

Pearson Edexcel
GCE English Literature 6ET02

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

Included in this pack:

- Marked responses
- Examiner commentary

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UNIT 2 COURSEWORK – EXPLORATIONS IN DRAMA

SCRIPT A:

Explorations in Drama

Texts chosen:

- (1) "Hamlet" by William Shakespeare
- (2) "The Duchess of Malfi" by John Webster

1. Explorative Study:

"Plays which present evil as far more powerful than good."

Write a comparative discussion on how far you agree with this comment on the two plays, "Hamlet" by William Shakespeare and "The Duchess of Malfi" by John Webster.

Aim: To explore the significance of evil in the two plays and, by comparing them, discuss on their presentation of evil as more powerful than good.

2. Creative Critical Response:

You are the President of the Drama Appreciation Club of your college. A film critic, Erica Fontaine, has written a review of the 1980 BBC production of "Hamlet" in the Sparks Literature magazine dated 3rd June 2012, and you disagree with some of her

"Plays which present evil as far more powerful than good."

Write a comparative discussion on how far you agree with this comment on the two plays,

"Hamlet" by William Shakespeare and "The Duchess of Malfi" by John Webster.

The conflict between good and evil is a common issue in most dramas, especially so in revenge tragedies. Revenge tragedies in the Elizabethan and Jacobean eras were very much influenced by Roman and Greek plays, most notably those by Seneca, as shown in sources like Kyd's 'The Spanish Tragedy'. Characteristics of these plays have one common feature in that they encompass evil in various forms and shades manifested through the human agent. These plays were written during times which echoed with a similar darkness. The Elizabethan/Jacobean era saw a great deal of turbulence, cruelty and double-dealing among the nobility, whereas in the lower classes crime was frequent. Plays dealing with the battle

between good and evil were well-received and often reflected normal life and society suffering from these experiences. Hence it is not surprising that evil abounds in both William Shakespeare's 'Hamlet' (Text 1) and John Webster's 'The Duchess of Malfi' (Text 2). There is corruption, hypocrisy and murder. Bloodshed dominates the action of the tragedy, and the dramatically compelling intensity of the chaos and darkness highlights evil as a significant force that propels the tragedy. In this study I will explore the significance of evil and the degree to which it overpowers good in the two plays.

The power of evil is encapsulated by the central theme of revenge in both plays, as seen in the characters' quests for vengeance which ultimately lead to their own fall. In 'Hamlet', the protagonist swears to avenge his father's murder. The brothers in 'The Duchess of Malfi' plot revenge on the Duchess for having gone against their prohibition to remarry. Their revenge is motivated by a need to bring justice to a committed wrong or – in the case of the second text – by an intense passion. Whatever the cause for vengeance, although it serves to bring some form of justice, the act of revenge is nevertheless evil. This is further explained in an online reference to H.D.F Kitto's critique (1956) of Hamlet's response to the prevalence of evil of the play: "While ... killing Claudius is an act of justice, it is nonetheless evil ... Hamlet not only yields himself to that vile flood, but becomes an active agent in it". In contrast, revenge in 'The Duchess of Malfi' is not motivated by a righteous urge to perform a duty (as is the common feature in a typical Senecan tragedy which Shakespeare has adhered to), but by an obsession drawn from the depths of a twisted soul. Webster paints the horrors of a revenge fuelled by man's greed, lust and selfishness, which brings about a series of crimes one after another. It is pure evil in its most foul form. Despite the differences in the motivations for vengeance between the two texts, it is evident that evil and revenge are closely related since getting back at someone for the wrong they have committed is just as essentially immoral. No matter how courageous or honourable revenge may seem to the avenger, it is still, as Eleanor Prosser (1971) states, regarded as "blasphemy against God... it begins in malice and ends in despair". Hence in the two plays we see revenge moving away from good – being pulled closer towards the force of evil.

