



GCE English Language & Literature

Paper 1: Voices in Speech and Writing

Summer 2017

Exemplars – Responses

SECTION A: Voices in 20th- and 21st century texts

Read Text A on pages 4–5 and Text B on page 6 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect upon Paris and its influence on the author Samuel Beckett, who lived there.

In your answer you must consider linguistic and literary features, drawing upon your knowledge of genre conventions and context.

Paul Theroux

Unseen register

- Paris

- His friend

G - Travelogue

G - Extract from an article

A - People who read about places

A - Fans of John Calder / Samuel Beckett

P - Inform, describe

P - Describe

Sense of character of Samuel B.

Both text are evolved around Paris, text A ~~are~~ putting Samuel Beckett in Paris and what they did there and text B, on how the Paris suburbs may have had an influence on Samuel Beckett and his personal. Both texts are written in first person however, text A is an article piece whereas text B is a travelogue. Travelogues have a purpose of creating a sense of place for readers to explore and ~~on~~ develop their knowledge of the world. They can also influence where you may want to visit ~~to~~ but, Paul Theroux's negative piece about Paris



would do the opposite and deter you. He has more of a critical view of Paris with the suburbs being "simple and awful" and enough to "encourage suicide". The hyperbole and the use of simple ~~ad~~ evaluative adjectives are humorous to a certain extent, not feeling the need to use more complex adjectives. Many people associate Paris with love, beauty and art but he juxtaposes this with how awful and grim it really is. People reading this are seeing a whole different side of Paris. Whereas text A ~~has a~~ is more of a glance of Paris focussing more on Samuel Beckett and what he did there. In the article, he is remembering his time with Samuel & Beckett since he is no longer alive, ^{which} would suggest, a readership of Samuel Beckett fans but also ~~retard~~ Irish people.

Both text use a lot of proper nouns to develop a sense of place. ~~even~~ Calder uses them to relate Beckett to a place where he often went or lived. ~~Calder~~

Paul Theroux describes certain places "pokey little flat" to emphasise the misery of the place.

Theroux suggests the reason for ^{often} his writing about the "sheer pointlessness and utter misery of human existence" is because of where he lived. ~~He mentions~~

~~the reason that~~ Paul Theroux is an American travel writer, making his readership Americans.



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Turn over ►

Many of the lines would be recognised by Americans
 'It wasn't gay Paree, it wasn't even Cleveland.'
~~whereas Calder is~~ writing. The humour in this
 comment makes the audience feel more included,
 it is much more engaging than text A. Text A is
 more detached from the audience but a lot more
 personal being about his and Samuel Beckett's
 relationship.

We learn a lot more about Samuel Beckett in
 Calder's article: his character, likes and dislikes, his
 background and the life he lived. The direct
 speech quoting what Beckett said in response to
 the comment "it makes you glad to be alive", ~~this~~
 makes ^{me} you feel like you know him ~~better~~. The
 compound sentences show how much Calder
 knows him and wants to tell us everything.
 "negative attitude to our short lives on this planet
 and our attraction to wars, killing and cruelty and
 tendency to dominate others."

A generic feature of a travelogue is the high density
 of adjectives. This is so the reader can visualise
 the place with ease. Paul Theroux does this to
 exaggerate the miserable looking buildings and
 the reactions of the Americans "were shocked and



disillusioned". This emphasises the point about how drab Paris was and not what they expected.

Calder's description isn't so in depth about Paris and is more ~~and~~ anecdotal than descriptive.

Whereas using compound sentences structures that Calder uses, text B has a lot more simple sentences

for declarative purposes, "we were unused to this."

Theroux also uses rhetorical questions to convey the shock of how the place looked "how could houses

so old look so awful?". The use of the adjectival

word "so" and the repetition also emphasises his point.

* The pre modification is effective and more common in ^{pre-}planned writing. It adds the negative tone of the piece.

~~Both plays mention Beckett's success of the play "Waiting for Godot"~~

Both writers explain Beckett's characters, however Calder does it more in depth. The way he

refers to Samuel Beckett as "Beckett"

~~memories~~ creates the idea they were very

friendly as his memories are made more

trustworthy.



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* In the travelogue, ^{there is a lot} ~~a lot~~ of colour imagery as to describe his visit to Paris "that had once been light stucco and were now grey... black morning." The dark and boring colours add to the overall negative tone of the piece.

Both texts Another similarity of the texts is that the writers personalities do come across to the reader. Theroux ~~entire~~ ^{friendly} cynical and realistic tone adds to how unimpressed he was with Paris and Calders ^{friendly} relationship with Beckett. ~~The differences~~

~~The~~ The main difference is that Calders article is more factual ^{because it is remembering times} whereas ^{when} ~~because it is new~~ ^{with Beckett} Theroux account of Paris is purely based on ^{and} opinion, ~~it~~ is highly biased



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Although both John Calder and Paul Theroux are both writing about Paris in relation to Samuel Beckett, Calder does so through creating an affectionate voice whilst Theroux does so through creating a voice of disappointment. Calder's text is an article and therefore ~~it aims~~ ^{his purpose} is to inform his audience of both facts and his opinions in an entertaining way and his audience are probably made up of those interested in Beckett and Irish people in general as it was published in a national newspaper. Whereas Theroux's text is a travelogue so his ~~write~~ audience will be much more interested in the subject matter he is discussing and therefore his purpose is to inform, provide opinions and entertainment.

Both of the texts are relatively informal but ~~use specialist texts~~. Calder creates a rather conversational tone through the use of the first person and also, for example, by the ~~frequency~~



Foregrounding of 'A total pessimist' as, not only does this bring to the forefront the thing he wants to portray to the reader, but ~~this something~~ this reversed syntax is often associated with spoken language, making the text more conversational and informal. ^{a generic convention of an article} Although the noun 'pessimist' has negative connotations, by portraying ~~Calder~~ Beckett in this way Calder does show affection towards him as it ~~proves~~ shows their close bond and is also a type of ^{insulting} humour often used by British and Irish people, which would appeal to his audience.

