses the poem Churning clay as a way way of amplifying his own ^{perception} ~~perception~~ of a dated process. Heritage and tradition is a recurring

Examiner commentary

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	<p>The extract comes from Act 3 of the play, where Iago's manipulations to Othello begin and the falling action of the tragic tragedy begins. Prior to the extract, Iago has already embedded doubt in Othello starting subtly ("I like that not") but by this extract, Othello is in search of the clearer proof that Iago has forced him to need. The significance of the handkerchief is that it acts, in its absence and later on in Cassio's possession, for Othello as undeniable proof of infidelity and is credible for the eventual murder of Desdemona and downfall of Othello in act 5.</p> <p>At the beginning of the extract, the shared lines between Othello and Desdemona show a synchronised relationship with speech following after each other ("lend me thy handkerchief / Here my lord"). This cohesive relationship is similar to what is seen at the beginning of the play, however by the end of the extract, and in Act 3, this breaks down. Othello interrupts her ("Shred dangers with you - / The handkerchief") and their overlapping speech gains momentum with minor sentence and improper expletives used by Othello ("The handkerchief"). This is an indication that its absence is beginning to affect Othello as the attractive blank verse characteristic of his speech considerably becomes less common, an expression of his growing faith in Iago's lies.</p>
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Othello's blank verse is a key characterising aspect of him in the play. The romanticised imagery ("did an Egyptian to my mother give") and syntax of his lexical choice amplifies the admirability of his character. Prior to act 3, this is shown in his speech to the Senate that mirrors his analogy of the handkerchief. Othello romanticises the gift, giving it a magical heritage and cataloguing horrors what would happen if it was lost ("her spirit should hunt men after new fancies"). The audience are aware that this story is potentially a mask for eluding guilt and extracting a confession from Desdemona who Othello thinks has sought "new fancies". However, this is the antithesis of Othello in act 1 where Othello denies his enchantment in black magic to Brabantio and the Duke as a Christian, which infers the growing instability that Othello has in regards to his "securities". This is effective in convincing Desdemona "there's magic in the web of it" but her sorrow towards losing it is ~~problem~~ wrongly interpreted by Othello who takes it for guilt.

Desdemona's innocence amplifies the handkerchief's significance as the catalyst of her downfall. For Iago's deception to be effective it is dependant on Desdemona's need to not upset Othello by lying. This is evident in the use of ~~interrogative~~ ~~before~~ in

the adjacency pairs in the extract. Desdemona attempts to change the topic, to draw attention away from the lost "pearl". She returns Othello's question with another interrogative, which in turn is ignored by Othello who uses a list of 3 interrogatives ("is't lost? Is't gone? Speak; is't out of th' way?"). This again is an indication to the audience of Othello's growing anger and frustration. He doesn't wait for a

response by Iago proceeds to the imperative "Speak", which contrasts to the respectful address towards Desdemona seen prior in the play.

Othello's anger is due to the damage Desdemona has done to his pride. Once married, the honor of Othello is tied to Desdemona's actions and so the idea of being cuckolded at the time was insulting to his pride and reputation. This is relevant in the Shakespearean era as cuckoldry was both a fear and a common theme in other plays. Its significance in Othello is that his hubris amplifies the public insult for Othello, a general who is already insecure of his age and race. The significance of the handkerchief is that, for Othello, it is the separating point between his insecurity and him being damaged through his pride.

As the extract progresses, there is an accumulation of tension between the two characters.

The audience is drawn to the dual meaning of their conversation and Othello's alternative motive, however once Desdemona begins to use Cassio as a deterrent to admitting she has lost the handkerchief, Othello's rage amplifies further. This is shown through the repetition of the imperative phrase "The handkerchief!" by Othello, requiring to respond to Desdemona's plea on Cassio's behalf. The repetition of the noun "Handkerchief" foregrounds the significance it holds and its importance in criminalising Desdemona. The interruption of Desdemona again shows a blind rage in Othello, caused by the handkerchief, that prevents him from reasonable judgement of the handkerchief as a very weak link to adultery. The climax is ended with Othello

examining "Zounds", an indication of his rage, and exiting the scene.

