

**Pearson Edexcel**  
**GCE Advanced English Language & Literature**  
**Unit 3 Varieties in Language and Literature (6EL03)**

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2015 examination.

Included in this pack:

- Questions from June 2015 paper
- Marked responses

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## QUESTION 1

## SECTION A: UNPREPARED PROSE

- 1 Read the text in the Source Booklet that accompanies your topic title.

Write a critical analysis of the text you have read.

You should analyse how effectively the writer's or speaker's choices of structure, form and language convey attitudes, values and ideas in the writing.

In your response you should demonstrate your knowledge and understanding of literary and linguistic concepts.

(AO1 = 10, AO2 = 30)

(Total for Question 1 = 40 marks)

## CANDIDATE A

The extract from Jenni <sup>Murray</sup> ~~Murphy~~ successfully complies with its genre as a memoir by employing a first person narrative 'I trotted' and personal pronouns 'my mother'. ~~As an~~ Using these devices ~~Murphy~~ <sup>Murray</sup> creates a personal connection with the audience which serves to help the ~~aim~~ primary aim of the piece: to entertain. Although this purpose comes as an extension of the nature of a memoir ~~Murphy~~ <sup>Murray</sup> contributes to this through use of descriptive verbs 'trotted' which engage the reader further and humour created through personal idiolect 'sloppy-aim stage'. It could be argued that given the 'broadcaster' status of the author a secondary aim could be to inform. As a well known figure there may be interest in ~~Murphy's~~ <sup>Murray's</sup> life and subsequently her 'memoir'. The use of specific names, 'St Helen's Maternity Hospital', locations 'Barnsley' and time frames 'early 1950s' support the factual element of this piece. ~~By~~ By extension of this, the audience could

"be those interested personally in the personal life of the author however the published nature of the piece also allows for a wider audience. This audience Given the prevalent theme of family throughout the text this wider audience is more likely to be adults who can relate their experiences of family life to 'raising two boys' and having a mother to

Disappointing: Themes of 'pregnancy and child psychology' may be more relatable to adult females and this is supported by reflection on being 'a child' in the 'early 1950s'. If the audience can superimpose their own experiences on to the experiences of the audience they are more likely to engage. Contextually, the piece is contemporary, published in 2008 and uses cultural references to establish its British background. For example the initialism 'PTA' and would be more or less exclusively known to a British audience as would references to 'primary school' and 'healthcare

Overall, Murray seems to provide a varying account of her attitude to family. Whilst the first half of the text uses positive lexical such 'enthusiastic', 'wonderful' and 'harmony' to establish a happy familial atmosphere, by the twenty second line there is a transition of tone. At this point Murray focuses more intently on her 'mother' and uses a significantly more negative repertoire 'disappointment', 'awful', 'wistful' to create an additional dimension in her views of

family life.

Graphologically, the piece is divided into ten paragraphs of ~~the~~ approximately equal length. Whilst this structure allows the author to create clarity and subsequently the reader to engage more

thoroughly, it could also be a manifestation of the ~~author's~~ fragmentation of Murray's childhood experiences as she mirroring her confusion in the fact she was not all her 'mother had wanted'. Clearly the final line of the text is a device used to create drama

whilst also mirroring the finality she feels in her maternal relationship and the isolation she feels from her mother's love. By repeating the <sup>opening of the</sup> first line of the previous paragraph 'My mother' the author conveys her subconscious need of her mother's approval. The combination of the possessive pronoun 'my' and formal address 'mother' shows a paradox of that conveys the desire of maternal love as well as detachment from it.

The discourse markers 'early 1950s' immediately give the reader context allowing them to build a picture and have a thorough understanding of the deviation of family life then to family life now. There is syntactical variation throughout the piece. A mixture of longer compound sentences and shorter staccato



sentences 'But my toilet was always immaculate and still is' creates ~~as a~~ a tone of ~~also~~ storytelling from the author creating an engaging pace that is reflective of the ~~day~~ varying dynamics of the family unit.

~~The~~ Murray uses the memoir as a channel of reflection and as she looks back to

her childhood she creates a syntactical structure that reflects this. The ~~a~~ syndetic listing 'and boated... and cabbages... and beds of strawberries and canes of...' creates a fast pace similar to the excitement of a child. Parenthesis also enables the author to reflect as she injects her views and opinions into factual statements providing the reader with a personal insight into her life as well as additional information.

For example she justifies her actions 'little girl' ('I'm quite sure... be') as well as adding adding information 'my grandfather as... an electrician -'.

Being a published piece the orthography of the text is standard conforming to a standard of formality. However, the overall register of the piece is lowered by contractions ~~the~~ 'I can't' and the initiation of sentences with connectives 'But my toilet?'. This allows the piece to remain clear whilst also creating

a more personal tone that the reader can relate to. The ~~info~~ sporadic & informality creates a voice for the reader that makes her 'memoir' more engaging. The past tense of the piece 'had' / 'was' is expected of a memoir and allows the ~~read~~ author to create a reflective

tone. The entire piece reflects using past tense and this shows the extent of the authors impact the authors past had.

The linguistic choices in the piece also reveal a large amount about Murray's familial experiences. Initially, the exploration of the topic of 'Child abduction' foreshadows a lack of concern for children which is supported by the later reference to lack of 'Child psychology'. Obviously, the author is not comparing her experiences to 'abuse' but could be explaining the cause of her undignified neglect and disregard. Reference to herself as 'spoiled little me' initially seems light and positive however given how the tone shifts to a more negative tone this could be an ironic statement. Exploring the perception her mother has of her. Anecdotal style of language is used 'seven years old when I told.' This is conducive with the genre of a memoir and allows the author to justify her views on the family unit by providing evidence. Murray

'creates a paradox both in a syntactical sense and overall. Whilst the published nature of the piece dictates a consciously crafted nature which she conforms to through use of alliteration 'regularly rided' and vivid imagery through metaphors

'hymen to workine' she also inserts her own natural speech pattern to create a realistic voice through hedges 'So, that?'

There is also a syntactical level of paradox as the author juxtaposes negative ('unful') with positive ('sweet'). This shows a distance between the mother and daughter in their varying ideas whilst also highlighting the negative perception of Murray from her mother. This ~~is~~ distance between the two is supported by Murray's reference to her mother watching through 'her window' when Murray was a child. Even though they lived together there is a clear lack of unity in the family.

Script	Question	Marks
A	Q1	10 + 30 = 40

CANDIDATE B

D.H. Lawrence's article written for ~~the~~ <sup>a</sup> literary magazine published in 1930 portrays the retrospective narrative of the writer's memory of his childhood home and village. The article targets people ~~specifically~~, who would be interested in the Nottinghamshire village as well as people who ~~historically~~ are intrigued by the changes into a more modern ~~or~~ era.

The article to begin with starts in first person "my grandfather" yet as the first paragraph unravels the narrative shifts into a more formal third person "they put up a new church, which stands fine and commanding". Lawrence favours the technique of repetition using it multiple times in the article. The repeated phrase "What opportunities, what opportunities!" the repetition here offers an insight into the possibility of what could have been

regarding to if the ~~the~~ village had remained "commanding" the opportunities for the mining village could have been vast.

The overall tone of the article shifts between the bitterness felt by the outcome of the "New building or the square" and the slightly less melancholic tone later on as the article divulges into Lawrence's



memories. The use of the italics in "might" immediately adds a slightly sarcastic mood to the article as it shows how had the village remained as it was it could be ~~as~~ <sup>use the</sup> "lovely hill-towns of Italy". Again here is further evidence into how the writer depicts the new changes that came about to the ~~town~~ village.

Lawrence uses powerful adjectives to further ~~show~~ <sup>enhance</sup> his view into how the village changed by the words "Dull... Grim... ugly" these ~~are~~ adjectives all were used when specifically describing the housing of the villages in the 'new buildings'. The juxtaposition between the "lovely hills of Italy" and the "grim

the living arrangements of the people, yet refers to the houses as 'little' this is repeated constantly throughout the paragraph. The repetition of 'little' can refer to a literal meaning as the houses were small but also the metaphorical sense that the ~~town~~ <sup>village</sup> as a whole had belittled themselves by building new 'common' houses.

The shift back to "fifty years ago" and the changes made to the village then shows a mutual feeling of discomfort and heavy unpopularity for the 'squares'. The words 'intentional' and 'common' again reflect Lawrence's unhappiness with a typical 1930s village. The overall feeling emitted by Lawrence

in the article is that not only were the 'squares' hated ~~by~~ but it was seen as very degrading to live in one. This creates a whole new sense of ~~perhaps~~ perhaps prejudice ~~perhaps~~ towards those that gave up the could be "hill towns of Italy" for the 'common' house.

blank street" show how moving into a more modern settlement was not a good idea.