There can hardly be any evil in drama or any other literary form when there is no villain. In 'Hamlet', one of the main portrayals of evil is in the role and character of Claudius. Not only does he acquire power over the kingdom of Denmark by a "murder most foul" (I.v.49), but he also woos his brother's wife and marries her. Since early times there was the deep-rooted belief that the Kings were ordained by God, so violating their authority would be a divine offence. Claudius acknowledges that God influences the monarchy and so he has wrongfully gone against this will – "Oh my offence is rank, it smells to Heaven" (III.iii.100). In this way

he would be instantly viewed by the Elizabethan/Jacobean audience as a usurper who defies social and religious norms. His reign is compared to "an unweeded garden/That grows to seed: things rank and gross in nature" (I.ii.35), his influence causing the devastation of an environment that was previously healthy and beautiful. Similarly, both the brothers in 'The Duchess of Malfi' exhibit a similar wickedness. They employ whatever means to accomplish their ends. They are the source of the tragedy, responsible for the bloody end that befalls the Duchess and the other victims. Although both are steeped in malice, they are distinct from each other in the nature of their villainy. Ferdinand is loud, violent, openly ruthless, and of "a most perverse and turbulent nature" (I.i.108). On the other hand, the Cardinal is hypocritical and crafty. Antonio also points out that "he did bestow bribes... as if he would have carried it away without Heaven's knowledge" (I.i.106). Despite being a melancholy churchman, he has abused the title to make access for his inner cruelty. This is evident when he gets rid of Julia by murdering her with a poisoned Bible.

It is interesting to note that these primary villains are associated with an abundance of negative language, descriptions and metaphors. Claudius is seen as the root of corruption of all of Denmark and so he is more often associated with recurring images of filth, disease and decay, justified by the famous statement "Something is rotten in the state of Denmark" (I.iv.48). In contrast, the brothers are largely represented through associations with the Devil and hell, especially the Cardinal: "this fellow was able to possess the greatest devil, and make him worse" (I.i.100). While these associations contribute to the diversity and vivid richness of language suited to the tragedy, they clearly define the immorality contained within the characters, driving home the point that they are embodiments of evil reflective of the vicious and unrelenting aspects of mankind.

Another feature showing the power of evil is shown in the pattern of intrigue in the two plays through the presence of spies. Plotting and double-dealing are some other characteristics prominent in a revenge play. Shakespeare's Polonius and Webster's Bosola make them come alive. Myron Taylor (1968) sheds light onto Polonius' role in 'Hamlet': "Polonius wills evil... his rhetoric mirrors his moral deviousness." A hypocritical old man, he is highly suspicious and plunges into a great many stratagems. Some of his baseless suspicions are even directed unjustifiably towards his own son Laertes when he orders Reynaldo in an early scene to spy on him, giving the liberties to "put on him/What forgeries you please" (II.i.55). Modern readers would also feel appalled by how he uses his own daughter Ophelia as bait to spy on Hamlet. Surely no father would do such a heartless thing! Polonius' hypocrisy is unquestionably immoral and he himself says of the crudeness of his actions, "And pious action we do sugar o'er/The Devil himself" (III.i.80). In Text 2 the malcontent Bosola states that when a person tempts someone to do the dirty work for them, "the devil/Candies all sins over" (I.i.114). His employment by the brothers as a spy indicates how cunning they are. The role and character of Bosola is an interesting subject to be considered when concerning evil and its power over good. Once known as a "fantastic scholar" with high ambitions, he becomes a victim of circumstances and falls into the hands of the miserable and despicable, the evil to which he is incorporated. Had things been different, he would be using his genius for a good purpose instead. But evil, being much more powerful than good, takes control of his life. He not only carries out his duty as a spy, but also murders the Duchess and her innocent children.