Theroux too uses both informal and ~~specialist~~ lexis. For example the pre-modifying adjective 'newish' ^{paired with} ~~and~~ the idiomatic pre-modifier 'spick and span' is ~~retain~~ an example of colloquial language, adding to Theroux's unimpressed voice as he avoids descriptive and complimentary language to describe his surroundings.

Despite this informality, both of the texts use specialist ^{and oblique referencing} lexis to ensure that this informal tone does not undermine ~~there~~ the informative aspect of the texts. For example, Calder references 'Joyce' and this proper noun suggests he



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assumes his reader will either have literary knowledge or be aware of famous Irish figures which would make sense considering his audience. Although Calder does use some oblique referencing, he often provides the reader with extra information as assuming too much of the reader's knowledge would be a mistake when writing in a national newspaper with a widespread audience. For ~~example~~ example, in reference to Beckett's later novels, he parentheticalizes 'Written in French' acknowledging that most of his audience would not have extensive knowledge of Beckett whilst also showing his own knowledge of the topic in discussion, conforming to the generic conventions of an article.

Theroux too uses specialist lexis, in this case French lexis, such as 'arrondissement' and the proper noun 'Metro' as his audience would be interested in the specific details of his trip because of the nature of the genre. He also uses oblique referencing such as the proper noun 'Godot' in reference to one of Beckett's plays, clearly assuming a certain level of intelligence from his audience, again, a generic convention of a travelogue.

Both of the texts are written in first person



to emphasize that they are discussing their first hand experiences. Calder makes use of first person plural pronouns such as 'We' to portray his close relationship with Beckett, ~~and~~ adding to his affectionate voice. Moreover he also makes use of the third person pronoun to directly describe Beckett, for example 'he was able to make a living, and by that time his long-suffering parents were both dead.' This conforms to the genre conventions of informing the audience whilst also portraying Beckett in a positive light to his audience through for example, the ^{emotive} pre-modifying adjective 'long-suffering', again, contributing to his affectionate voice.

Theroux also uses the first person singular and plural. The use of the first person singular is a generic convention of travelogues and the first-person plural significantly contributes to his voice of disappointment. For example, in reference to the architecture in the U.S. he states 'we expected them to decline and collapse and be replaced' and the use of the pronoun 'we' creates a sense of togetherness in the lack of understanding of French culture that



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Theroux depicts. ~~Theroux~~ He is able to portray the cultural differences between Paris and America with such ease because of his American readership, for example, stating that the 'district was indistinguishable from the outskirts of Chicago' as the preposition 'from' portrays ~~the contrast~~ how easy it is for him to compare the disparity between Paris and America and create a voice of disappointment through doing so.

A significant difference between the two texts is that Calder creates a largely positive tone whereas Theroux creates a negative tone.

Calder ~~here~~ does so through his retrospectiveness in looking fondly back over his memories, for example, 'playing chess and sipping beer' ^{as} the dynamic verbs 'playing' and 'sipping' ~~have~~ ^{have} connotations of recreation and contributing to Calder's affectionate voice not just for Beckett but for his memories of Paris too.

Alternatively, Theroux's tone is overwhelmingly negative and is one of the most significant factors in creating his voice of disappointment. He creates a semantic field of depression through



lexis such as 'suicide', 'grey' and 'miserable', creating negative impressions of Paris, and also uses pathetic fallacy through describing the morning using the pre-modifying adjectives 'wet' and 'black'. This contributes to his voice of disappointment as he directly juxtaposes these negative aspects with his positive expectations for example, 'Masterpiece of preservation' with 'simple and awful', the noun 'masterpiece' and the adjective 'simple' emphasizing this.

Something that also separates the two texts is their outlooks and preferences. Euler's tone becomes more negative when describing present-day Paris describing it using the metaphor 'tourist trap' to express his contempt, emphasizing why he ~~feels so fondly~~ looks towards his memories with such fondness and affection. Whereas, seemingly Theroux would have preferred to experience the tourism of Paris, probably because of this is an important part of American culture, when he claims, concerning the buildings, 'The most horrific aspect is that they look as though they will last for ever' as this hyperbolic claim not only contributes to his tone of disillusion



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and voice of disappointment but ~~directly~~
~~opposes Calder's~~ expressed ~~&~~ contempt for the
aspects of Paris Calder loves, emphasizing the
cultural difference between the two texts.

Calder creates a voice of affection for not
only his friend Beckett, who he associates
with personal and emotive lexis, but also for
the way Paris used to be and the memories he
had there. Whereas Theroux creates a voice
of disappointment by portraying his shock
of what Paris he experienced and saw in Paris
compared to what he expected and emphasizing this
through the cultural difference between America
and Paris. Therefore, although the texts discuss a
~~diff~~ similar topic, they are profoundly
different because of their opposing outlooks,
emphasized by the disparity between their voices.



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Text A is in the genre of an article whereas Text B is in the genre of a travelogue. This is evidenced through the ^{presentation in language} ~~content~~ of both texts, Calder using more pronouns – personal and inclusive – whilst Theroux is more descriptive in his language. Calder begins with "I have spent a lot of time in Paris..." while ~~the~~ Theroux presents his as "The centre of Paris is a masterpiece of preservation". The audience of both texts are fairly similar, as they are both about travelling it would most likely involve readers who are also adventurous or aspire to be; or it could be an audience who ~~are~~ enjoy the writing of Samuel Beckett as both texts reference him. The purpose of both texts are to inform and entertain, arguably Text A is more entertaining to read than Text B because it uses more inclusive language for the reader, "Beckett had a negative attitude to our short lives... and our attraction to war". Text B can be said to be trying to persuade its audience into thinking the ~~the~~ same way ~~the~~ the writer does, it is because of his use of voice that questions the apparent 'overdone' perspective of Paris,



France, "Beckett came here for pleasure?". The use of this rhetorical question highlights Thoreau's ~~thoughts~~ ^{thoughts} as being negative towards the city.