The second paragraph goes into depth into

The introduction of Lawrence in the article came about from the use of first person which changed the tone of the piece making it more reminiscent than hateful. "I was born in the corner shop just above", slight poetic language

was used here to create a more personal sense and to further emphasise how the village although to the readers would be "common... dull" and 'ugly' to the writer it was home.

The attention to detail through the heavy descriptive language not only shows ~~how~~ the things Lawrence remembered ~~was the~~ but also draws the reader in creating a image of the village "the ruins themselves built the big, barn like Parvulture Methodist Chapel."

Although Lawrence refers to the village in a hateful ~~town~~ tone, not all the memories were awful, "the little market place proved to be worthy of a fond memory as Lawrence refers to it as "a superb outlook."

The emphasis onto the houses and the older generation of his 'grandfather' and the lifestyle in which he lived in shows that although Lawrence is ~~quite~~ bitter about the new town his feelings aren't unjustified by the 'scrappy, ugly' outlook.

The final paragraph which is the writer's own personal house adds to the purpose of the article which is to entertain as the reader gets an insight into the life of the writer.

The simile "tall as tall trees" adds a slightly comical element to the article as the exaggeration of the 'hawthorn hedge' was made.

Clearly the learner's detail put into Lawrence's memories of the "new buildings, or the square" and the "hawthorn hedge" all ~~add to~~ contribute to the overall feeling and memories that Lawrence can take from the village.

The ~~para~~ paraphrasing of "in rows, always in rows" prolongs the article making it seem like the dwellings were never ending rather than stating that there were a lot of dwellings. The use of

places and street names further adds to the article as it pinpoints exactly where the village was and all the memories that circumscribed from this

In conclusion, Lawrence uses the circle to ~~create~~ convey his language and attitudes within the text. The heavy use of repetition of phrases adds to the emphasis on the specific details of the town village and the overall tone making it more spiteful through the words "ughy... grimy... common".

Script	Question	Marks
B	Q1	7 + 20 = 27



CANDIDATE C

The text is in the form of a letter, however, it ~~isn't~~ doesn't follow the conventional form of a formal letter with a salutation, ~~and~~ ~~also~~ this can be explained by the audience of the text "her closest friend," this is evident through the context of the letter which is a personal matter, "inevitably I love Brian", discussing her love life - therefore, it can be easily assumed that ~~her~~ Mary Andrew was the intended audience.

It is ~~quite~~ clear that the writer and her friend are close through ~~the~~ the use of the colloquial language "Anyway" which creates a conversational tone, the informal ~~text~~ letter also contains italics "we'll see each other allright," which suggests a shift in the ~~tone~~ pitch of the writer of how she intended to say it, visual change of the tone in the text makes the whole text seem much more familiar to the reader once again showing the level of closeness.

The use of pauses "-" "- dont worry Mary, I'm not worth it, and I'm as tough

as old boots any way, I think." Implies that the writer is upset about something. The additional "I think" shows her uncertainty revealing that ~~then~~ the phrase ~~simultaneously~~ "tough as old boots" is just a phrase she is using to convey her ~~unintentional~~ unintentional sarcasm.

"I will not cause you to feel worn out over Easter, I promise"; the constant ~~to~~ pauses, combined with the imperative "will" shows her ~~to~~ displays her honesty and also reveals that there ~~was~~ was some trouble the last time she visited.

The use of the triadic structure "attractive, intelligent, sensitive", reveals that ~~B~~ Margaret Buckley isn't necessarily shallow but looks for certain characteristics in men and when she finds them is "done for", suggesting that she is slightly weak and the readers are also able to make sense of "Brian's own decision" to kick her out. It is evident that Margaret is in need of advice and help which ~~why~~ she is so

wary that she imposes too much of her "rotten confidences" on Mary. At the start when she mentions that it is almost like a warning that ~~the~~ the letter will simply contain her venting and expressing her emotions as the letter is made up of ~~constant~~ "I" majoritively of the pronoun 'I'.

Margaret's attitudes to affairs or cheating on her husband are clearly demonstrated "the thought appals me", as she shows that she feels a life without Brian who she had repeatedly ~~declared~~ declared "how rookedly, inevitably" she loves him. Her thoughts about the affair affairs which leave her "amused and usually flattered," were "nothing more at all". It could be thus argued that ~~this letter~~ through the language and ideas and attitudes Margaret is upset about the mistakes she has made and telling her

closest friend.

The ~~constant~~ repeated use of alliteration "face flushed" and phrases "body betrayed him" reinforce the awkwardness and hurt that the affair had caused in both Durril and Margaret.

Margaret shows the transition from "amused and usually flattered," to describing it when her and David were wrongfully together as "like someone pressing a button: your arms open!" This reveals the hurt ~~and~~ she ~~to~~ experienced through the wrongful relationships she has had with these men.

The varied sentence structure, from long to short "Anyway as you say we'll see", shows the Margaret's emotional state, she is clearly damaged about the whole situation yet "deeply" loves Brian, it seems that Mary is the only person that she can speak to about this

The use of the oxymoron, "his face looks completely pained or happy"

reflects her ~~ideas~~ attitudes, this that sets the trap; ~~by~~ this implies that she is easily lured by these type of men.

This letter was written in 1964, ~~the~~ the time of the Sexual revolution which explains why the context is mainly about relations with other men, women who are socially accepted as being seen as more



sexualised. It also explains the form of the text as ~~other~~ phones were introduced, however written text was most popular.

~~A change~~ The structure of the letter shifts entirely towards the end of the letter ~~when~~ from Margaret telling her friend her problems and asking for advice, to "I must now take Jane for her promised walk..." The use of the imperative shows ~~a shift~~ the dialect that was used in 1964, moreover, she makes it seem like a chore she is forced to do ~~eventhough~~ that she does not enjoy.

The letter also doesn't end of with a signing off ~~suggesting~~, the explanation is in the context however "I'll write properly tomorrow Friday". In conclusion, the writer is set on her ideas and attitudes, but is clearly in need of her 'closest' friends advice.

Script	Question	Marks
C	Q1	6 + 17 = 23

CANDIDATE D

The individual in society.

This text is an extract from a social commentary written by Owen Jones. It is about his experience with a group of his friends one winter, evening. The extract is used to inform and entertain the audience. There is not one particular audience for the text as it is quite wide and could ~~not~~ be suitable for most people to read.

The extract begins by directly addressing the audience with the use of second person. 'You're among a group of friends...' The word 'you're' places the audience in a certain situation and helps them to imagine what the writer is thinking and/or experiencing. The use of simple sentences in the first paragraph help Jones to get his point across right away. The sentence 'It's an experience we've all had' ~~is~~ is an assumption that the audience know what he's talking about. This links to the type of people that his text is aimed at as the audience must have to be familiar with what he means.

The pronoun of the text then switches to first person as the writer begins talking

about a more personal experience. 'I had one of those moments...' using 'I' gives the text a more personal feel and ~~it~~ becomes very opinionated as the emotions of the writer ~~are~~ shines through.

The attitudes of the text are shown through the writer's opinions. For example, 'It's the fact no one else seems ~~quite~~... taken aback.' This conveys that the writer isn't offended by what the other person has specifically said, but more by the fact that no one else is/was.

The discourse marker 'suddenly' gives the commentary a novel-feel; as if the writer is telling a story. This gives the text a more relaxed feel and makes the audience feel like they can enjoy reading it as it has a purpose to entertain. Furthermore, the adjectives 'gentrified', and 'light-hearted' and 'carefully' are very descriptive and set a scene to help the audiences' imagination.

This is similar to the discourse marker as it creates a novel-like feel to the extract.

~~It~~ Owen Jones uses an element of direct speech in his writing to give a more accurate account of his experience. e.g. "It's

sad that Woolworth's is closing..." By using ~~direct~~ one quotation of direct speech, and not anyone's or his answers, it emphasises his disgust in the particular comment made by one of friends. Furthermore, it conveys that it doesn't deserve or require an answer for the audience to understand what was meant.

The writer includes several elements of sarcasm in his writing to get across his attitudes and values to the readers. For example, 'after all, they were all educated and open-minded professionals.' The way the adjectives 'educated' and 'open-minded' were used hints that Jones doesn't think they are at all and, in fact, thinks that they aren't educated about the use of the noun 'char'.