Bosola and Hamlet provide a striking parallel/contrast. A common aspect they share is the experience of accidental killing. The former kills Antonio unwillingly, whereas the latter kills Polonius. And just as Hamlet delays in his revenge, Bosola also seems to delay to find out

Antonio's identity as a father of the Duchess' children. Additionally, there are some moments when his moral conscience creeps in – "go no farther in your cruelty" (IV.i.200), but good does not stand a chance to interfere. Bosola does not heed it and continues to be the villain. He cannot turn back from his wicked ways even though he aspires to change towards the end of the play: "That we cannot be suffer'd to do good when we have a mind to it" (IV.ii.222). The Denmark prince too feels awareness invading his intentions, demonstrated in his famous "to be or not to be" soliloquy. He doubts whether "the Devil... perhaps out of my weakness... abuses me to damn me" (II.ii.78). Unfortunately, like Bosola, Hamlet's

principles are suppressed by the 'evil' in him which corrupts him further to the point that "he turns against his two compromised friends and pitilessly sends them to death" (Kitto, 1956).

Now we will look into the Machiavellian concept of evil, which is best explained when Bosola says: "A politician is the devil's quilted anvil" (III.ii.178). It dictates that violence and cruelty are the means to power. Rafael del Aguila (2001) writes that "what is tragic in the teaching of Machiavelli ... it tries to make us aware of the political limits of goodness".

Machiavellian villains in revenge tragedy often relish in pursuing their aims through scheming and the inhumane manipulation of the weak. In the first scene of Act 1, Delio uses an excellent simile "a foul, black cobweb to a spider" to describe Duke Ferdinand's tyrannical rule over the state and his subjects. The Cardinal operates according to his calculating nature, while Claudius seizes his brother's throne in a secret coup d'état. They are perfect examples of the politician in Machiavelli's 'The Prince'.

What we have discussed so far does not say much about women. However, it can be argued that in the revenge tragedy genre they are easily misled to their destruction by temptation and

lust in a corrupt patriarchal world. Taking into account the strict religious views of the time on women and sexual desire, it becomes understandable for the two dramatists to convey women's femininity and sexuality as connected to evil. Gertrude's incestuous marriage and the Duchess' marriage below her rank against her brothers' wishes are seen as sinful, while Julia's lusty courting of Bosola and Ophelia's fall to madness are some of the scenes supporting Ferdinand's scorn "Ay: and give the devil suck" (I.i.116) and Hamlet's comment "Frailty, thy name is woman" (I.ii.36).

All in all, the power of evil is definitely overwhelming. Both plays depict evil as an infectious disease or a monster. It "sets the world out of order and tips the scales in the direction of villainy" (Sarah Elizabeth Rowe, 2008) and devours everyone and eventually itself, leading to tragic waste. When Hamlet dies, it is said that all evil is perished. Bosola's death also gives a similar effect. After the deaths of the dramatis personae, good emerges from the ruins. And yet the damages of evil run deep still. Retribution may not be the force that causes the purging of sin in the end. Rather, sin is so overpowering that it purges itself as if it is some kind of great 'implosion'. The villains' own evil turns against them; in his death Ferdinand

addresses this issue: "Like diamonds, we are cut with our own dust" (V.v.262). Only then is there room for good to come into play in bringing about order. Whether or not moral harmony or order is restored, the message that Satan's influence is more powerful is emphasized. Such a presentation of evil's self-destructive supremacy makes for a thrilling theatrical entertainment, and although these plays would not please today's audience as much as it would for late Elizabethans or Jacobean. the matter of the power of evil over good is still an ardent topic of discussion. Moreover, the finesse with which the dramatists express their ideas of evil and corruption is what makes 'Hamlet' and 'The Duchess of Malfi' timelessly inspiring creations.

Creative Critical Response

You are the President of the Drama Appreciation Club of your college. A film critic, Erica Fontaine, has written a review of the 1980 BBC production of "Hamlet" in the Sparks Literature magazine dated 3rd June 2012, and you disagree with some of her comments. Write a letter to the editor of the Sparks Literature Magazine responding to Ms. Fontaine's views.