Both texts are writing of their experience in Paris, and both use a lot of proper nouns throughout as a result. Text A says "Boulevard du Mont Parnasse, Boulevard St Jacques, Vaucluse mountains..." which is effective in informing the reader of where in Paris the writer is referring to and could connect them to that place, had they visited. Text B also does this, "Gare de l'Est, Saint-Jacques, the Left Bank" this fits well to Thoreau's genre because it is common in travelogues to use proper nouns to describe to the audience where the writer went and to help them visualise. Text B is much more negative than Text A, using a more pessimistic outlook on this city as if he had high hopes but they were now crushed. "...but the suburbs such as this one are simple and awful", the use of ^{the} two ^{evaluative} adjectives 'simple and awful' gives further indication that the writer does not like what he sees and thus paints a bad image for the reader. Text A on the other hand is too occupied with describing ^{what} Beckett's life ^{was like} in Paris rather than giving opinions ^{on the city} like Thoreau does, "Beckett first went to Paris ~~in~~ to teach in 1928". It can be linked back to Calder's title 'Paris, Beckett and Me' that this



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article is to have their experiences in Paris rather than Thérèse's title of 'Riding The Iron Rooster: By Train Through China' - it is more straightforward rather than personal with Calder's personal pronoun of 'me' in his title.

Both texts use formal language. Text B however uses ~~more~~ ^{than Text A} more low register words which ^{knowledge} highlights his ~~expertise~~. "... in a district that was indistinguishable, "sheer pointlessness". He uses hyperbolic language saying, "... and high windows of Saint Jacques seemed designed to encourage suicide" though this is his opinion, the audience are more likely to believe this as they are presented as facts. Text A uses more high register ~~but~~ ^{but} uses assumed knowledge ~~as~~ such as "Joyce Irish Circle" which is never explained so Calder expects his intended audience to know what that means. Both texts make reference to Beckett's writings of 'Waiting for Godot'. Text A does this directly saying " ... after the worldwide success of his play 'Waiting for Godot' " whilst Text B does it indirectly " ... a tall grey building in which residents waited for Godot ", it can be interpreted as ~~humorous~~ ^{humorous} as only fans of Beckett would understand that reference, thus also implying assumed knowledge.

Text A is more positive ^{in this is} ~~about design~~ language than



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Text B, using quotes from their conversations to create humour in Beckett's pessimism; "one day, I commented that it was a fine day. He looked at the sky and replied, "So far."". However it takes a sudden shift in ~~tone~~ ^{tone} which makes the audience think, "we would walk... and eat at his favourite haunts, some of them now gone or changed in character" this gives the impact of time and how it has sped by for them, "but things are different now". There is a semantic field in both texts of travelling and the City of Paris, both also making reference to Samuel Beckett - Text A more than Text B however.

~~Beckett~~



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Turn over ►

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Text B is a travelogue written by Paul Theroux, he calls upon his own experiences to give his opinion of Paris. He uses first person in the present tense. Text A is similar in the way it is also in first person and the article is set in the same part of Paris. This text is written in the past tense and focuses mainly on a person, Samuel Beckett, than the place itself.

~~Text A~~ Both texts begin with the use of a pronoun, Theroux opens with the inclusive pro-noun 'we' whereas Calder begins with 'I'. Despite this, ~~and~~ through the remainder of Text B, Theroux changes from 'we' to mainly using the singular pro-noun 'I' suggesting he is most often talking about himself and his own opinions. This contrasts to Calder mainly uses 'he' and the proper noun 'Beckett' to talk about someone other than himself. This could suggest



that Calder has a more modest voice than Theroux who consistently references to himself.

In the beginning of Text B, Theroux uses interrogatives 'Is this Paris? ~~But~~ ... Where's the Eiffel Tower?'. Paris is most commonly known for its famous landmarks ~~include~~ such as the Eiffel Tower or the Notre dame. Here it is made clear that the people asking these questions have failed to understand that ~~these~~ Paris is not just a ~~place~~ famous place for tourists to visit but also a place in which people live and is therefore larger than just the main part of the city. The interrogatives also show that the area has not met their expectations which is further shown through the two negative adjectives 'simple and awful'.

When Theroux first mentions Samuel Beckett ~~is mentioned~~, his plays are described as being about 'sheer pointlessness and utter misery'. The highly negative adjectives and nouns are similar to the way Calder describes Beckett's own personality in Text A. For example Calder says he has a 'negative attitude'. Theroux says the exclamation 'no wonder!' which suggests that Paris has a ~~negat~~ huge influence on Beckett's



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writing since it reflects the 'laugh' and 'grim' Paris in which he chooses to live.

The first positive sense of voice from Theron comes from the tripling 'newish, spick and span' when ~~refer~~ commenting on the hotel. However it remains clear that is not a place that is up to Theron's standards, shown through the interrogative 'Beckett came here for pleasure?'. This shows his disbelief and lack of understanding about why someone would want to stay at the hotel. The noun 'pleasure' is contradicted in Text A by Calder as here it seems Beckett only goes to this hotel for convenience as it is 'not far away' and the long declarative 'He would arrive punctually... and leave' suggests he did not like staying at the hotel any longer than he had to.

As well as Theron using direct speech at the beginning of Text B, Calder also uses it in Text A to reference a conversation he had with Beckett. Calder says 'it was a fine day', the pre-modifying adjective greatly contrasts to Theron's use of 'a wet black morning'. The adjectives ~~show~~ show the different views the two ~~writers~~ writers.



writers here. It also shows through Beckett's reply that he has ~~there~~ an ~~opinion~~ attitude which is similar to Theroux's rather than his own friends as he says 'so far'. This again highlights that Paris has a negative influence on Beckett rather than positive which is further proven through Calder's use of the noun 'pessimist'.