At this point in the extract is where the writer's attitudes and opinions are highlighted. He says 'they would have bristled at being labelled a snob.' The verb 'bristled' hints to the audience that Jones thinks his friends are being hypocritical by labelling other people chavs when they couldn't handle 'being labelled a snob.'



~~Through~~ Throughout the extract, several examples of colloquialisms and slang terms are used by Jones. The nouns 'Paki' and 'poof' are included but may only be understood by certain people, for example, the younger generation may not know that either word is offensive to minority groups. Furthermore, the use of the slang term 'Wookies' ~~is~~ ~~the audience that~~ is apart of a semantic field and so would only be understood by people who are aware of the shop 'Woolworths'.

The extract then shifts from an opinionated feel to having a more factual-based content. For example, 'originates from the Romany word for child, 'chari'' and '100,000 readers of The Little Book of Chavs'. This gives the extract a more credible status as it emphasises that the writer does in fact know what he's talking about and ~~isn't~~ isn't just making everything up.

Owen Jones then goes into suggest ideas and ways the situation could have been made a whole lot better and less insulting 'the 'joke' could have easily been rephrased...' By putting the abstract noun 'joke' in

quotation marks, it tells the reader that Jones didn't ~~see~~ <sup>see</sup> the comment made as a joke at all. The adverb 'easily' conveys that the writer thinks the comment was purposely insulting and his friend didn't make any effort to improve it.

In the penultimate paragraph of the extract, the writer's attitudes are quite obvious. Jones says 'they owed their success, above all, to their backgrounds.' This implies that the writer believes that no matter how hard upper-class people work it is always their background that got them to where they are today. The term 'success' is used loosely at this point, ~~as~~ as Jones doesn't believe they were successful in their own right.

The use of the interrogative question: 'How has hatred of working-class people become so socially acceptable?' The discourse marker 'so' emphasises the writer's disgust at ~~the~~ the society's opinions and attitudes toward other classes.

Script	Question	Marks
D	Q1	5 + 15 = 20

CANDIDATE E

Within Jenni Murray's memoir she uses a retrospective narrative. For example 'In the early 1950's' indicates a set time period from the past in which she sets her memoir. This The date '1950s' is cleverly inserted as many of her target audience would be able to relate to her memoir with memories of their own from this time period. A retrospective narrative is typical of this genre/form of writing due to memoir being text associated retelling significant memories from the author's past which they must express through the written word as a cathartic/therapeutic action.

The repeated use of personal pronouns, such as 'I' are used to create an emotive and extremely personal element to the text. Through the use of personal pronouns such as 'I', one (as a reader) receives a subtextual loving connection the events being portrayed as it is written with the first person 'I'; unlike this creates the opposite effect to a third person narrative which creates a sense of detachment from the author and the subject of the text.

Murray also ~~uses~~ repeatedly uses adverbs within

the text, particularly in the first paragraph to recreated the actions of her childhood self for for the reader. For example, Murray uses adverbs such as 'trotted' and 'rolled' to convey child-like movements that are associated with playful, youthful games. The effect this has on the reader is that it helps to ~~establish~~ establish the age of her former self whilst recreating a clear visual image of her action, such as 'rolled head first through the hedge', for the reader to picture.

The use of metaphors is also effectively used by Murray to convey her attitudes towards set ~~the~~ locations in her memory. For example, Murray uses the metaphor 'his carefully tended plot was a hymn of wartime' indicates that she associates wartime living to be represented by the crop grown within her 'grandfather's garden'. A metaphor is used to link two subjects that would not be associated with each other yet have a distinct similarity. For example, Murray chooses to link 'hymn' and 'wartime' together which have a similarity as one may use faith to comfort them through 'wartime' whilst faith is strongly linked to hymns. The



imagery of a 'plot' being 'a hymn of wartime' suggests that Murray associates wartime living as a holy sacrament or song that must be sung in order to keep faith that all will be well. However, the metaphor strangely ~~at~~ hints to a pleasant, ~~togetherness~~ togetherness attitude towards ~~the~~ 'wartime' as a time in which one was forced to be humbled and 'making do' with what one hand created a more moral, less selfish society ~~that~~ than that of today.

The structural presentation of the language is linear, with one paragraph's theme flowing into the next. As a reader, I believe Murray does this to subtextually emphasise that all aspects of her childhood ~~flowed into~~ were interlinked. For example, Murray finishes one paragraph on the topic of 'two boys' and starts the next with the subject of 'men', to highlight the many connections between the two themes which ~~portraying~~ <sup>portray</sup> ~~as~~ clear differences ~~between~~ and similarities of life in the '1950's' and life in 2008 when Murray's memoir was published.

Murray creates tone through the use of syntactic variation. ~~For~~ For example, the use of simple

Sentences such as 'It's one of the few household obsessions I inherited' and compound sentences such as '... where the women made wonderful food and spent hours of every day keeping everything startlingly clean' is to ~~recreate~~ ~~recreate~~ create a conversational tone in which the reader and the author / speaker can establish / adopt a friendly relationship. The syntactical variation of ~~the~~ minor, simple and compound sentences stresses the attempt to recreate authentic spontaneous speech which adds to the ~~aspect~~ authenticity of an informal tone.

Bathos is another literary technique Murray uses in order to establish an informal relationship with the reader. For example, Murray refers to the habit of keeping her toilet 'immaculate' as being a learnt behaviour from her mother. She later refers to as 'purgatory' when raising children who are going 'through the thoughtless and sloppy-aim stage'. The adjective 'sloppy' vividly paints the image of a half hearted attempt at aim for the toilet seat which would result in a largely unsanitary toilet / bathroom that Murray would then have to amend. This therefore justifies her use of the religious

lexis 'purgatory' to which is a cultural reference which many of her readers would be able to associate with Dante's 'Inferno' in which one is in a temporary state of punishment until their sins have been redeemed or in Murray's case, until her two boys grow out of that stage. Her use of juxtaposition between the sublime and the ridiculous creates a comic image for the reader in order to establish an informal relationship due to sharing a common amusement in this anecdote.

Script	Question	Marks
E	Q1	4 + 10 = 14

## QUESTION 2

## SECTION B: PREPARED DRAMA OR POETRY

Answer ONE question from this section.

Your answer must include detailed reference to one pair of texts.

## 2 A Sense of Place

Consider and evaluate the different ways in which the writers of your chosen texts present places and people under threat.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment on and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 2 = 60 marks)

## CANDIDATE A

Hardy (1840-1928) was a Victorian writer who grew up in the countryside. His writing focused on personal memories, ~~for~~ for example the Emma poems, in contrast to Betjeman, a modern writer (1906-1984) who focused on political views, ~~attracted~~ he had of modernisation along with personal experiences. Both ~~writers~~ poets use their poems to show place and present people under threat. For Hardy this is seen in, 'Drummer Hodge', 'A Tramp's Tragedy' and 'Under the waterfall'. In Betjeman this is seen in 'The Arrest of Oscar Wilde at the Cadogan Hotel', 'Slough' and 'False security'.



'Drummer Hodge' by Hardy is written about a young naive boy, who does not know he is doing and signs up to be a ~~Boer~~ drummer boy on the frontline of the Boer war. Therefore under the threat of his own stupidity of lack of knowledge, he puts himself under the threat of being killed. Unfortunately, his job as a drummer ~~was~~ inevitably meant ~~to~~ he would be killed, and due to the vast amount of death he would be placed ~~in the~~ 'unrested'

with just a 'kopje-crest' to mark his landmark. Being in a place where he is now alone with 'foreign constellations'. Hardy goes on to say how the young boy never got around to learning anything from his time in war, such as the difference from his 'wreck home' to 'The meaning of the broad karoo'. Although not his usual style of poem, Hardy uses political views of showing the true gruesome fate of those who fought in the war.

Bejeman also writes a poem which focuses on ~~the~~ an individual under threat as seen in 'The Arrest of Oscar Wilde at the Cadogan Hotel'. Wilde ~~is~~ well-known writer was under the threat of police who had arrived at 'Port Street' to arrest him. Although, unlike 'Hodge', Oscar Wilde knew this was coming and so to prepare for this he 'sipped at a weak hock and seltzer'.