Dear Sir,

Re: Disagreement with critic's review on BBC 1980 Production of "Hamlet"

As President of my college's Drama Appreciation Club, I would like to express my views in response to film critic Erica Fontaine's review of the 1980 BBC production of "*Hamlet, Prince of Denmark*" dated 3rd June 2012 in your magazine.

To begin with, I strongly disagree with Ms. Fontaine's dismissal of the cast as "dull and unimpressive". They have in fact enacted their respective roles well. For instance, Derek Jacobi brings out the best of Hamlet's psychological 'essence', wavering with excellent

fluidity between madness and wit. Although he tends to get “overdramatic in some moments” – as Ms. Fontaine pointed out, this effect is just the key to keep viewers alerted of the protagonist’s inner mental and emotional turmoil. Ophelia (Lalla Ward) and Laertes (David Robb) are also striking figures, particularly in Act 4 Scene V, where the latter watches, in convincing horror and pain, the former making an equally convincing portrayal of a sister who has fallen prey to madness.

Ms Fontaine also commented that “the scenes of Hamlet’s soliloquies which appear as if he is directly speaking to the audience through the screen are unsettling and meaningless”. I beg to differ with her on this point. We, the audience, may be a thousand miles removed in terms of dramatic reality from this tragic hero, but here we become his ‘listeners’ rather than mere ‘observers’ and are allowed to engage with his train of thought. This provides a sense of interaction and strengthens the relationship between him and the viewer – a refreshing delight for today’s audience. It is indeed a pity that Elizabethans would not have had this cinematic treatment to feast their attention on.

Additionally I find Ms. Fontaine's criticism: "the dull backdrop in every scene, the near-empty sets, overall sloppy to the eye of the modern viewer..." quite unfair. The use of plain, empty spaces, fewer props, and minimalistic lighting altogether contribute to an appropriate 'classic feel', stressing more on the other qualities of the performance such as the splendid acting and its faithful adherence to the original text. I admit that people of the 21st century who appreciate theatrical/visual sensations may be disappointed and may prefer the glamour-rich, modernistic BBC 2008 production, but would real Shakespeare enthusiasts turn away from something as carefully put-together as this 1980 version just because it does not offer much dazzle? I suppose the audience of the sixteenth century would have enjoyed it better!

Overall I see no reason why Ms. Fontaine concluded that this production is "not worth liking". For a work aimed at bringing the original text to television, this BBC 1980 production delivers a satisfying experience of Shakespeare's genius and into Hamlet's world of revenge, treason, madness and incest.

Yours faithfully,

[Handwritten signature and notes in cursive script, including the name 'A. Fontaine' and various illegible scribbles.]

STANDARDISATION SCRIPT A

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	6	6
AO2 /08	7	7
AO3 /36	34	34
AO4 /12	11	11

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	6	6
AO4 /12	11	11

TOTAL /80	Centre Marks	Standardised Marks
	75	75

Comments:

The centre's assessments were very accurate: this is clearly a top band folder. Both the centre and the moderator felt that occasionally the exploration of contexts and critical contexts was a little laboured and that is why full marks were not attained. Nevertheless, it is a very accomplished folder.

SCRIPT B:

AN EXPLORATION OF HOW MADNESS INFLUENCES CHARACTERS IN SHAKESPEARE'S "TWELFTH NIGHT" AND BEN JONSONS "VOLPONE"

In this essay, I'm going to study the theme of madness in Twelfth Night or What You Will of Shakespeare, and in Volpone of Ben Jonson.

Madness. All around the world people have different perception of the significance of this word. The dictionary defines madness as a quality or condition of being insane, but in my opinion, are we really aware of what madness is? I personally think that madness cannot be determined by a simple definition because from the past until now were some people have seen insanity others have seen clarity. This kind of situation occurs constantly in Twelfth Night and Volpone, were the idea of madness runs through the plays interlinking characters.