The conflict over the handkerchief shows Othello's attitude, but Desdemona is expressed after her he leaves. She proclaims "I am most unhappy in the loss of it" which contributes to the pathos of the play, as she is the innocent party. Emilia is present to function as the antithesis of Desdemona. Whilst Desdemona is a growingly submissive character who refuses to anger her husband intentionally, Emilia is assertive and, as seen in act 2 sc. 1, is capable of conflicting with her husband. Emilia's

is to immediately, and correctly, question Othello as "Jehus?". The dramatic irony of this is that it is true, due to Iago's manipulation of his insinuations, but Desdemona's reaction is to deny his possibility ("I never saw this before"). This passive attitude shows the audience the helplessness of Desdemona to defend herself against the lost handkerchief, which results in her implication with Cassio. This is intentional as it allows the tragedy and victimisation of Desdemona. Desdemona is a traditional female character one, true to Emilia's statement ("They are all but stomachs, and we all but food"). She is victim to the power of the patriarchal society. Emilia amplifies Desdemona's submission with an active interpretation of men but this, similarly to Desdemona, eventually contributes to her death by Iago at the cathartic moment of act 5 where all is revealed.

Ultimately, the ~~hand~~ handkerchief is for Othello the significant, clearer proof of undeniable guilt of Desdemona's adultery. It functions between characters as the play progresses, again used in

		the end of Act 3 'scene', where Cassio is seen
		to have it further convincing Othello. It is the
		catalyst of Othello's, starting in Act 3 and
		ending with the deaths in Act 5, and is the
		only material "proof" of Iago's manipulations. It holds
		significance as a magical item, as a
		symbol for emblematic of infidelity and as
		the evidence of Iago's powerful manipulation -
		using a handkerchief to create the illusion of
		certain affairs for Othello that leads him down
		the path to murder.

Examiner commentary

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 'I 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 Iago'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	1	<p>Churning Day is one of Seamus Heaney's poem which Churning 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 different number of lines for each stanza.</p> <p>In this poem, we see a lot of compound words. 'coarse-grained', 'rough-cast', 'whiskey muddler' and 'butter-spades'. This is because Heaney is interested in language and its use. These compound words are seen across across ^{all} Heaney poems. There is also a lot of For example, in the Punishment it says the 'black-tar'. This poem is written</p> <p>This poem is also written in past tense as these words suggests 'hardened', 'seasoned', 'spiced'. Heaney also likes remembering memories from his childhood. He uses past tense to reflect and on these memories, but he also uses present tense for immediacy and added</p>
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		effect on the audience make them feel part of his experience. For example, in Paraphrase <i>Oysters</i> it says 'I'm driving to County
3	2	Clare'. This uses present tense which creates immediacy and experience to the readers.
		This poem uses a lot of simile 'coarse-grained as limestone...'; 'In a wide tin strainer, heaped up like gilded gravel in the bowl...'; 'the house would stink long after churning day, acrid as a sulphur mine'. It also uses a lot of metaphor 'out came the four crocks, spilled their heavy lip of cream, 'In the house he moved with gaudy ease, out brains turned crystals full of clean deal chums...'
		In this poem, there is phonology and rhyming, 'gland, cud and udder', 'plunged, slugged and thumped'. This is because it creates immediacy and Heaney likes to use phonology as he is interested in language and its history, old words engender to create sounds. Phonology can also be seen in Heaney's other poems as it is part of his techniques to create immediacy and ^{new} experience for the readers.
		This poem also links to the Troubles, slightly as some words of violence were present 'bombs', 'spattered' and 'slabs'. In this poem, Heaney talks about the process of making butter. The labour and hardwork that goes
3	3	into it. Some emotive lexis 'Arms ached', 'Hands blistered', 'Cheeks and clothes were spattered with flabby milk. These short phrases creates effect as it adds tension

and it mimicks the pain and hardwork of this job. In other poems, Heaney likes to write about experiences, childhood memories e.g. Death of Naturalist - loss of innocence, he is interested in history by writing ~~about~~ poems about what has gone on in the Troubles e.g. bog bodies poems such as Punishment ~~and The Tollund man~~ and The Tollund man.

Going back to Churning day, he is writing from his experience, the process of making butter. The delicate and complicated process where he used to help his Mum make butter. His first hand experience uses a mixture of past and present tense. Present tense 'plumping', 'dripping'. Past tense 'poured', 'sterilized', 'quickenened', 'coagulated'.