By using direct speech, Begegan shows a conversation between Wilde and his personal assistant 'Robbie', 'I want some more frock in my jellier' and through the use of rhetorical questions begins to ask Robbie if 'this is the end or the beginning?' and 'How can [he] understand it?'. The poem ends with Wilde being taken away by 'two plain clothes policemen'. Begegan, the self serious writer in comparison to Hardy begins to imitate the policemen for how they speak, 'we must ask yew how leave with us quietly'. Presenting the grand place of the Cadogan Hotel, as the police man states, 'For this is the Cadogan Hotel'. Showing that the reputation of the hotel must remain intact rather than having Wilde creating scene. Towards which, Wilde respectfully walks out of hotel being 'helped to a hansom outside'.

Another poem by Hardy is a ballad, 'A Tramp's Tragedy'. Here a sense of place is described by a group of individuals who move from one place to another. Despite not being related, they considered themselves to be family. Two of which were supposed to be in a relationship and having a baby. One day the pregnant lady decided she was bored and chose to joke that the baby was of another member in the group. Ultimately this joke led to the demise of the group. Therefore the joke led to threats of death for all members. Where the other man was murdered by the father of the baby and consequently, he himself was sentenced to

be hanged. Mother Lee also died shortly after, leaving the lady all alone to continue with her journey, 'Thereafter I walked alone.' On the same day that her baby's father was hung, she gave birth to a still-born child. This sense of ~~tragic~~ tragedy is a typical ballad feature along with the intrusion of the supernatural, which is seen at the end of the poem. ballad, when the ghost of the dead father comes back and asks for the truth. A kind of place of the 'Western Mover' is also set using colour of red, which is ~~an~~ another ballad feature.

Bejerman, in the same way as Hardy also focuses on a group of people under threat. This is seen in 'Slough' where rather than being under the ~~threat~~ threat of a single person's cause, they are under the threat of modernisation. Bejerman is ~~the~~ known for his dislike towards modernisation and ~~has~~ was a known activist for conservation. Slough was one of the areas affected to which Bejerman responds with 'Come, friendly bombs, and fall on Slough', personifying death as he tells it to 'Jwarmer', intensifying his dislike. ~~instantly~~ instantly threatening the ~~rest~~ residents of Slough as he targets the men for ~~be~~ having a 'double thun' and 'wash[ing] [their] repulsive skin / In women's tears'. Bejerman also threatens the lifestyle through the repetition of 'come, bombs' ~~at~~ at the start of the second verse then using asyndetic listing ~~to~~ and repetition to

highlight how false he believes everything is, as it is all, 'Tinned fruit, tinned meat, tinned milk ...' He also threatens women, for being false. As they have 'fizz out peroxide hair / And dry it in synthetic air / And paint their nails.' By using an AABC rhyme scheme, Betjeman makes the poem somewhat humorous and less serious than what is intended.

Hardy is known for his Emma poems, written after the death of his ~~the~~ first wife, Emma. In 'Under the water-fall' we see a couple who are having a picnic, yet realise it is giving signs towards the ~~past~~ future destruction of their relationship. Therefore a sense of place with a scenic setting is contrasted with the 'hollow, booming voice' of the water-fall and glass which ~~the~~ the two ~~have~~ drank from, now being 'opalized' which is known for its bad luck. Nature foreshadows the breakdown ~~or the down~~ of the relationship through the use of downward ~~lexis~~ lexis. Hardy, through out the poem uses words such as 'cascade' and 'fall' as well as the layout of the poem itself looking like a waterfall, highlighting the general downfall.

Betjeman, in 'False security', like Hardy talks of a personal memory. Here, Betjeman recalls a childhood memory of going to a party of his that he likes. Initially ~~he~~ he believes that the real



Threat is that of nature and walking in the dark, 'hawthorne, spiky and bristling', 'black in the oncoming darkness stood out in the trees'. Yet once upon reaching the grand home, forgets his fear of the outside world and begins to feel safe and comfort inside. This being his first experience of ~~the~~ a grand home, he begins to enjoy himself without realising or caring that he was the last one to leave. At this point Betzeman ~~realises that~~ realises the real threat. Rather than being the outside world, it is inside, among people, where he experiences his first sense of differentiation of social class. He overhears the mother of the boy say, 'I wonder where Julia found that strange, rather common little boy?'

Overall, the two poets convey a sense of place effectively through the use of colour, description and personal opinion as they present people under threat. Hardy focuses on more serious threats in comparison to Betzeman who does talk about serious threats, but makes them somewhat light-hearted through his choice of rhyme scheme. Out of the two, Hardy better visually shows the ~~the~~ threats, through his structure of the poem, as seen in 'Under the waterfall'

In comparison to Beethoven, whose emphasis tends to focus simply on doing ~~modern~~ conserving what is old and rejecting ~~modern~~ the modern world and lifestyle.

Script	Question	Marks
A	Q2	5 + 4 + 14 = 23

CANDIDATE B

Friel at first deceives his audience but opening the play with a peaceful opening act where nothing much happens but the introduction of characters. During this time the audience are unaware of the threat that both the characters and the place entirely faces. Whereas there chooses to open much differently with the use of aphorism and choric characters to put the audience at an unease. The capitalisation of abstract nouns and the whole feel of this opening almost gives off a sense of threat because it is very ~~difficult~~ difficult to tell what the character actually means ~~to mean~~ thus the context of reception is blurred.

The main place that is under threat in *Translations* is of course Ireland. The play was set in 1833 during the time when the British were conducting the ordnance survey map. However the play is about far more than that. The threat comes directly from the English who decided to colonise Ireland just as they colonised the rest of the world. The British Empire was ~~was~~ always quite brutal in its process and Ireland was no ~~an~~ exception however since Irish people are white it can be assumed they

were not as harsh as they could've been. The character of Leneey in Friel's play represents the harsh British colonists. Close to the end of act 3 after Yolland has gone missing Leneey threatens the Irish characters 'We will shoot all livestock in Ballybeg.' Of course this threat only affects the Irish characters, but the bigger threat comes from the erasure of the Irish language - Gaelic. As Friel himself has said the play is purely about language and translating place names from Gaelic to English is erasing the language. In addition to this the new state schools that the English set up to replace hedge schools are taught only in English. However some critics at the time argued that it was Ireland's own fault that this happened to them and they let their language slip away. This is actually quite reflective of the character Maire who, at the end of the play, begs to be taught English 'I must learn it, I need to learn it, she wants to emigrate to America and the only way she is to do that is she learns English. She lets go of her own culture and language so she can take on someone else's.

In 'Stuff Happens' America sees ~~it~~ itself under a similar threat since 9/11. However America is not really under that much threat but instead puts other countries under threat instead. Throughout the play a threat to national security is discussed in the form of terrorism, much like



that threat is discussed today but coming from BIS in stead. Hare presents this threat to America in a neo-logic fashion where he makes up the speech he thinks the characters would be said since he ~~the~~ couldn't have any real idea of what they were saying. The supposed threat to America is introduced in scene 5 where a photograph is introduced of an Iraqi factory. They need to try and fabricate it so that everyone will believe there are weapons of mass destruction ~~weapons~~ (WMDs) but they know there aren't actually any. Hare is presenting a fake threat that everyone thought was very real but was ~~not~~ actually just an excuse. Bush, the president, knows what he is doing and ~~just~~ spoke about that in an interview on Theater Talk about how he portrays Bush as intelligent instead of in the usual satiric way because Bush knew all along what he was doing.

Script	Question	Marks
B	Q2	2 + 2 + 8 = 12

## QUESTION 3

## 3 The Individual in Society

Consider and evaluate the different ways in which the writers of your chosen texts present individuals affected by violence.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment on and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 3 = 60 marks)

## CANDIDATE A

Emilia is portrayed by Shakespeare as a demure and obedient wife. She embodies a classical Jacobean wife, which is encapsulated by her idolising her husband; Iago, 'who would not make her husband... a monarch?' However Emilia is also affected by violence, or at least the threat of it. In Jacobean times ~~a~~ a disobedient wife would be punished either by her husband or by the town in which she lived. Therefore the audience watching 'Othello' during Jacobean times would not have related to Emilia's outburst ~~at~~ at the end of the play against her own husband. Therefore Emilia is affected by violence in the play due to her lack of care towards it by the end. her ~~outburst~~ ~~emotive~~ emotive exclamatory of 'O God! O heavenly Powers!' followed by the simile; 'I will speak as liberal as the north' implies that the tragedy is so much that Emilia does not even

care that she has broken free of society's conform. Her portrayal in the Globe production in 2007, sees her death become after her blood is smeared over Desdemona's sheets, it is the visual representation

of her disobedience. Emilia's ~~stare~~ ~~deliberate~~ emotive exclamatory, 'Villainy!' and added with the pre-modifier 'monstrous' show Emilia's anger at the end of the play. The audience see that Emilia ~~is~~ has given up care about the violence that she will encounter.