Twelfth Night was written around the 1601 and performed in the 1602 called as the "Transvestite Comedy". Volpone was first performed in the 1605; both belong to the Elizabethan era so characters, costumes, vocabulary and thoughts are very similar from Twelfth Night to Volpone. This is very important when thinking about how the authors of the plays feel about writing comedies, and what they really wanted to portray, behind the comic part of the play. Twelfth Night takes place during the winter festivities of the twelfth night. In this time of the year people used to dance, drink, feast, sing... Also people disguise, we can appreciate that the yellow stocking that Malvolio wears to seduce Olivia, is more a disguise than a style, but, Volpone also like disguise, we can see how in the play, he enjoys theatre and dressing up. The theme of disguise fits with all the other tricks Volpone and Mosca are playing. As with Shakespeare, disguise in Jonson's play is always done in collusion with the audience: the audience is brought into the game, and so is ready to suspend its disbelief and enjoy the privilege of knowing what's going on, Feste in Twelfth Night, was the only character that was treated like the audience. Although Jonson uses disguise to entertain the audience he didn't write his plays to entertain, like Shakespeare, his plays were written for him to portray his thought about society, that's why they say that Volpone is a comic satire.

In what sense?

Although this period of time appears to be a good period, during the age of reason people who were considered abnormal were confined in secrecy to avoid scandal; that's why Malvolio was pent-up. Although the exhibition of madmen in hospitals as Bethelmen in London, where people pay to see the installations were the madmen were hospitalized. In those days madness was part of the everyday experience, not observed in particular situations. Experiencing madness in this way did not involve controlling it. Now our days, in the 21st century it is up to us to decide which is the barrier that separates insanity from sanity.

Madness can be presented in different types. Many of the characters in both of the novels present a temporary madness, which doesn't mean that they are really mad, just affected by the situations that are taking place in both plays. In Twelfth Night is quite easy to appreciate Shakespeare's use of the words such as 'mad' and 'madness' much more frequently than any of his other plays, the reader can see quite clearly, that Shakespeare had already planned to give some importance to the theme of madness when he wrote the play, therefore it can be interpreted as if Shakespeare would like to give his own opinion about madness. I personally think that Shakespeare wanted to say indirectly, how weak is our mind, and how easy is to

make a person become insane only by the circumstances trying to say that madness is just a state of temporary mood, as it happened to Malvolio when he thought that Olivia is in love with him: *"I do not now fool myself, to let my imagination jade me"* The choice of language of Malvolio overflows with dramatic irony, because Malvolio without realizing is fooling himself. Malvolio is a character that gives a lot to talk about; he is a clear contrast to all the other characters being so puritanical and inflexible, although the character which represents madness in a strongest way is Olivia. At the beginning of the play she is presented as a very dynamic character with a constant humor changes. Her first changes in attitude are first observed with Feste and her use of words are very edgy *"Go to, you are a dry fool; I'll no of*

you; besides you grow dishonest". Even though this attitude doesn't last for long, you can appreciate a clear change of mood, between this encounter and when she meets with Cesario for the first time we can appreciate a considerable change of mood, the audience can see how Olivia's interest increases gradually. Olivia's madness, in contrast with Malvolio's, Olivia's madness is developed by love and rejection. The idea of conquering Cesario is so strong that she became obsessed with it. One of the first evidences that Olivia was planning a strategy to conquer Cesario's was the tactic of the ring, hoping that it was enough for Cesario to come back: *"A ring in chase you; so did I abuse myself, my servant and I fear me, you"* in this quote reveals how Olivia is starting to feel something for Cesario, and the detonating of her obsession later transformed into madness. Later on she reveals her intentions when she said: *"I would you were as I would have you be"*. Hidden in this words Olivia is indirectly saying that she wishes that Cesario would be her husband. Her madness achieves its climax, when she married Sebastian thinking that he is Cesario. Personally I think that Olivia was passing through hard moment, his father and his brother had died and she has convinced herself that she wouldn't marry any men, but that's when she met Cesario, and see that he is a really man, if he doesn't agree with her, he would tell her, and he wouldn't let that she manipulate him with her feminine wiles, because Cesario is really Viola, but this is only known by the audience through the dramatic irony, the audience can tell that Viola is a woman, but her disguise as a man deludes Olivia. I think that Shakespeare's point of view here would be that such people are in any case inclined to delude themselves, and are therefore in a sense slightly mad. The fact that Olivia sees in Cesario a challenge because he wasn't in love with her, and she really didn't know much of Cesario's life; that's why I have come to the conclusion, that Olivia doesn't really want to know who is really his husband because when she realizes that instead of