There is some repetition of words 'stood', 'churn', 'bowl' and 'milk'. Some more phonology in this poem 'plash and gurgle' and onomatopoeia 'pat and slap'. Heaney likes using the phonology in all his poems

3 4 as it again creates immediacy and provides real experience to the reader bringing poetry to life.

Examiner commentary

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 is 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.

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	1	<p>This extract is from scene 10, where Stanley rapes Blanche. Stella is in the hospital giving birth to their baby. From the start of this extract play Stanley already built a dominating, strong and powerful character which reflects his personality 'animal-like, aggressive ^{aggressive} aggressive and violent. In this extract, Stanley is questioning Blanche about the telegram and Shep Huntleigh. He knows that Blanche is lying when he tried to cut her off by saying this short ^{exclamatory} sentence 'As a matter of fact there wasn't no wire at all!'. Here Stanley finished off Blanche's sentence. Blanche is repeatedly making 'Oh!' sound with exclamation marks as she was shocked at Stanley revelations of the the truth.</p> <p>the theme of</p> <p>This extract really shows a clash of cultures as Stanley was rude to Blanche and his cruelty was shown many times throughout the play. Stanley's repetition of 'There isn't no millionaire' suggests that he is certain and he is enjoying the watching Blanche have a melt down. He is throwing the truth - And Mitch didn't come back</p>
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With roses 'cause I know where he is - ;
 'There isn't a goddam thing but imagination!'

9. 2. The theme of fantasy and illusion vs reality comes ~~across here~~ across here as we know Blanche is living in her own fantasy world and lies and pretends a lot. Stanley's use of syndetic listing - 'And lies and conceit and tricks!' - he almost like pulling Blanche down. He is powerful at this point as he is revealing all the truth about Blanche's lies and pretences. Blanche is left powerless and hopeless as her secrets are out.

Stanley continues to dominate the conversation and gain power by ~~using~~ addressing Blanche directly - 'And look at yourself! Take a look at yourself...'. Stanley repeated this exclamatory phrase because he is again enjoying this and ~~showing~~ his power. He continues to insult Blanche by comparing her to someone with 'worn-out Mardi Gras outfit...'. In fact, Stanley described Blanche's outfit as that. He also said it was rented from some 'reg-picker'. This compound word is so powerful as it completely insult Blanche. The use of alliteration 'crazy crown' and the ~~text~~ rhetorical question 'what queen do you think you

9. 3. are...!'. Blanche on the other hand is left speechless and has shorter length of turn as she ^{was} ~~is~~ shocked with Stanley's revelations of the truth about her. Stanley has longer length of turn in this scene as you can see. He's dominating the

conversation and gaining power through revealing the truth.

Blanche continues to make sound by repeating 'oh!', while Stanley continues to push her and insult her further. Stanley said 'not once did you pull any wool over this boy's ~~eyes~~ eyes!', this idiom is so powerful and it makes Stanley powerful as well as he was right about Blanche all along. This idiom proves that not once he was believed. Blanche's stoner, liar and pretensions as he was observing and asking about her already through his connections. He uses alliteration 'sprinkle and spray', the light symbolism which is significant throughout the play can also be seen here when Stanley mentions 'the paper lantern'. Again this links to fantasy and illusion vs reality as Blanche is afraid to be exposed in bright light as she is afraid to reveal her age, and she is afraid for her face

9 4 to be seen as she is fading and getting old. Stanley's use of imagery and metaphor 'lo and behold the place has turned into Egypt and you are the Queen of Nile!'. Here Williams make Stanley powerful, and the use of this shows the theme of cruelty from Stanley that is also relevant and used ~~ex~~ throughout the play. The Old vs New Cosmopolitan America also links to this as the attitudes, behaviour and values are different. In Old America vs New Cosmopolitan America - Obviously, Blanche represents

the Old America, while Stanley represents the New Cosmopolitan America, where they are seen as dominating, men are powerful than women, and the occurring act of violence is normal in the New Cosmopolitan America. ~~Stanley~~

Williams also almost created Stanley as an ~~imagery~~ image of a devil when he says 'swilling down my liquor'. The use of 'My' which is a possessive noun suggests that Stanley is ~~territorial~~ territorial. The repetition of 'Ha-Ha-Ha!' is another evidence of his cruelty, devil-

9 5 like attitude.

