**Men Should Weep by Ena Lamont Stewart**

In this extract from Act 3, Jenny is paying a visit to Maggie and John’s tenement home after a period of absence.

Lily: Jenny, whit’re ye getting at?

 Jenny: Mammy seems tae think they’re letting Bertie hame; but they’re no. *No here.*

No tae this. Mammy, ye’ve tae see the Corporation for a Cooncil hoose.

Maggie: A Cooncil house! A Cooncil hoose! Yer daddy’s been up tae that lot til

5 he’s seek scunnert. Ye’ve tae wait yer turn in the queue.

 Jenny: But if they kent aboot Bertie . . .

 Lily: Is this whit brought ye back, Jenny?

Jenny: It’s whit gied me the courage tae come. Least . . . it was ma daddy’s face . . .

in the water; (more to herself than the others) there wis lights shimmerin on

10 the blackness . . . it kind o slinks alang slow, a river, in the night. I was

 meanin tae let it tak me alang wi it.

**Maggie gives a gasp.**

Maggie: Whit kind o talk is this, Jenny? Did ye no think o us. Yer daddy an me?

 Jenny: Think o ye? Oh aye, Mammy, I thought o ye. But thinkin jist made me greet. I

15 was that ashamed o masel . . . Isa and me, we were that rotten tae ye, the

things we said.

Maggie: That’s a bye, Jenny.

Jenny: Naethin’s ever bye, Mammy; it’s a there, like a photy-album in yer heid . . . I

 kept seein ma daddy, the way he used tae sing tae me when I wis wee; I seen

20 him holdin ma bare feet in his hands tae warm them, an feedin me bread an

 hot milk oot o a blue cup. **(Pause)** I don’t know where you were, Mammy.

 Lily: Ben the back room wi the midwife, likely. **(Pause)** It’s as weel ye came tae

yer senses; yon’s no the way tae tak oot o yer troubles; a river. But ye’re

 daein fine noo? Ye merriet?

25 Jenny: No.

Lily: Oh. Livin in sin, as they ca it these days, eh?

 Jenny: (suddenly flaring up) Aye, if ye want tae ca it sin! I don’t. The man I’m livin

 wi is kind, an generous.

Lily: Oh aye. We can see that. We’ve had an eye-fu o yer wages o sin.

30 Maggie: (mournful) Aw Jenny. I wisht ye’d earned it.

Lily: (coarse laugh) Oh, she’ll hae earned it, Maggie. On her back.

Maggie: Lily! Lily: So the Bible’s a wrang, is it? The wages o sin’s nae deith, it’s fancy hair-dos

an a swanky coat an pur silk stockins.

35 Jenny: You seem tae ken yer Bible, Auntie Lily. I never pretended tae. But I’m

happy, an I’m makin him happy. We’ve a nice wee flat in a clean district, wi trees an wee gardens.

Lily: A wee love-nest oot west! Great! Juist great—till yer tired business man

gets tired o you an ye’re oot on yer ear.

40 Jenny: Well, ye hevnae changed, Auntie Lily. I’ve got tae laugh at you.

Lily: Laugh awa. I’m no mindin. I’ve kept ma self-respect.

Jenny: Aye. An that’s aboot a ye’ve got.

Maggie: Oh, stop it! Stop it! **(Her hands to her head)** I wis that happy . . .

Jenny: Mammy, I’m sorry. We’ll sit doon properly an talk. **(She draws a couple of**

**45 chairs together, deliberately excluding Lily who moves off a little, but keeps**

 **within ear-shot and stands, back resting against the table—or the**

**sideboard—watching.)** I’ve got plans for you.

Maggie: Plans?

Jenny: Aye. For getting yous a oot o this.

50 Maggie: Och Jenny, pet; you wis aye fu o dreams.

Lily: Aye. Dreams. Fairy-tales. She went awa an impident wee bizzom an she’s

come back on Christmas Eve, kiddin on she’s a fairy wi a magic wand.

Jenny: **(She doesn’t even look at Lily)** Listen, Mammy. We canna wait for a hoose frae

 the cooncil, it’ll tak too lang; but mind! Ye’ve tae get ma daddy tae speak tae

55 them. **(Maggie nods)** So, while ye’re waitin, ye’re goin tae flit tae a rented

hoose.

 Maggie: Jenny, ye need a lot o money tae flit!

Jenny: I’ve got that. **(She opens her handbag and produces a roll of notes that makes**

**Maggie’s eyes bulge. She gasps.)** There’s plenty for the flittin and the key

60 money forbye.