Cesario she has married with Sebastian, she doesn't regret in any moment, that's why I think that Olivia as Orsino is in love with the idea or being in love and being married, that's why, once she was married, she didn't care that Cesario was really a woman. In my opinion what Shakespeare tries to tell is with this is that love is so strong and contradictory that it can take you to the extreme and can end up making us mad.

This idea of love making characters become mad doesn't only affects Olivia. Orsino is a clear example that love in excess can be harmful. *"If music be the food of love, play on; give me an excess of it"* this excess and constant obsession makes Orsino rotate around Olivia as atoms rotate a nucleus. Olivia is his nucleus, the Promised Land where he thinks he can find everything he is looking for. This drives Orsino through the path of madness until he cannot see anything more *"For such as I am all true lovers are, unsteady and skittish in all motions else save in the constant image of the creature"*. The emotive language unstable and fickle is

characteristic of madness. Through these words I think that Shakespeare wanted to transmit to the audience that when we think we are in love with someone that person becomes our centre and everything spins around them, making us commit acts that the rest of the world consider as 'mad'. Finally in the play, Orsino realizes, that he really feels real love for Viola, that's when he recovers from his 'madness', and his words fill with coherence again "*Madam, I am most apt to embrace your offer*".

I consider that the entanglements and the trickster tricked plot of Volpone hides a hint of madness in the page. I consider that Ben Jonson carefully choose each of his characters knowing the impact they would have on society, that's the point of writing a satire. Moreover I think that Volpone was a psychological way of resolving a fundamental conflict that we know existed with him. The conflict was between Jonson's violent past and his fairly consecutive view of life art. The character of Volpone symbolizes Jonson's reckless side which had nearly cost him his marriage. All the same, intellectually he is defined with Celia and her value system. Although this could be found as deepen the play, when we are looking at the obvious, and talk about the Venetian nobleman who is part-time con artist and who owns a dwarf, a hermaphrodite a eunuch and a servant who seems a slave, the plot just seem mad itself.

relation to madness not clearly established
✓ awareness of structure

The character of Volpone contains madness indeed. Volpone is mad since the begging of the play. The character is obsessed and he is seeking for excess as Orsino and Olivia are, although is a kind of love what moves this character, is love for power, love for money, love for tricking the powerful people: "*All I suffer, playing with their hopes, and am content to coin'em into profit*". This is one of the evidences of how blind the excess of ambition has made him. He has

reached to a point when he enjoys tricking and teasing people. His madness reaches its climax when he tried to rape Celia: "*I should have done the act, and them have parleyed. Yield or I'll force thee*". I personally think that what Jonson wanted to transmit through this character is to what situations the obsession for wanting more and more is an insane behavior that could end with the human race. He wanted that the audience of this play realize that ambition can drive us mad and lust.

evidence cited without development

Finally as a conclusion I think that through their interpretation of madness, both Shakespeare a Jonson wanted to advise society and make the audience stop and think, to avoid common problems. Me, as a modern reader of the 21st century, my reaction to both plays is that madness cannot be classified or defined, because in many situations our minds can play trick on us and be confronted between reality and illusion. The satire of Jonson's play gave a stronger moral lesson to the society in Renaissance, from the upper to the lower class of the kind of monsters they were by treating them as lunatics as animals by locking them up, as with Malvolio: "*I say this house is a dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused*".