Qo Theroux uses a small ~~amount~~ amount of humour in his ~~travelogue~~ travelogue 'It wasn't gay ~~parce~~ ~~Parce~~, it wasn't even Cleveland'. The proper Noun 'Parce' is used ~~to~~ in this short declarative however it is spelt differently to the correct spelling * Paris which is ~~parce~~ it is done to allow the ~~reader~~ audience to read it in the French translation. The humour ~~is~~ is shown through his mockery of not only Paris but also 'Cleveland', a state from his own country to show the irony of how different his expectations of Paris were.

Calder is different to Theroux as he remains positive towards the area of Paris, he uses syndetic list to note the attractions there 'every variety of eating place, small theatres and boutiques'. This shows that Calder



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may have a biased opinion on the place since he says he 'spent a lot of time in Paris' which contrasts to Theron's first visit there. On the contrary, it could mean he has a ~~more~~ more reliable opinion. ~~since~~

Theron describes the blocks of flats in Paris ~~as~~ with the adjectives and adverbs 'solid and fairly ugly'. They almost juxtapose each other since a solid building is usually viewed as good. However the declarative continues with 'their most horrific aspect is that they look as though they will last for ever'. This too is humour and it also shows how the old suburbs are less fashionable than the new designer buildings in America which are less stable, but can be rebuilt. The adjective 'horrific' is also used in Text A when saying Beckett is 'obsessed by the many horrors', here it is slightly different as it is used in its noun form. This again shows the negative influence that not only Paris has on Beckett, but also the rest of the world suggesting he is all together a deeply depressing and negative man.



~~Overall~~ Overall, the the texts differ greatly in the way they view Paris. Theroux uses a consistent negative tone which reflects Beckett's personality as told by Calder in Text A. Calder holds a more formal tone since he does not use contractions 'could not' ~~whereas~~ whereas Theroux does use contractions 'weren't' creating a less formal tone and slightly more conversational which suits his travelogue rather than an article. They are both similar through the referencing of Samuel Beckett ~~and~~ his writing and the hotel he visits.



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(25)

Plan:

Text A - Sense of voice through

both first person

Text B - Imagery = voice

directly speaking to audience



Within the two texts the authors create a sense of voice through imagery of various memories of the time and setting in which they Paris and with Beckett.

Both writers give contextual background write in first person which gives an effect of them directly speaking to the audience. The tone in the first text A is a lot more monotone, providing detailed descriptions on Beckett with little opinion and personal input. Whereas in text B the writer uses guide to the point paragraphs and descriptions inputting his own personal voice where he can. For example when describing Beckett's block of flats he uses the rhetorical question "Beckett came here for pleasure?" The use of the rhetorical question also reflects how the reader themselves react to the "simple and awful" flats.

Both of the writers mention the war as a time stamp to contextualize their text. However the writer of text A writes a lot more on it, creating semantic field of death through the lexis "terrors, killing."



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Cruelty and War." This however juxtaposes to text B which mentions the war only once but yet still creates a sinister field of ~~poor~~ poverty using "grey, simple, awful and brutal" to describe the location. The plative 'b' on "Brutal" also indicates the idea of that war + ~~Paris Paris was everywhere~~ and the "streets" themselves had and violence had a big impact on the "pessimist" Beckett.

Within both of the texts the author writers give off the image and/or idea of suicide and death. With the writer of Text A quoting Beckett's response to "on this day like this it makes you glad to be alive" to which he replied "I wouldn't go that far". With a magnitude of external influences such as the war and location of his apartment giving off this image changes the tone of the text to something more sinister. Unlike text A, text B also mentions directly of the idea of ~~suicide~~ suicide, saying the war "encouraged suicide". However due to the less formal tone of the text we see it as satirical.

~~Because of the~~ In text B the writer uses ellipsis to start ~~a~~ the last paragraph, this is done to create by starting with



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"...it was a wet black morning" it ^{creates a serious tone} gives the idea of that something awful is going to happen. However this ^{sententia} build up effect is lost as we see that the writer only goes on to describe the suburbs more.

Because of the juxtaposed style of the writer of text A + B; text A focuses entirely on the life of Beckett whereas the writer of text B - due to his reticence - compares everything he sees to America. Mentioning how Paris suburbs look like/worse than "Chicago" and "Southern Boston".

In conclusion, the writers use different tones and imagery ~~when describing~~ within their texts to create a sense of voice. This is largely because the writer of text A knew Beckett and was friends with him, influencing him to keep his text descriptive and formal. Unlike in text B which was written by an American tourist who never met Beckett allowing him to provide a more satirical personal voice.



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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

~~Kate~~ The Miller's character of Kate, and her search for proof that Larry is still alive create tension through the effective use of linguistic and literary features.

The ~~apple~~ fallen apple tree, which was first introduced in the opening stage directions: 'In the L. Corner, downstage, stands the four-foot-high stump of a slender apple tree whose ~~to~~ upper trunk and branches lie topped beside it, fruit still clinging to its branches', had obvious significance due to its placement in the downstage left ~~corner~~ corner, as it was always ~~visibly~~ visible to the audience. Although the importance of the tree is not initially known to the audience, it soon becomes apparent that it was planted in memory of Larry, who Kate (mother) still believes is alive, shown in the extract from Act One when Kate says: 'we should never have planted that tree I said so in the first place; It was too soon to plant a tree for him'. The condition of the tree ~~was~~ them
The modal verb 'should never' creates tension ~~and~~ because it implies regret and



becomes chilling: as the fact that ~~the~~ it had 'fruit still clinging to its branches' may signify that, as it was planted for Larry, Larry was cut down during his prime - just as the tree was. Furthermore, under the context of war, it was very unlikely for a missing fighter to be found alive after World War ~~to~~ 2, which is when the play was set.