Similarly, in 'Equus' by Shaffer, Dysart doesn't encounter any actual violence. However in Act 1 scene 5, Dysart has a dream about slicing children, this is symbolic of his thoughts that he can't 'cure' ~~people~~ people. This mirrors Shaffer's view shared with R.D. Laing a psychiatrist who started an anti-~~psyche~~ psychiatrist group as he believed people with mental health issues were the way to the future. Laing said 'we are effectively destroying ourselves with violence masquerading with love.' Shaffer uses Dysart to portray a character affected by violence as the kinetic verbs 'cutting and snipping' are used by Dysart to symbolise the work he does to children. The other psychiatrists in

his practice, 'Bennett and Thoroughgood' are used to encapsulate society's view on Alan as they reject him, this amplifies Nysart's character as he takes Alan on as a patient but dreams of killing children. Nysart mirrors Laing's view as he

says, 'Passion, you see, can be destroyed by a doctor. It cannot be created', the fact that Nysart sees himself 'destroying' passion as a career, shows his affect ~~is~~ from violence and his character also changes. An educated, witty doctor is portrayed to the audience in Act 1, Scene 1, the use of rhetorical questions, 'what use is grief to a horse?' and anthropomorphism, personifying the horse, 'like a necking couple', the simile ~~is~~ here between boy and horse, encapsulating ~~the~~ Alan's feelings towards Nugget. However despite this ~~is~~ respected doctor, after the violent dream about slicing 'elegantly down the naval', Nysart becomes ~~is~~ more abrupt as an affect from the violent dream. In the Guildford Theatre production in 2007, Nysart is more fidgety and blunt towards Alan, implying a radical change in Nysart's attitude.

~~is~~ Othello is another character used by Shakespeare to portray an individual being affected by violence, mainly by the death of ~~his~~ his wife,



'after he murdered' her.' Othello falls into the stereotype of a 'Moorish person'; Shakespeare does this to imply black people are less able to control themselves, which in Jacobean times would have been socially acceptable to assume. After Othello murders his

wife, he stays sane, with his speech, 'And makes men mad'; here Othello uses a fronted conjunction, 'And' to ~~make~~ let the audience know that he does not regret his actions. However, when Iago is known as the villain, ~~the~~ ~~the~~ Othello loses his sanity and uses emotive exclamatory 'Precious villain!' before giving way to defeat. Othello is affected by violence in the last scene, as a tired old man, the qualifying clause, 'but all in honour' makes the audience feel ~~sympathetic~~ ~~to~~ sympathy for Othello. Even the demonstrative pronoun within 'I cannot kill him' embodies Othello's weakness that he can not even gather strength to kill Iago. In the film adaptation by Oliver Parker in 1995, Othello falls to his knees after being disarmed to visually represent his defeat; this makes the audience hate Iago even more and see Othello as relatable as his only true flaw was that he was too trusting.

In 'Equus', Alan is similarly affected by violence due to the fact that he is looked

down on by society. The 1970s audience that would have seen the play first are unveiled to Alan's violent past in flashbacks throughout the play. Alan is introduced, singing TV advert rhymes, 'Double your

pleasure, double your fun...' the repetition of these songs, is in an attempt to get a rise from Rysart. The audience of the 70s would not have understood Alan at all at this point, however the audience does see how Alan sings as a defence mechanism, showing how he was affected by the violence in the stables, when he killed 6 horses. Alan uses litotes when speaking to Rysart, 'It's not bad!', this is used to show the audience that Alan is not an egotistical maniac, but a reserved boy, which is seen by the mundane double negative. Alan furthers this by speaking and mainly using monosyllabic lexis. This is usually in the form of a 'yes' to many of Rysart's questions. The audience can see that Alan has been affected by the violence because he is shy. By the end of the play, Alan's last words are 'kill me! ... kill me! ...' this repetition of emotive exclamatory, highlights how the violence has affected him - he is in even more pain and torment. The first person pronoun, 'me,'

allows the audience to see that despite Iysart being with him, Alan only wants his pain to end, and could even be talking to Iysart, begging him to kill him.

Overall, in both 'Equus' and 'Othello' both Shakespeare and Shaffer convey and present individuals affected by violence by using the character to transition from their accepted standpoint in either Jacobean times or 1970s Britain, to a character that the audience can no longer relate to, whether it be their violence or their attitude towards it. The characters all change throughout the plays due to violence, and therefore the effect that violence has on these characters is to ostracise them from the conforming, 'normal' society, in which they were placed. The effect this has on the audience is to view the theme of violence as the theme that disassociates characters from society.

Script	Question	Marks
A	Q3	7 + 6 + 24 = 37

## QUESTION 4

## 4 Love and Loss

Consider and evaluate the different ways in which the writers of your chosen texts present the conflict between appearance and reality in relationships.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment on and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 4 = 60 marks)

## CANDIDATE A

Poems from both Sylvia Plath's 'Selected Poems' and Metaphysical poetry explore conflict between appearance and reality of relationships. Plath's 'Lesbos' explores conflict through the constraints of women and way in which they were subjected to a domestic role. ~~So~~ Comparably, Katherine Phillips' 'To My Excellent Lucasia' explores the position of women in the ~~seventeenth~~ seventeenth century via the conflicts of having a close relationship with a woman. Also, John Donne's 'Song' takes a more cynical approach to explore ~~the~~ appearance and reality through the idea it is impossible to find a woman who is both beautiful and faithful. On the other hand, Plath's 'Daddy' explores conflict in the appearance and reality of ~~the~~ a young girl's relationship with ~~her~~ her father. Conflict between the appearance and reality of relationships can be ~~explored~~ <sup>identified</sup> in many ways such as the constraints of love, death and the positive



and negative elements of relationships. The poems outlined alongside others from both texts will be explored in this essay.

~~The~~ The form of address can be used to ~~try~~ highlight conflict between appearance and reality. Plath's 'Daddy' uses the first person <sup>singular pronoun</sup> 'i' for example, ~~the~~ 'ich' which is the German lexicon for 'i'. This monosyllabic and onomatopoeic sound could suggest this poem is ~~autobiographical whilst~~ conveying a sense of World War II context to suggest the speaker's conflicting relationship with her father and suffering. ~~How~~ This could be autobiographical as Plath's father died on the 5<sup>th</sup> November 1940 when she was eight years old. However, in a BBC broadcast, Plath identified the voice as that of a girl with an 'Electra complex'. Similarly, 'Lesbos' also uses first person address alongside the direct second person address of 'you' which almost creates an accusatory tone for example 'You have one baby, I have two' which is an almost phallic<sup>5</sup> short, simple statement <sup>with caesura</sup> to suggest the speaker's underlying ~~conf~~ hatred with the other woman. Thus, creating a conflicting tone.

It is possible that both of these poems <sup>are</sup> ~~are~~ confessional in style as they were written after Plath had attended Robert Lowell's lectures in 1959. Therefore, she had arguably developed her "confessional aesthetic".

Like 'Daddy' and 'Tessie', Phillips uses first person address in 'To My Excellent Lucasia', although this contrasts with her use of a first person disguise, 'Orinda'. At the time Phillips was writing there was negative stigma towards the idea of relationships between sexes, ~~therefore despite~~ ~~it~~ this could therefore be a reason as to why Phillips used both forms of address to address her friend Anne Owen who is Lucasia. Like Phillips, Plath uses a third person omniscient speaker in 'Spinster' to present the mindset of 'this particular girl'. Conflict is presented here through the conventional setting of Spring as it is an 'April Walk' which would usually be associated with love, re-birth and fertility. However, Plath presents spring negatively for example in the noun phrase 'irregular babel' which could illustrate the girl's potential liberation. It is possible that this setting which illustrates conflict between appearance and <sup>in</sup> reality could

have been inspired by T.S. Elliot. <sup>in</sup> T.S. Elliot's ~~refers to~~ 'The Wasteland', the first line is "April is the crullest month", therefore, it is possible Plath has built on this idea in 'Spinster'.