**John comes in. He stops at the sight of Jenny and at first his face lights up: then his**

**lips tighten.**

Questions

 9. Look at lines 1—21. Explain two of Jenny’s reasons for visiting the family home. 2

10. Look at lines 22—42. Analyse how Lily and Jenny’s differing attitudes are shown. 4

11. Look at lines 43—62. Analyse the dramatic impact of at least two of the stage directions in these lines. 4

12. By referring to this extract and elsewhere in the play, discuss how Jenny’s growing maturity is made clear. 10

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| **Question** | **Expected Response** | **Max Mark** | **Additional Guidance** |
| 1 | Candidates should explain two of Jenny’s reasons for visiting the family home.(Marks may be awarded 1+1) | 2 | Possible answers include:• Jenny wants to correct her mother’s misunderstanding of Bertie’s situation: the hospital will not let him come back to Maggie’s very unhealthy slum tenement • Jenny wants to make sure her parents actively pursue the Corporation about getting a Council house, using Bertie’s illhealth as a lever • When Jenny was considering suicide by drowning, she thought of her father and all the love and kindness he had shown her when she was a child • Jenny regrets her ill-treatment, partly influenced by Isa, of her parents; she has come back to admit her guilt and regret |
| 2 | Candidates should analyse how Lily and Jenny’s differing attitudes are shown in lines 22—42.For full marks, both Lily and Jenny’s attitudes must be covered, although equal coverage is not necessary. 2 marks awarded for detailed/ insightful comment plus quotation/ reference. 1 mark for more basic comment plus quotation/reference. O marks for quotation/reference alone. (Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.) | 4 | Possible answers include: Lily: • does not believe in couples living together unless they’re married - “livin in sin” • is contemptuous, highly critical of the money or gifts Jenny has received; she implies that what Jenny is doing is little better than prostitution - “We’ve had an eye-fu o yer wages o sin”; “she’ll hae earned it, Maggie. On her back.” • suggests strongly that Jenny has damned herself in exchange for material possessions “The wages o sin’s nae deith, it’s fancy hairdos an a swanky coat an pur silk stockins” • assumes that a woman who lives with a man outwith marriage will inevitably be punished, disappointed, discarded - “till yer tired business man gets tired o you an ye’re oot on yer ear” • is unswervingly conventional, is determined not to behave in a way society might find unacceptable - “I’ve kept ma self-respect”Jenny: • sees nothing wrong with couples living together outside marriage - “Aye, if ye want tae ca it sin! I don’t.” • is dismissive of conventional morality - “You seem tae ken yer Bible … I never pretended tae.” • favours happiness over convention - “kind”, “generous”, “I’m happy, an I’m makin him happy” • sees no point in sacrificing all hope of happiness, love or companionship just to follow the norms of society - “Aye. An that’s aboot a ye’ve got.” |
| 3 | Candidates should analyse the dramatic impact of at least two of the stage directions in lines 43—62. 2 marks awarded for detailed/ insightful comment plus quotation/ reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.(Marks may be awarded 2+2, 2+1+1, 1+1+1+1) | 4 | Possible answers include: • (Her hands to her head): conveys the depth of Maggie’s distress and unhappiness. The argument between Lily and Jenny, which she has just brought to an end, has pushed her to her wits’ end • creates a dramatic pause before Maggie goes on to reflect that the happiness she had felt on seeing Jenny return has gone • emphasises Maggie prefers to avoid confrontation and often ignores the reality of her problems (She draws a couple of chairs together….watching): • conveys Jenny’s desire to discuss important matters with Maggie • Jenny only draws up two chairs, not three, clearly signaling she is excluding Lily from the discussion • Lily feels she is an important enough figure in the family and has the right to listen, so she withdraws but only a little (She doesn’t even look at Lily): • conveys Jenny’s determination to get somewhere with Maggie (Maggie nods): • shows the start of Maggie’s acceptance that she must listen to Jenny and perhaps act on her advice. (She opens her handbag…She gasps) • given the Morrisons’ poverty, producing the “roll of notes” has a powerful physical impact on Maggie (John comes in…lips tighten) • conveys his conflicting emotions about his daughter: initial pleasure at seeing her followed by his anger at her current situation |
| 4 | Candidates should discuss how Jenny’s growing maturity is made clear and should refer to appropriate textual evidence to support their discussion. Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. | 10 | Identification of commonality (2)  Jenny’s concern for her family shows a sense of responsibility (1) her earlier behaviour was selfcentred and immature (1)From the extract:  Jenny’s admission of her previous lack of respect towards her mother shows her willingness to accept responsibility for her actions “Listen, Mammy. We canna wait for a hoose … So while ye’re waitin, ye’re goin tae flit tae a rented hoose.” shows that Jenny is now capable of taking control where her mother has been unable to do so Elsewhere in the play:* Jenny shows little sympathy for her parents’ financial plight – “I’m chuckin the shop”/she does not want to be disgraced by bringing home the “chipped apples and bashed tomaties” to help eke out the family budget
* Jenny’s late arrival home from the “pickshers” and her impudent response to John’s concern -shows that she is selfish and often irresponsible
* Jenny’s desperate attempts to carve her own identity often result in cruel, unloving behaviour towards her parents – “Ye needna worry! When I leave this rotten pig-stye I’m no comin back. There’s ither things in life…”
* Jenny’s guilt over abandoning her home and family (1) becomes apparent through her attempts to reassure Maggie/“Ma, ye’ve got Dad and Alec and the weans. Ye’ll no miss me oot of the hoose.”
* Mrs Bone and Mrs Harris’ description of Jenny as “a right mess” – reveals the difficult circumstances Jenny has managed to overcome before
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