? such as...?

TWELFTH NIGHT NEVER DIES

Twelfth Night is a British film adaptation of Shakespeare's play set in the 19th century, produced in the 1996 and directed by Trevor Nunn. Nunn has follows Branagh's footsteps by adapting one of Shakespeare's comedies for the screen. I believe it is quite admirable how the film comes out taking into account Nunn has never directed it on stage.

The film narrates the story of Viola (Imogen Stubbs) and Sebastian (Steve Machintosh) who are young twins who during a journey on the sea, are ship wrecked and separated, believe that the other has drowned. Viola appears in Illyria disguising herself as a man: Cesario, so that she can take a position as an aide to Duke Orsino (Toby Stephens); Orsino desires Olivia (Helena Bonham), who refuses his attentions, whilst Sir Andrew (Richard E. Grant) a friend of her uncle, Sir Toby (Mel Smith), also loves her. With Feste (Ben Kingsley) the philosopher, all those members of Olivia's household plot to embarrass the dour Malvolio (Nigel Hawthorne), who has no tolerance for frivolity. They fool Malvolio into thinking that Olivia desires him, when he confesses his love; Olivia imprisons him as a madman. Sebastian turns up and marries Olivia who confuses him with Cesario. Finally, siblings unite and Duke Orsino marries Viola as a reward for her loyalty.

In Shakespeare's script was subjected to consider cuts, although extra dialogue was added at the beginning with Feste narrating events surrounding the ship wreck, the separation of the twins, and the conflicts going on in Illyria; from my point of view this is a good way of introducing the film, as while Feste narrates, the audience can see a long shot providing a general landscape view of the setting, which help to link the images with the words and so there is a better understanding of what is going on. *unclear expression*

Feste is the core of the film, although he isn't one of the main characters; he acts as a narrator he is omniscient, I would say that he is the "all seeing eye". He keeps the film going, but always from an objective point of view. Feste achieves a considerable prominence as he is the only character that help in the union of Orsino and Viola. We shouldn't forget about Malvolio giving us an unsympathetic view of him with his egocentric attitude and bringing out his irritating puritan hypocrisy, but finally he gains our heart as we follow the pathos of his complete

humiliation.

Nunn's film techniques are beyond doubt quite outstanding. Some scenes represent affection perfectly as the sexual tension shown in the first shot, between Cesario and Olivia's first meeting. Other scenes reveal a much more up to date view. The close up shot used when Olivia takes her veil away, is a key scene, which suggests, that she isn't completely in mourning, and that it is a strategy to reject Orsino, however this key scene has been left as a secondary scene, leaving the audience unaware of the importance it has in the plot. A degree of homosexual tension can also be perceived between Cesario and Orsino when Orsino is bathing and Cesario comes in, and when Feste plays for them, or when they are talking in the rocks. Although Shakespeare may have been ashamed by this idea, Nunn evokes a different view of their developing friendship which connects effectively with a modern audience.

Twelfth Night takes the aim to use music to represent different atmospheres. For example when Malvolio finds the love letter of Olivia, the music is more comical, and in case of love scenes, like when Orsino and Cesario go to Feste's house so that he plays music, it is a kind of

love song. In my opinion I would say, that Nunn's use of music in the film, helps the modern audience to follow the different moods going on in the film.

To sum up I would say, that Nunn has made a brilliant move; he has respected most of the Shakespearean dialogue, he has made a great choice, on by choosing his characters as Viola, when she needs to be characterized as a man she bears a strong resemblance. Overall, is an excellent film which permits modern audience understands a Shakespearean play of the 1601, helping them to understand better the play with any type of complication.