However, Kate still holds on to hope, stating 'the papers were full of it... there was half a page about a man missing even longer than Larry and he turned up from Burma'. Kate's desperation to believe that Larry is alive causes her to become superstitious and ~~stupid~~ willing to theorise ~~to~~ ways he could still be alive, instead of accepting the more likely truth. The audience understands this and feels pity for her. She is so determined to believe that Larry is alive, that she tries to force everyone else to believe it too. Her manipulative nature is shown in the stage direction 'Mother puts her hand to her head' when she is asking for an aspirin. Miller does this in order to create the stereotypical dramatic response of a woman in drama as being pathetic and



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other the top, which hints at his knowledge of ~~surroundings~~ plays. Kate uses the stereotype of women to her advantage when she wants to, in order to manipulate Chris into feeling sorry for her and later when she 'presses top of her head' to get Chris to stop talking about the possibility of Larry's death. Furthermore, Kate is ambiguous in her responses to Chris's ^{interrogatives} 'It's not like a headache', and 'more, more than a dream', and this creates tension because it depowers the authority behind the interrogatives, by being unclear, which makes both the audience and Chris feel ~~more~~ apprehensive. This is reinforced by the change in tone of Chris's speech, shown as 'hesitantly' in the stage direction, ^{before asking 'About Larry'} which indicates to the audience that this is a sensitive subject.

Kate's response further ~~ad~~ creates tension because of the broken speech created by the use of ellipsis. Additionally, the exclamative sentences in both Chris's and Kate's speech creates unease and tension in the audiences as they are exhibiting extreme emotions, especially as it is so soon after a



period of relative calm. This would have shocked a contemporary audience member as much as it shocks a modern reader. Which indicates that Miller's plays still have use today, which is unsurprising given that Miller's ~~8~~ plays tended to ~~8~~ be moral stage stories which showed an interrelationship between past and present, and what Miller is trying to do, by showing these ~~ext~~ extremes of human emotion, is to indicate that we all share ^{knowledge of} the human condition, we all know what it feels like to be desperate. So the realism of his plays, especially within all my sons, has a profound effect on the reader, as it helps them ^{learn} ~~learn~~ a moral lesson; that we ~~at~~ are all fallible, so should have compassion for one another.

Tension within the play only ~~that~~ increases. In Act Two, Frank comes to visit Kate with news that 'November twenty-fifth was his favorable day', ~~indicating~~ that he should not have died on the day he was supposed to have died. Kate asked Frank to do Larry's horoscope in



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order to find out the chances of Larry being alive, ~~yet another~~ this is another example of Kate's ~~as~~ superstitious nature. This scene is especially tense because Chris acts as the voice of reason, ~~as~~ and challenges Kate, and Kate turns ~~as~~ aggressive towards Joe by smashing him 'across the face' and ~~as~~ declaring 'He's coming back, and ~~every~~ everybody has got to wait'. The declaratives show Kate as challenging the pigeonholing of her as an emotion mother, and creates tension. Furthermore the act of violence is shocking.

Miller's All My Sons is a very tense play, with ~~to~~ the character of Kate creating the majority of the tension.



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Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

The female characters in the play depend on men both psychologically and economically because of contemporary gender roles and, for Blanche, her traditional values. Blanche's construction of a fantasy escape with Shep Huntleigh at the beginning of Scene 10 reflects her declining mental state and how she is depending on a man to save her from this. ~~Strategies~~ The way in which Stanley mocks her throughout this extract and later in Scene 10 destroys her completely by raping her even after seeing her in this vulnerable state, portrays the destructiveness of depending on men and this is ^{depicted} ~~portrayed~~ throughout the entirety of 'A Streetcar Named Desire'.

Blanche is clearly delusional at the beginning of this extract and her mental state is declining portrayed, for example, by the adverb 'tremblingly' as it suggests she is anxious and the reader knows this to be true as she has been drinking alcohol throughout Scene 9 and 10 which she reveals she does for 'her nerves' in Scene 1. Blanche's alcoholism



is seemingly as a result of her dependency on men ~~because of her~~ and is part of her decline as her 'nerves' have ^{*}been seemingly triggered by the death of her husband ^{*}and this resulting in many 'intimacies with strangers', as she reveals to Mitch in Scene 9. The abstract noun 'intimacies' reflects the way in which this text was published in 1947 as it would have been inappropriate to discuss sex ~~extra~~ in an outright manner.

^{*also represented by the music of the Variouxiand whenever she her mental state declines further}
Blanche In this extract, Blanche is described to lift 'the hand mirror for a closer inspection' and the noun 'inspection' suggests a sorrowfulness in the way Blanche examined her appearance, as she realized that her looks are her only weapon in enticing men. Further ~~po~~ depicted in Scene 5 when she tells Stella her worries about not finding a husband as 'I'm fading now.' By ~~Scene 10~~, Blanche has ~~been~~ Blanche is in a weak position at this point in the play as ^{a result of her} ~~her~~ meeting with Mitch in Scene 9 ~~where she was~~. Portrayed by the way in which she 'attempts' to rise as this stative verb portrays her ineffectiveness in doing so. This in itself portrays how, after only a short relationship with Mitch, Blanche came to depend on him and her hopelessness for the rest of the play is because she



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believed Mitch was her last chance at ~~happiness~~ marriage and therefore happiness as she tells Stella in Scene 5. When she is asked if she wants Mitch, 'I want to rest, I want to breathe quietly again.' The repetition of the modal verb 'want' portrays Blanche's longing to be comfortable, something, because of contemporary gender roles, she cannot do economically or respectably without a husband.

* leading them to become psychologically dependent on them.