'To My Excellent Lucia' uses the form of a lyric with a neat verse form of quatrain alongside the metaphor 'crowned my felicity' which could convey the speaker's happiness. Modern readers may view this as lesbian love, however, in historical context it was just a close friendship that had a positive influence on her life. Conflict between appearance and reality is highlighted by the secrecy of the relationship. The use of the intimate form of address 'thou' for 'you' could also illustrate strong feelings of love. ~~like~~ To The form of a lyric is also mirrored in Plath's 'Morning Song' which relates to the theme of conflict through the positive appearance of the baby alongside the ambiguous elements to motherhood. The paradox of 'dull stars' reflect Plath's ambiguity towards motherhood and possible feelings of discomfort. This is juxtaposed by the auditory image of ~~you~~ in the simile 'The clear vowels rise like balloons' which suggest a celebratory mood towards



motherhood. It is likely that Plath is addressing her daughter Frieda which could be reflected in the definite structure where each stanza is composed of a tercet. The three lines

could symbolise the three people in the relationship Plath is describing: herself, her husband (Ted Hughes) and ~~the~~ daughter, Frieda who was born in 1960.

Structurally, 'Song' by Donne uses a definite structure whereby each stanza ends with a triplet that rhymes. For example 'And swear// Nowhere// lives a woman true, and fair'. The use of enjambment and rhyme creates a lyrical quality which could be almost mocking the impossibility of finding an honest ~~one~~ ('true') and ~~fair~~ (~~beautiful woman~~) beautiful ('fair') woman. Comparably, in Plath's 'A Birthday Present', a sense of conflict is presented via the unknown quality of the present Plath is receiving. A sense of emptiness is created by the two-lined stanzas. 'Daddy' by Plath also uses structure to present conflict as a psychoanalytical interpretation may be that the poem shifts backwards and forwards in a hallucinatory motion. This takes the poem away from its documentary mode and into a realm of abstract. The train-like rhythm further conveys a sense of overwhelming emotional pain.

Imagery can be used to present conflict



between appearance and reality. In Donne's 'Song', the ~~idea of myth~~ use of lexical field of imperatives with the idea of a mythical task for example 'Go, and catch a falling star, Get with child a mandrake root' conveys impossibility. ~~It could~~ feminists may argue this suggests conflict as the speaker who is addressing a male audience is suggesting women are "fake" and thus, this reinforces the gender inequalities, <sup>in the 17th century</sup> at the time this poem was written. Furthermore, 'To My Excellent Lucasia' uses the conceit <sup>with religious context</sup> 'No bndegrooms nor crown-conquerors' mirth // To mine compared can be'. This is a conventional feature of Metaphysical poetry and it reinforces the degree of happiness Orinda feels due to Lucasia's presence. ~~She refers to them~~ Phillips uses the first person plural possessive pronoun 'our' in 'our soul' to suggest the spiritual idea of unity. The use of conceits have been ~~not~~ received as a shock to many audiences.

Like, the metaphysical poets, Plath uses surprising imagery in her poetry which has been received as innovative. Plath appears to have been writing in reaction to her

life events. For example, in 'Daddy', Plath compares the father being addressed to Hitler in the syntactic parallelism of 'Your' with 'Your Luftwaffe... your Aryan eye, bright blue'. The phonological device of plosive sounds here ~~etc~~ create a sennice tone of hatred towards her father despite her underlying love for him. Uroff has argued that some of these visionary qualities of Plath's writing has been inspired by Hughes.

~~The~~ In 'Lesbos', Plath presents conflict immediately in the first line: 'Viciousness in the kitchen: The potatoes hiss'. The sibilance and assonance ~~alongside the pe~~ create a negative tone of hatred towards her domestic role. Marsha Bryant calls this the 'domestic surreal': ~~where women~~ Plath had to balance a domestic and creative life. Her hatred for the kitchen could also be highlighted by the fact in 1962 she discovered Hughes' infidelity with Assia Wevill which caused them to separate. This could have been one of the causes of her suicide via gas inhalation in 1963. ~~kiss~~ Similarly to 'Lesbos', 'The Sun Rising' has

a dramatic opening which is characteristic of metaphysical poetry as the sun is referred to as 'unruly' and a 'fool'. Thus, the conflict between sunlight here conveys a sense of the speaker wanting to be private and alone with his lover.

In 'To My Excellent Lucasia', the positive feelings Lucasia gives Orinda can be viewed as conflicting as ~~it~~ they were not acceptable in the seventeenth century. For example, repetition of the <sup>first person singular</sup> possessive pronoun 'my' in the asyndetic list of 'My joy, my life, my rest' conveys a sense of Orinda's positivity. ~~to~~ Plath can also be seen as presenting the conflict between the appearance and reality of gender issues ~~in the~~ but in the ~~twentieth~~ 20th century where she conveyed the constraints of women.

In 'Daddy', Plath presents a young girl's conflicting relationship with her father through the colour symbolism of red. The juxtaposition of 'blood' and 'heart' suggests both pain and passion and reinforces the conflicting relationship and lack of communication Plath had with her father. Plath has <sup>once</sup> stated <sup>in a diary entry</sup> ~~before~~ 'I shall perish if



"I can write about no one but myself" which suggests in the last line ("Daddy, daddy, you bastard I'm through") she is referring to her own feelings. The use of the expletive "bastard" and elision of "i'm" for "I am" mirrors the language of speech and conveys her overwhelming conflicting feelings towards her father. Plath feels both love and loss towards him.

In conclusion, conflict between appearance and reality in relationships can be identified in a number of poems. It explores both the positive and negative feelings towards relationships as seen in 'Daddy'. Also, the conflicting issue of gender presents this idea in 'Lesbos' and 'To My Excellent Lucasia'. This is contrasted with 'Song' which uses metaphysical wit to present a cynical and conflicting attitude towards women.

Script	Question	Marks
A	Q4	7 + 5 + 17 = 29



## QUESTION 5

## 5 Family Relationships

Consider and evaluate the different ways in which the writers of your chosen texts present different attitudes to gender roles in family relationships.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment on and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 5 = 60 marks)

## CANDIDATE A

The playwrights Arthur Miller and Henrik Ibsen present ~~different~~ different attitudes to gender roles in family relationships largely due to social conventions and historical factors of the times these plays were set and produced. *All My Sons* <sup>was written and set in</sup> ~~is~~ set in 1947, two years after the end of World War Two, which saw huge changes in gender roles as men left the country to fight and women assumed roles in manufacturing and ~~ag~~ agriculture which had previously been unavailable to them. *A Doll's House* <sup>was written and</sup> ~~is~~ set in 1879 - Victorian Norway. The social structure was predominantly patriarchal - ~~the theory~~ women had no freedom of speech or political / religious / cultural thought, and the theory of 'separate spheres' meant that men were expected to work and provide for the family, whilst women stayed in the home; cooking, cleaning and caring for the children.

In *All My Sons*, the idea of women working was more readily and widely accepted than in *A Doll's House*. <sup>The</sup> increased <sup>frequency of</sup> job vacancies

meant that it was commonplace for women to be working (although they still received less pay than men) and even though once WWII ended most women were forced to give up their jobs to the returning soldiers, many continued working. The audience learns that Ann worked by her rhetorical question: "How's that for

three weeks' salary?" and she is obviously relatively well-off to have been able to afford the flight from New York to the outskirts of ~~the~~ a town in central America, the home of the ~~well~~. She also works, and whilst her husband Jim Bayless was studying in an internship to become a doctor, she had to become the main breadwinner of her household. The attitude to women working is that of men being strong, independent individuals - Ann has been single for three years; she clearly hasn't been in a rush to marry and she rightly tells Ann that the reversal of gender roles in her marriage had a negative impact on her relationship with Jim as she lectures him in the ~~hard~~ ~~proven~~ detached tone "as soon as a woman supports a man he owes her something". This provides a parallel with Nora and Helmer's relationship in *A Doll's House*. Nora feels that Helmer cannot know that it was she who raised the money for his life-saving holiday to Italy ~~because~~ as she considers what school fund Mrs Hilde - "it would be terribly humiliating for him if he thought he owed anything to me". The hyperbolic lexical choice of "terribly" represents the huge extent of Torvald's pride and his strong belief in following the rigid social conventions of the

society in which the women live. Miller presents different attitudes to gender roles in family relationships through the dialogue of characters who have assumed different gender roles to what was customary of the time period. Ann clearly displays pride in her new-found ~~wealth~~ financial independence from working as implicitly dictated by the stage directions [she ~~is~~ arrived] as