Blanche's response to Stanley's insults suggests that she is starting to get scared of him when she says the exclamation phrase 'Don't come in here!'. The stage directions also suggests this when it says 'She catches her breath, crosses the door, and jiggles the hook'. Blanche's mental state is also described in the stage directions when it says 'lurid reflections appear on the walls around Blanche... the shadows are of a grotesque and ~~menacing~~ menacing form'. This foreshadows Scene 11 where Blanche was taken into mental institution.

We can see that Blanche is terrified, helpless and panicking as she uses a lot of exclamation 'operator, operator!', 'just ask anybody who - Wait! - No... please...'. Here she feels helpless and she is nervous and scared to be with Stanley. Williams

described in the stage directions. What's going on in Blanche's head. When it says 'the night is filled with inhuman voices like cries in a jungle'. This hellish imagery along with the descriptions of 'flames along the wall spaces' suggests where Blanche is heading. Her mental state is

9 6 not coping. ~~and she is going~~ Blanche's nervousness is further described in the stage directions when it says 'Blanche presses her knuckles to her lips... She speaks in a hoarse whisper'. Blanche is completely hopeless here. There is nothing she could do to escape this situation, as she feels trapped. The repetition 'in desperate, desperate circumstances!...' shows how powerless and hopeless she is.

Stanley returned by the bathroom door being thrown open. He comes out wearing a 'brilliant silk pyjamas' which could suggest sexual desire with Blanche. His gun is symbolic throughout the play as Williams used this as kind of his trademark when he wins. For example, in scene 3, Stella and Stanley make up and Stanley gives Blanche 'the grin' as a connotation that he wins as Stella still goes back to him after every fight they have as she believes that it is normal and 'couples have to tolerate each other'. Stella has adapted the New Cosmopolitan attitudes, behaviour and values that is why the fight in scene 2 was normal to her.

9 7 Blanche was so scared she gasps and backs away from the phone. Stanley is

		again powerful here as he stares at her for a count of ten' terrifying Blanche and it suggests that he may may night do something to her. This foreshadows the rape.
		Stanley's idiolect and is seen throughout the play when he says 'you left th' phone off th' hook'. This represents where he is from ^{as seen on his} and his language. Stanley gives again his language 'his mouth slowly curling into a grin'. The 'blue piano' begins to drum up louder. Williams uses plastic theatre here as he wants to
9	8	make the play/experience greater than mere realism. This technique is something that is used throughout the play. At the end of this extract, it again foreshadows Blanche going in mental institution when it says 'Blanche crouches, pressing her fists to her ears 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

5		<p>The poem, "Wintering", is towards the end of the collection of poems named 'Rapture' by Carol Anne Duffy; which is. The 'Rapture' collection portrays a journey of two lovers, from an infatuated and obsessive type of love to the inevitable end of the lovers relationship. As "Wintering" is at the first towards the end of the collection, this indicates to the reader that the relationship is nearing its conclusion.</p> <p>To begin, one way in which Duffy presents the experiences 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, there is a set lexical field of death; which is accentuated by the use of "Funerals", "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 for the individual's life. It could also indicate to the reader Furthermore, "funerals" could also suggest that the the 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 had</p>
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		to the reader the relationship is healthy. The pain and loss being experienced by the individual is clear in "Wintering" is evident to the reader through the lexical field used by Duffy.
5		<p>To add, in "Wintering", it is clear ^{highlighted} to the reader that there is also another lexical field of time.</p> <p>"For example, "night", "dawn" and, "all day" and "grey fades to black" clearly and highlight 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".</p> <p>"Grey" suggests they were stuck in their relationship, between being happy and feeling heartbreak and pain. It is interesting to note that this is "grey fades to black" is similar to a phrase used in the final poem in the collection, "Over". In "Over", Duffy uses the phrase "no skelf of light". This portrays how the relationship has deteriorated further from 'Wintering' to the final poem "Over", and that there is no coming back from the end, the lover's relationship has finished.</p> <p>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 ^{poems} in the collection ^{poems}, in comparison to "How" for example. This could suggest that the hard times seem to last for longer periods of time than the happy times, as "How" is a very positive poem in the collection. and is quite short in comparison. This could indicate that in the obsessive phase of love, no amount of time is enough with your lover, which is a feeling that the ^{the} individual certainly portrays in "How".</p> <p>Also, the 1st first stanza in "Wintering" shows</p>
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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, is "another night" ~~shows~~ could be suggest^{ing} how their love was previously, before the pain and heartache currently being experienced. The potential flashback of memories, of how their love once was, ^{has} potentially reignited a flame of hope for the individual, that ^{she} was previously unable to see due to the "black" in the relationship. "For Furthermore, "cannot resist" further implies 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, suggesting she is unable to stay away. ~~That~~ The obsessive nature of love is echoed in 'How' - where "thousands of seconds" is not enough time for the two lovers, further suggesting no unit of time will be sufficient. It could also be suggesting to the reader that the obsessive love she experiences is why the individual finds it so hard to give up on the relationship, always holds on to the last glimmer of hope, but also why the thought of a break down of their relationship being so close, causes so much pain to the individual.