~~Arguably, the female who~~ The female characters dependence on men ~~in~~ the play is not just for ~~or~~ financial reasons, it is also because the men in the play exert their masculinity and dominance over the women in the play. For example, in this extract ^{Stanley} is described to enter the kitchen, 'slamming the door' and the dynamic verb 'slamming' portrays Stanley's violence which is one way in which he remains the dominant figure in his relationship with Stella, for example in Scene 3 when he hits her. ~~He~~ He also uses violence to exert his dominance over Blanche as there is a power struggle between the two throughout the play, by raping her and completely destroying her in Scene 10. Stanley also 'gives a low whistle' to Blanche and this is clearly him acting in a flirtatious



Script 7

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way but the verb 'gives' portrays how Stanley being sexual with women is his way of resolving issues as it suggests that ~~her presence~~, although this is derogatory, he is validating their existence in some way. This is further portrayed in Scene 4 as after Stella has been hit, seduced and had sex with Stanley, her eyes and lies have 'that almost narcotized tranquillity' and the pre-modifying adjective 'narcotized' ~~trans~~ portrays how Stanley is able to control her psychologically and how Stella does depend on Stanley sexually in a way as it allows her to neglect her problems and delude herself into happiness, perhaps the only way she could cope with the domestic abuse and manipulation, that she ~~must~~ ~~forced~~ has to accept because of the victim-blaming ~~and~~ culture and ~~as~~ the failure to deal with domestic abuse in the 1940s and 50s, as marital rape was still legal.

In this extract, Blanche states, regarding Shep, 'I wore his ATO pin my last year at college' and this simple declarative sentence has a sense of pride ~~as Blanche clearly~~ although ~~this suggests~~ it figuratively seems that this was Shep's way of objectifying Blanche and claiming her as his own, if this is true. Blanche and the other women in the play are seemingly happy to be objectified and treated as property by the other men ~~in the~~ play because it fills their need to be wanted. This is



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Turn over ►

particularly true for Blanche who states in scenes ~~Blanche~~ That 'Men don't ^{even} admit your existence unless you're making love to them' and that 'you've got to have your existence admitted by someone' as the verb 'got' portrays Blanche's utter need ~~for this~~ to be verified by a man.

~~Stanley~~ When Stanley claims that Shep is a 'Miami Millionaire' in this extract, Blanche replies by stating 'This man is not from Miami. This man is from Dallas.' and these two simple declarative sentences portray Blanche's contempt of Miami and pride in being of Shep being from Dallas. This is because Blanche has the values of the 'Old South' ~~and~~ which is why she is so desperate for the men in the play to show chivalry towards her and why it is so tragic that she has 'always depended on the kindness of strangers' as this fey and delusional mentality is ^{practically} suicidal in New Orleans where the individualistic and realistic ideal of the 'New South' are predominant and ^{why} depending on men like Mitch and Stanley, who represent this culture, so easily destroyed Blanche. This is portrayed by the way in which Stanley mocks Blanche in this extract whilst she is in such a



delusional and vulnerable state, for example, through his hyperbolic metaphorical language such as 'Into the picture pops this Miami millionaire', as he clearly takes pleasure in Blanche's distress. This cruelty is juxtaposed in Scene II by the Doctor's actions as, even though Blanche has already been destroyed by her dependence on men and her 'old South' values, the Doctor is chivalrous towards her drawing her up 'gently' ~~and 'support'~~, this ~~verb~~ ^{verb} ~~portray~~ ^{adverb} suggesting that she will now be provided with the dependence she has wanted so badly throughout the play and her life before this.

Blanche's construction of a fantasy escape in With Shep in this extract is truly tragic, even ~~after~~ ^{though} her dependence on men is what ~~brought~~ ^{has} led her to this delusional and psychologically damaged state. She still fantasises about ~~depen~~ the support of a man saving her. ~~Although~~ ^{Even more} tragic is that ~~her~~ ^{economic and psychological} dependence on Stanley is ~~that~~ ^{portrayed} ~~leads~~ ⁱⁿ Blanche in Scene II is why Blanche is forced to a mental asylum, portraying the truly ruinous effects of depending on men in a world that allows them to be so



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Script 7

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Cruel, ~~something that~~ and this cruel world
is what William ^{seems to condemn.} ~~portrays~~ through 'A Streetcar
Named Desire'.

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

Plan:

opening → extract scene 10 - he rapes her at the end.
beginning. Blanche has gone loopy, dressing up.
talking about Shep.

② - analyse interreglines - Blanche is scared to be
alone with him. - why she makes up the story.

③ - Stan uses inter - playing along with her.

④ talk about her illusions compared to reality.

⑤ reference rest of the play. - Date with Mitch - wants
a husband.

↳ Stella stays with Stan.
needs a man - sex.
Funio + Steve.

⑥ - moving from one man to another.

⑦ Conclude.



This extract is taken from ~~scene~~ the beginning of scene 10 in a ~~st~~ 'Streetcar Named Desire'. Blanche is creating her own fantasy world at the beginning consisting of her illusions she makes to escape her own realities. It is in this scene that ~~beginnings~~ ^{is} her descent into madness ~~are~~ finally being shown due to her desperate wish of leaving Elysian Fields to be with Shep Huntleigh.

The opening of the extract begins with an interrogatives 'How about taking a swim?', minor ~~declar~~ exclamatives 'Ha-Ha!' and long declaratives 'Only you've got to... come up hill tomorrow'. Here, Blanche is talking to herself and the differences in sentence structures also show her madness that she has finally fallen ~~into~~ in to. The ~~adverb~~ adverb 'Tremblingly' shows her unease during this scene, as well as that, her look into the mirror suggests Blanche is thinking about her looks. A common occurrence throughout the play is Blanche's needs to look and feel beautiful 'don't you look at me... not till I've bathed and rested'. The exclamatives shows her need to be able to be acceptable to be looked at, especially by men.



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Blanche and Stanley's adjacency pairing during this extract begins with several interrogatives. One being 'Does that mean we are to be alone in here?'. It is evident Blanche is scared of Stanley due to his predator like nature and animalistic imagery which is often used around Stanley for example him 'licking his lips'. This is possibly why Blanche feels the need to mention the illusion of Shop Huntleigh sending her a telegram. 'I received a telegram from an old admirer of mine', despite Blanche mentioning this to Stanley to use as a possible defence from him, ~~clear~~ Shop is referenced to at other, earlier times in the play, making the adjective and noun 'old admirer' clear who it is, before mentioning names.