displays said dress to ~~the whole~~ everyone, and Mother supports Ann with this as the stage directions [genuinely overcome with it] dictate. The adjective "overcome" is a rather ambiguous word whilst it explicitly suggests Mother's approval and admiration for Ann's new dress, it could have the more implicit pragmatic meaning of Mother being overcome or surprised that Ann works. Mother's name - <sup>in the script - simply</sup> "Mother" ~~it~~ implies that she does not have an occupation and there is no evidence from Miller that she ever has had one. Whilst her attitude to the revolutionary gender role that Ann has assumed isn't explicitly positive or negative, it is simply that of an awe of notes that women could work and earn money like men, a highly traditional attitude which expresses her lack of education and ~~her~~ (trivial) knowledge. Miller presents a negative attitude to the ~~that~~ gender roles in family relationships through Sue's lecturing to Ann and her dialogue with her husband Jim. Her philosophical string of ~~the~~ simple sentences to Ann, including "You can never owe somebody without resenting them" present a negative attitude to the new gender roles in family relationships as by having a well-paid working job, her husband became dependent on her and this has become has

a negative effect on his relationship with Jimi, ~~presented~~ ~~as~~ ~~being~~ ~~metaphorically~~ ~~represented~~ ~~as~~ ~~being~~ "behind bars". Ironically, Jimi's desire to pursue research has meant that whilst he feels that he "owns" his wife, he lacks the motivation to earn as she regularly nags at him to go out and make money. Jim shares his view as he ~~to~~ similarly lectures Ann in the first person "When you

many never - ever in your mind - never count your husband's money". The very tense conversation between Jim and Sue relate attitudes to gender roles in family relationships to money, and it becomes a recurring motif. In Mr. Doolittle's house, the attitude to change in gender roles ~~of~~ in family relationships - of women working - is similarly presented as positive and negative. Nora has kept the secret of her "working all hours of the night" to pay back the loan she owes from borrowing money for Helmer's trip to Italy because Helmer strongly dislikes the idea of women working. ~~As~~ Nora explicitly states that "Torvald cannot stand the sight of mending lying about" and on Helmer's return [rustles] his hat who has been fixing <sup>Nora's costume</sup> ~~his dress~~ for a fancy-dress ball at the neighbour's home. The stage direction [listens] and imperative "Hush!" demonstrate how desperate Nora is to hide ~~the~~ Helmer from the site of women working that she appears anxious and 'on-edge'. It is ironic, therefore, that Helmer expects Nora to perform at his ball, as his 'work' requires an equal partnership between the two genders - a woman ~~ing~~ much society, and ~~the~~ Helmer, do not believe in - and it is not



only her morning, but also Nora to put on a great performance. On the contrary, the characters who have assumed the changed gender roles in family relationships present a positive attitude. Nora implies that it is something, like Mrs Linde, that she has to be "happy and proud about" and excitedly exclaims that it is like "being a man". The simile, like "being a man" denotes that due to the rigid

social and moral conventions of traditional Norway, and the huge rarity of women working and its even stronger opposition, that any contact Nora has with the outside world, the world of "quarterly interest" and "instalments", has to be undertaken in disguise for her to get away with it. Mrs Linde also presents a positive attitude to this change in gender roles in family relationships as despite being far from work, she implies that her motives for pursuing a relationship with Krogstad are ~~that~~ for a work, a purpose, as she begs Krogstad "Nils, give me somebody and something to work for." The vocative, "Nils" acts as a rhetorical device as Mrs Linde persuades him to accept her back into his life, and the repeated syntactical structure "somebody and something" may be deictic but ~~very~~ exaggerates Mrs Linde's ~~deep~~ desperation for work. Unlike the other main male character of *A Doll's House*, Torvald Helmer, Krogstad accepts women working and the new gender roles in family relationships; it is probably easier for him too as he is a "moral invalid" as he has literally already committed "crimes" against society, something which women working would have traditionally been viewed as.

By presenting changes in gender roles in family relationships as having mixed attitudes, both playwrights suggest that this theme - prominent and common to both plays - was controversial, and hence the characters' attitudes towards conventional gender roles in ~~the~~ family relationships are the opposite to what I have mentioned above.

In ~~both~~ *All My Sons* and *A Doll's House*, the gender roles of mother in the family relationship act as binary opposites. ~~At~~ over the world, the traditional role of mother has been to care for her children, and this attitude to gender roles in the family relationship was still prevalent in 20th century America and Victorian Norway. In *All My Sons*, however, it is not until the end of Act 3 that the audience witnesses for the first time any kind of maternal relationship between Kate Keller - ironically named "mother" in the script - and her only living son, Chris. ~~The~~ Miller reveals, upon George Deever's arrival that Kate Keller has a maternal, loving instinct to her personality which is likely to have been a much more prominent feature of her character before the war and Larry's disappearance. Must it is explicitly obvious that ~~mother~~ is attempting to cajole Chris in an attempt to dissuade him from challenging Keller's account of the shop incident with his father's hazy account. She definitely exhibits a fondness for George. The stage directions [cup his face in her hands] depict ~~the~~ one of the few moments of physical contact of Kate's that isn't violent; it is symbolic of her accepting and protecting George, despite him

be ~~not~~ only being a neighbour, and disowning her biological son, Chris, as she [simply stares at Chris]. ~~After~~ It is only after Keller's suicide that she interacts lovingly ~~with~~ with Chris, as the stage directions suggest, Chris comes [... down to mother's arms] which are likely to be outspread. Her reassuring instructions "Don't take it on yourself. Forget now. Here" show

a real concern for how Chris will continue his life after Keller's suicide, and his family reconciliation may be her redemption for helping Keller to hide the secret of his involvement with the shop incident. In *A Doll's House*, we see a juxtaposition of gender roles in family relationships. Miss Kate in *My Sons*, becomes more maternal and virtually assumes the role of a mother, Nora in *A Doll's House* travels in the opposite direction as her motherly instincts disintegrate and she eventually ~~abandons~~ <sup>reneges</sup> her ~~in~~ words to create a self. ~~At the~~ In the next act, the stage directions of active verbs [dancing], [laughing and shrieking] depict how Nora interacts with her young children on a personal, informal level and they almost bring her a new sense of life as she suddenly becomes more active after sitting and having sober conversation with Mrs Linde, Dr Rank and Helmer. The ~~set~~ pet names "my" "pretty little dollies" involve the possessive pronoun "my" denoting protection and belonging, "little" is used affectionately for her small children (not in a diminutive way like Helmer uses it for his mice) and the name "dollies" denotes something <sup>delicate</sup> ~~delicate~~, precious and dearly loved in this case. It is only after



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"let them in" represents Nora's desperation to prevent her children from becoming corrupted by Havelok after she learns from Krogstad that she is a "criminal". Unintentionally, Nora has made it easier for herself to leave her children at the climax at the end of Act 3 as she leaves her dolls house for good to ~~be~~ become human and "educate" Havelok. It was this ending to the play that caused huge controversy - Nora's final door slam gave socialists and liberals reason to cheer, conservatives reason to fear, feminists reason to hope, and anti-feminists reason to convert. ~~Similarly~~ A Dolls House, due to its huge innovations towards the traditional conventions of society, made Ibsen internationally famous after its premiere in Stockholm in ~~1880~~ 1880. *All My Sons*, premiered in 1947 at the Coronet Theatre in New York City, received ~~great~~ critique from the left wing who felt it didn't condemn the capitalist societal structure enough, and capitalists felt that *All My Sons* was unpatriotic and condemned the American Dream. Despite their huge controversy, both plays were hugely successful.

Script	Question	Marks
A	Q5	9 + 10 + 36 = 55

CANDIDATE B

'A Doll's House' by Henrik Ibsen was said to a landmark in the genre of realism and one of the first plays to challenge the norms of society. Ibsen presents his challenge to the norm through gender roles. Similarly 'All My Sons' challenges the norm as well, most likely because the author, Miller, received many influences from Ibsen's work.

A main influence on attitudes towards gender roles is money. Both protagonists want to make money for their family but their families have mixed attitudes towards this. In 'A Doll's House', the main protagonist, Nora ~~wants~~<sup>needs</sup> to ~~make~~ money to save her husband, Helmer's, life ~~even~~ and does this by borrowing money from a pretentious money-lender Krogstad. Nora alludes to borrowing money in the exposition of the well-made play but ~~receives~~ Helmer exclaims: "No debts! Never borrow!" These short, fragmented sentences reveal Helmer's attitude towards keeping the norms of gender roles, in the sense that he should always ~~make~~<sup>use</sup> his own money. This is very typical of the 1800s (when the play was

written) as male dominance in society was a prominent theme and the expectations of ~~the~~ ~~member~~ similarly ~~to~~ the main reason <sup>the revelation of</sup> for ~~the~~ attitudes to gender roles in 'All My Sons' was money. Miller writes how Keller ~~emphasises~~ does all he does to make money for his wife and family no matter what the consequences are. This shows that Keller believes gender roles should be kept to the husband and father making money for his family. The rhetorical question: "when would I have another chance to make something for you?" explains Keller's reasonings for sending cracked cylinder heads to be installed in military planes. This reason of doing everything for his family could be ~~due~~ due to Miller's own upbringing where his father lost his business in the depression and ~~had~~ <sup>had</sup> nothing for his family.