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To conclude, Duffy showcases pain and loss in a 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.

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		<p>In 'Othello', the handkerchief is of extreme importance, which is also presented ^{clearly emphasised} by Othello in this extract. The handkerchief was given to Desdemona by Othello to signify their love and marriage. However, this is situational irony Shakespeare has used situational irony - where an individual's actions have the opposite effect of what was expected. To Othello, the handkerchief signifies, and is a method of showcasing his love to Desdemona. However, by presenting her with the handkerchief, it presents the 'master manipulator', that is Iago; the opportunity to use the handkerchief to destroy their happy relationship.</p> <p>Furthermore, Shakespeare presents Othello as being very concerned about the location of the handkerchief. Previously in the play, Iago has manipulated the strong, army general to believe his wife, and lieutenant Cassio, are having an affair. It is evident to the audience that Othello begins to grow increasingly impatient when Desdemona is unable to present the handkerchief to him, causing deeper fears and insecurities that Iago's manipulating words are true. 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.</p> <p>"Othello hints at what he believes Desdemona</p>
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		has done with the precious handkerchief during these speeches. "Or a made a gift of it" and which
7		foreshadows suggests othello's thoughts regarding his wife 'losing' a present from himself. To add, "her loathed and his spirits should hunt" foreshadows to the audience that the end for the couple will not be a happy one - and there is a sense of impending disaster for the couple that will not be resolved.
		Shakespeare also uses dramatic irony. At this stage in the play, the audience are aware of how the loss of the handkerchief and the significance placed upon it by iago, will affect the play. However, all the characters, other than iago, are not aware of the schemes, which is how iago is successful.
		Furthermore, Desdemona and it is clear to the audience in this extract that Desdemona sees the importance of the handkerchief in her relationship. However, she pleads her innocence not only throughout the extract, but throughout the play as a whole. "This is a trick" highlights to the audience how she is denying having given that she has given the handkerchief away. This implies to the audience her intelligence, she can see past what the loss of the handkerchief and can see the bigger picture - whereas Othello can't. and This accentuates Desdemona's intelligence and confidence to speak up and defend herself, which defies the conventional expectations of women during the Renaissance period. In this era, women were expected to be seen and not heard, such as Emilia, but throughout
7		the play, Desdemona is depicted ^{presented} by Shakespeare as being intelligent. and strong . to Desdemona's is arguably the only individual as intelligent as iago - which is highlighted by Desdemona's wait for Othello to arrive to Cyprus in Scene two,

where she has a jovial argument and challenges Iago. 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 intelligent as Iago.

Furthermore, Shakespeare has further emphasised to the audience the importance Othello has ~~given the hand~~ placed on the handkerchief being a token of his love in the relationship. Desdemona attempts to play down the loss of the handkerchief and in turn brings up Cassio's name and defends him. This appears to only enrage Othello further, as he repeatedly uses the exclamatory sentence "The handkerchief!" Othello sees Desdemona's dismissal of the missing handkerchief as confirmation that Iago's suggestions and hints of a relationship between the two is true. Also, Othello believes the handkerchief ~~is magic~~ contains "magic", which reflects beliefs during the Renaissance period that witchcraft and magic were present in every day normal life.

To conclude, Shakespeare presents the handkerchief ^{with great} ~~as being very~~ importance, especially in Othello's eyes. The audience is aware that the handkerchief is what helps to fuel and drive Iago'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 Iago '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 Iago 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 Iago) 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 Iago 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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