Stanley plays along with Blanche, humouring her by saying ~~such~~ short interrogatives like 'anything good?'. This encourages ^{Blanche} Blanche to continue her fantasy 'A cruise of the Caribbean on a yacht!'. The exclamation shows the extent Blanche is willing to go to, to escape her reality of being ~~with~~ alone with Stanley. She is mocked by Stanley when he mentions the 'diamond tiara', he has learnt



earlier in the play that they are rhinestones and he is henceforth ~~receiving~~ taunting her. Stanley then continues to 'unbutton his shirt' ^{the} ~~deliberate~~ ^{direction} ~~proves~~ ^{proves} his sexual nature and foreshadowing that it is in this scene that he rapes her.

The dependency that the female characters have on men is shown heavily throughout the play. In the extract Blanche is talking about being with a man, this compares to her needs to ~~of marry~~ ^{not be alone} ~~and therefore the way she relies on Mitch.~~ ^{be with men.} In scene 5 she uses euphemisms when saying 'I've run for protection, Stella, from under one leaky roof to another leaky roof'. Here, the repetition is to highlight the different men she has been with, she says she was never 'self-sufficient enough' which further highlights her dependency on men as she is unable to be ~~attract~~ ^{alone}. She also wishes to marry Mitch which is why she refuses to ~~have~~ make an advance on 'it wasn't the kiss I objected to'... It was the other little-familiarity'. The noun 'familiarity' is used to represent sex, Blanche is creating an illusion of innocence as she does not want Mitch to know about her past. This shows the sexism of this era, and



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Turn over ►

how women were not allowed to be seen as promiscuous, as they were otherwise seen as dirty and, ^{not} ~~expure~~ pure.

Other women in the play that are reliant on men are Stella and Eunice. ~~At~~ At the beginning of scene 2, Stella says to Stanley 'you'd better give me some money'. Men were seen as the breadwinners and women were not expected to have jobs, hence why Stella is relying on ~~Stanley~~ Stanley for money. Also, after scene ~~the~~ 3, when Stanley hits Stella, she is said to be 'serene', the adjective shows how she is now content even after the physical abuse due to Stanley's use of sex. Stanley uses sex as a manipulation technique to get Stella to forgive him, and it works. This is ~~mirrored~~ mirrored by Steve and Eunice later on in the play, it shows how ~~they~~ ^{they} have a need to be with men despite ^{that}, there are aspects in their marriages that make them unhappy. This is something Blanche does not understand. She has a fantasy of being treated very well by men, for example, in the extract she says 'I shall be entertained in style'. The verb 'entertained' shows her



expectations of being with Shep Huntleigh to be fun and nothing like ~~stella~~ the abusive and dominating relationship between Stella and Stanley.

In scene 11, the scene after the one the extract is taken from, her illusion of Shep Huntleigh is continued 'I can smell the sea air'; the adjective and noun here are referencing back to the extract when she mentions the 'cruise' which again highlights the ~~continued~~ continued fantasy. In this scene, the Doctor and Matron come to take ~~she~~ Blanche away. Blanche does not trust the Matron, she says the exclamation 'I want to be-left alone-please!'; the pauses also show her mind is deteriorating due to the shock that her illusion is being shattered and reality is taking its place. However, Blanche trusts the Doctor, she says the exclamation 'I have always depended on the kindness of strangers'. Here the Doctor is behaving like the gentlemen she expects and the noun 'strangers' is questionable since she is most dependent on just men. Therefore this also reflects the



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female dependency on men.

~~Ques~~ Overall, most characters female characters are shown to be dependent on men, however Blanche is mostly significant. Also, she is reliant on her looks in order to attract the men she is dependent on which is why she may 'slam the mirror face down' in the extract. The verb 'slam' holds violent connotations ~~she~~ hinting that she was unhappy with ^{her} appearance, suggesting she may not be able to rely on men as she is getting older.



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Question 8 ☒

Shaffer presents Dora and Frank as a couple who appear to have disagreements. Therefore, Alan may have received mixed messages about faith and other issues which resulted in the creation of "Egus".

The passage opens by Frank suggesting his wife is 'excessively' religious and she is 'obscuring it down the boy's throat'. This immediately suggests Frank has conflicting views about religion. Frank implies Alan is being indoctrinated by faith and states that 'the Bible that's responsible for all of this'. This. The effect of the Bible is clearly seen when Alan is charting his 'Bogat' list as he uses Biblical language sounding language ~~and~~ and twisted Bible quotations such as 'I give you Egus, my only begotten son'.

Dora then reenters 'unable to stand any more' of her eavesdropping. Frank assumed she would have given him



privacy so as to talk to Dyson, but it ~~that~~ is evident their privacy was not respected. This could suggest that she also does not respect the privacy of Alan, leading to him leaving the house to worship in his 'Field of Haha'. It is also evident that Alan kept this secret worship well hidden as Dora 'don't understand' how or why the events occurred.

The extract has a Stanislavskian style of theatre due to the naturalistic conversations and it holds the illusion of reality. This contrasts the climax scenes while Alan is worshipping 'Egus' to create greater shock as ~~to~~ Alan appears to be part of a 'normal' family.

Frank states he is an atheist and 'I don't mind admitting it' which reflects the more accepting 1970s society towards faith. This is because, many people began to stop attending ~~a~~ Church and began experimenting with eastern religions or atheism. This would create tension between the couple and



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Dysart suggests that 'if there's any tension over religion, it should be evident on a Sabbath evening!' and he is aware that ~~there~~ Alan is likely to have been receiving mixed messages towards faith and it may have been the reason Alan created his own faith. A ~~comment~~ critical commentator suggested that *Equis* is about 'the internal struggle between individual rights and communal demands'. Alan creates *Equis* to escape this struggle and the conflicting opinions of his parents about faith.