In both plays the husbands expect their ~~women~~ wives to be housewives and for the maids to do all work for them. In 'A Doll's House' Helmer's ~~derogative~~ derogative attitude towards the gender role of ~~women~~ females as being <sup>below men</sup> ~~housewives~~ ~~or maids~~ is shown by the names of endearment he uses on Nora: "my little squirrel". The possessive

pronoun "my" reveals Helmer's ownership and control over Nora and the derogative adjective "little" shows that Nora is below Helmer in social status and supports the <sup>interpretation</sup> ~~idea~~ that of Helmer's ~~attitude~~ <sup>is</sup> respectful attitude towards typical gender roles. This ~~is~~ contrasts to Ibsen's own marriage, where his wife and him live as equals. Similarly, but not so ruthlessly, <sup>Lydia</sup> ~~Keller~~ in 'All My Sons' <sup>is shown to</sup> respects the typical gender roles of ~~men~~ <sup>men</sup> working and ~~wives~~ <sup>women</sup> needing their ~~husbands~~ <sup>men</sup>. This is shown by her asking: "Will please, dear, will you fix it back like it was before." The stage directions of [kindly but insistently] show the neediness in her voice and reflect the attitude that women need men. ~~This single set of Keller's background also helps add to the drama to make it convincing~~

~~Contra~~ Contrastingly, the two plays also show ~~one~~ an opposite side to positive attitudes towards typical gender roles of male dominance over females by ~~with~~ the playwrights' raising questions about females working as equals to men. In 'A Doll's House', Ibsen reveals Mrs Linde to be a strong-willed independent woman (reversing the male dominance expectation), by the anecdote: "well, I had to fend for myself, opening ~~at~~ a little shop, running a little school..." The listing of the things she had to



do emphasises how she worked hard to get money, but also perhaps the struggles of staying in a particular job as male workers would have been chosen over female workers. Also the repetition of little shows how she couldn't do much on her own in a society where females were ~~be~~ derogatory to men. Although, ~~this~~ this female independence ~~and~~ caused many readers or viewers of the play to accuse Ibsen of writing a feminist play, which he profusely denied. ~~This~~ Mrs Linde's story could also, perhaps, have been influenced by his wife as she ~~was~~ passed on writing which she found interesting for him to gain inspiration. ~~Mrs Linde's text~~ asks ~~Krog~~ Similarly in 'All My Sons' Sue and Jim's relationship is shown as reversing the norms of gender roles as Sue shows a flippant attitude to men being in charge and control by her line to Ann: "I married an interne. On my salary." The two short, simple sentences reveal that Sue supported Jim money-wise as he trained to be a doctor. ~~Although, the gender~~ However, Jim has a more embarrassed attitude towards his wife being in control as Sue reveals that "as soon as a woman supports a man, he owes her something." The vague language shows "something"

shows, again, Sues Chippant attitude. ~~but the~~ This could be seen as feminist ideas ~~but the fact that~~ <sup>and the fact that</sup> Miller was majorly influenced by Ibsen and his writing could show that he received inspiration from the feminist ideas in Ibsen's 'A Doll's House'.

~~Both Ibsen and Miller show~~

~~The two plays contrast each other in how gender roles and attitudes to gender roles are represented at the end of the play. as in 'A Doll's House' Ibsen reveals gender roles to be reversed in Helmer and Nora's relationship with ~~Nora~~ Helmer begging for Nora and~~

Both plays show that the main couple of the play still abide by the stereotypes of gender roles before contrasting between how the plays end. In 'A Doll's House' Ibsen reveals Nora to be below Helmer in social status as ~~she~~ <sup>she</sup> lies ~~of~~ <sup>about</sup> the loan ~~mean that~~ <sup>mean that</sup> Helmer's "entire happiness" is "ruined" and that she "jeopardized [his] whole future." The superlating "whole" and "entire" show just how much Nora's decisions affect ~~the~~ Helmer, perhaps showing that females are more important than made out to be, however not in a positive way, <sup>in a way that</sup> ~~so~~ <sup>only</sup> ~~bad~~ <sup>bad</sup> females only matter <sup>so they can</sup> ~~to~~ be blamed for males misfortunes.

This is the main part where Ibsen's thesis that males ~~are~~ cause females to turn their backs on men as they don't involve them in important matters as equals. This thesis, though, is said by a review in the Times in 1889 to "hardly hold water" and that it is 'not proven'. This ~~position~~ position of <sup>Neaps</sup> ~~Revelles~~ still ~~is~~ still having an ~~negative~~ uncaring attitude towards switching female gender roles is also shown in 'All My Sons' by Keller always putting mother down and disagreeing with her. For example Keller says "For Three and a half years you been talking like a maniac." The simile "like a maniac" is very dismissive in tone and a harsh statement as Kate is only mentally ill (as implied throughout the play) due to the guilt she feels over keeping Keller's secret about the snap incident. This shows ~~men~~ <sup>Keller</sup> in a very violent manner, ~~espe~~ and shows that he is willing to call his wife crazy to keep his secret about being responsible for killing 25 men, revealing a desparate attitude towards male importance in gender roles.

Contrasting to the previously shown attitudes to gender roles in both plays the ~~backgrounds~~ <sup>backgrounds</sup> dénouement of the two plays ~~are~~ show different attitudes. In 'A Doll's House' Helmer soon changes from

an ~~aggy~~ accusatory persona to a lost, pleading persona. This is shown when Nora ~~le~~ plans to leave and Helmer begs for her to stay: "couldn't we go on living here like brother and sister...?" This direct question with ellipsis before the question mark shows how desperate Helmer is ~~and how he wants to~~ <sup>and his changed attitude</sup> ~~to~~ change gender roles - needing his wife. This ~~ending~~ <sup>evolv.</sup> ending is ~~symbolised~~ <sup>with the</sup> The evolution of Helmer and Nora's relationship is symbolised by the Christmas tree ~~being~~ becoming [stripped and decapitated] as the Helmer's relationship deteriorates. ~~Surprisingly~~ <sup>Contrastingly</sup> in 'All My Sons' Kate Keller changes from ~~a~~ being derogative and dismissive to Kate to being kind and calm towards her: "I'll be right down." ~~the~~ This short sentence is the last thing Keller says before committing suicide; [a shot is heard in the house]. Kate was desperate before this: "You're not going to take him!" The exclamatory sentence shows how desperate she is for Keller which ~~she~~ still shows the same attitudes towards gender roles and female reliance on males. This ending is symbolised ~~by the~~ and foreshadowed by the fall of the apple tree, which ~~starts~~ represents the start of the conflict. The climax was said by Atkinson in a review to have been "startling and terrifying".



In conclusion attitudes towards gender roles in both plays depends on ~~the~~ who is being analysed and where in the play. Attitudes change at the end compared to the beginning in ~~the~~ 'A Doll's House', but don't really in 'All My Sons'. Both <sup>playwrights</sup> ~~plays~~ received mixed feedback from reviews of their plays, but Ibsen received much more criticism than Miller. The Times review of 1889 said that the play was an "unlivening spectacle" due to the 'total lack of dramatic action', however that 'Ibsenites were unstinted in their applause'. Miller received more positive feedback, ~~he~~ <sup>he</sup> ~~sees~~ <sup>was</sup> with Alkinson in <sup>1947</sup> saying that he was 'genuine new talent' and that the play brought something 'new and exciting to drama'. Miller used elements of Greek ~~tragedy~~ <sup>tragedy</sup> in his play \* <sup>with tragic heroes downfall.</sup> which would appeal to audience members who are more interested in traditional genres. Ibsen's ~~was~~ play was naturalistic which was reflected by the set, which was a new genre in the 1800s, so audience members interested in more traditional styles ~~user~~ wouldn't be impressed. The use of middle class character was unconventional of the time also as most plays were about aristocrats.

Script	Question	Marks
B	Q5	8 + 8 + 30 = 46