Frank goes on to say he has not 'instructed' Alan about sex, Frank becomes 'tight' which suggests he is uncomfortable and that he is hiding the full information from Dysart. This reflects the past attitude of "a stiff upper lip" and "one house's business is their business" which ~~has been~~ can be potentially damaging. This is because, Frank could have ended Alan's worship to ~~eg~~ *Equis* while he still practised in his bedroom. About eighteen



months ago'. Even when Alan is beating himself with a 'wooden coat hanger' he does 'Nothing', ~~attends~~ alerts Alan of his presence and goes 'back downstairs'. ~~He~~ Shaffer appears to be criticising society as had Frank have spoken 'of things like that', Alan may not have gone on to commit the crime of blinding the ~~beasts~~ horses. The poet Philip Larkin expressed a similar view in his poem ~~this~~ 'This Be the Verse'. As a contemporary to Shaffer, it can be inferred that a similar ~~or~~ concept was ~~or~~ expressed by other writers of the time.

Dora states that she has told Alan that 'sex is not just a biological matter, but ~~also~~ spiritual as well'. This compound sentence further shows the extent of Dora's faith and its influence on Alan. This idea is taken by Alan and incorporated within his own faith as shown by the extreme nature of his ritual as he throws out his arms and shows himself fully to his God'. ~~on~~ Act one, scene



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twenty-one uses minor ~~ex~~ exclamatives such as 'Burns', 'Hurts!' and 'Knives in his skin!' to show that Alan has embodied pain within his faith, like medieval flagellants who beat themselves to ward off the plague.

However, it is clear that Dora has a deep love for Alan as she ~~ex~~ 'breaks down in sobs' and as shown ~~during~~ during her monologue as she ~~ref~~ refers to him as her 'little Alan'.

In conclusion, Dora and Frank had ~~great~~ great impact on Alan as



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The play was set ^{a time where} in the 1900's. Thatcherism was underway and the new style of education was shining through. The education system became more exam driven and school league tables became a priority for most.

The fact that during the 1900's, Margaret Thatcher was in power, changed the role and in some cases, the views of women in society. With Thatcher becoming the first female prime minister signalled a change for women and they were no longer being deemed as inferior.

Bennett uses Mrs Lintott to portray how women were becoming more powerful in society, a more meaningful figure. This is evident in the extract ^{given} as Mrs Lintott is the dominant speaker and, which can be seen in the long sentences and paragraphs spoken. Additionally the fact that the boys all give one line responses like 'sorry, miss' and 'A sit, miss' when answering her questions show how she is respected and becoming a dominant figure, much like society women in society in the 1900's.



When Mr Lintott asks Timon ~~if he is embarrassed~~ why he feels that she is embarrassing him, he responds with, 'It's not our fault, miss. It's just the way it is'. This quote could be a reference to Society and the way people are brought up in it as Timon is almost saying that women are embarrassing but he doesn't know why, as it was just ~~that~~ the way he was brought up in Society, showing ~~gender~~ how gender-inequality was evident in the 1960's.

~~Again~~, Timon uses humour in response to the question of why there are no women historians at Tr, by saying, 'No like?'. This implies that ~~these~~ women were just viewed as objects ~~and~~, didn't really have a role and were made fun of, because it was the norm. And the fact that Mr Lintott ~~doesn't~~ respond to ^{the 'joke'} shows how at the time, women were ~~not~~ not powerful in society and ~~it~~ it didn't really matter what they said, ~~it~~ as they were inferior and so the fact that Hector is the one that ~~reacts~~ reacts to Timon's comment, 'Hit that boy. Hit him!' shows how males had more power ~~and~~ as he was commanding that someone do it.

Furthermore the role of women in 1960's Britain is again further emphasised when Mr Lintott describes how a feminine approach is 'useful, accepting, taking things as you find them', suggesting that women didn't have the power or authority in the 1960's to question things and ~~to~~ turn them



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away, ^{they just accepted them,} "Where as a man ~~would be~~ would be 'tricker' as he has the power to be at anytime ~~as~~ due to them being deemed as 'superior' therefore what they say or do means more and has more of an effect on society than what a woman says.

Bennett ~~also~~ uses the scene where the boys and staff are having a photograph to again display what society and the role of women was like in the 1980's as Mrs Lintott is almost ordering the boys around. "Pinner, sit here. Rudge, you go down there." This shows how women were becoming more powerful in society and ~~also~~ gained the ability to ~~order~~ order men around. However, ~~the Headmaster then~~ when the Headmaster comes in, he starts to order ~~the~~ everyone around again, including ~~the~~ Mrs Lintott, "Jaothy, sit here. Then I can go here. Pinner, you'll be better on the floor". This shows how even though women were becoming more powerful and meaningful in society, the men i.e. Headmaster, still has dominance over her.

Moreover, Mrs Lintott describes history as "women following behind with the bucket" which ~~refers to~~ prevents how women were seen in the 1980's. They were seen to follow 'behind men and clear up their messes, putting them in a 'bucket', again showing how women were seen as inferior.



Additionally, it could be argued that women were viewed as a 'cog in a machine' as Mrs Lintott 'force fed... the facts' to the boys ~~and~~ as it was her job to do so. When as Irena was brought in to 'point' the boys off and prepare them for their exams. This shows how ~~much~~ in the 1900's, women did all the hard work and ~~the~~ got no ^{rewards} ~~for it~~ and the men ~~just~~ just finished off what the women started and received praise.

Bennett ~~also~~ also uses Mrs Lintott to portray how ~~the~~ people expected more out of them and that the best wasn't enough. This is evident on page 8, where ~~the~~ the Headmaster says that 'something more is required' and ~~the~~ Mrs Lintott's response to that is "More?". This conveys how women were trying their hardest ~~to~~ however that wasn't enough. The fact that Mrs Lintott appears more at the end of the play compared to the start shows how women were becoming more important as time went on during the 1900's.



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