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	3	3
AO2 /08	4	3
AO3 /36	6	9
AO4 /12	3	3

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	3	3
AO4 /12	4	5

TOTAL /80	Centre Marks	Standardised Marks
	23	26

Comments:

This is clearly a 'fail' folder, although the centre has perhaps been a little harsh on AO3. There are significant errors in expression and a marked lack of engagement with contexts and with other readers.

SCRIPT C:

How effectively is madness portrayed in "King Lear" and "Macbeth"?

King Lear and *Macbeth* were both written during the reign of James I, who has greatly influenced Shakespeare's plays. The fact that Shakespeare wanted to please James I is reflected in these two plays, which deal with the theme of kingship; and while one protagonist loses his throne, another one gains it. The two kings are portrayed in different ways and their madness comes upon them in a different manner to each other.

While it is evident that Lear has roots of insanity in him from the beginning of the play, *Macbeth* spirals into it as he gets the throne and is constantly surrounded by the crimes that he has committed. According to the beliefs about the Wheel of Fortune, *Rota Fortuna*, the prosperous and the highest in status were at the top of the wheel. Lear and *Macbeth* both start at the top, but slide down to the bottom because of their flaws, experiencing madness, but ironically moments of clarity and self-recognition as well. Both have respect, but lose everything eventually.

In both plays Shakespeare uses the storm, which is a metaphor for chaos, in order to present madness. The storm is not only the reflection of the chaos in the macrocosm, but also the microcosm of Lear, the pain that the king experiences. The storm is also an example of pathetic fallacy to dramatize, eternalize Lear's grief, his sense of betrayal. His humility is the storm gains audience's respect, as well as pity for his situation. Lear wishes for the end of the world, "That things might change, or cease". He uses imperatives to reflect his rage, the use of language is expressive and slightly violent, "blow", "crack", "blind". The symbolism of the storm is a metaphor for chaos which Lear has created himself, by removing himself from the pyramid of the hierarchy, which has upset the order of the world. The storm in *Lear* is more dramatic than in *Macbeth*,

where the storm is reported, and it is also a sign of chaos in the macrocosm. It is nature's reaction to death of the king Duncan, which is stressed by religious diction "sacrilegious Murther", "The Lord's anointed Temple" equaling it to a crime against God. The unnatural occurrences are prophetic, as Lennox reports the chaos, "The night has been unruly", "lamentings heard i'th'air; strange screams of death". The description of

the earth shaking "the earth / Was feverous, and did shake" has strong religious overtones of the crucifixion, thus implying the murder of the king is as serious as the crucifixion of Christ.

The madness in both plays is triggered by love and pride, and according to W.G. Knight, "Lear is selfish, self-centered" which is evident in the play, as he wants to feed his own arrogance, being blinded by it and not seeing what is in front of him and making poor decisions. Kent acts as a voice of reason and help, telling Lear to "see better", with the idea that Lear is metaphorically blind and "in thy best consideration check this hideous rashness", when he gets banished, along with Cordelia who does not give Lear satisfying responses of love in order to get her part of the kingdom. The fact that Lear divides the kingdom in the first place is seen as an unwise and wrong thing to do by the Jacobean

audience. King James I wrote the "Basilikon Doron" in 1599 giving advice to his heir Prince Henry that a division of the kingdom would generate chaos and discord. In addition, King Lear is neglecting his role as a king. The Jacobean believed in the Chain of Being, where everyone occupied fixed positions in the natural scheme of order and his being second to God's, was the most important, as the king was not just a patriarchal ruler, but God's representative as well. So dividing the kingdom and proudly asking for words of love from his youngest daughter Cordelia, portrays madness. He is left in anger and rage with her short answer, "Nothing". Just as Lear divides the kingdom, he also breaks up the family, pushing Cordelia away, because of his pride and ego. For both a Jacobean and modern audience, this is not approved, and viewed with a negative response. Not only does Lear create chaos in the kingdom, but also in the family. But what evokes sympathy from both audiences towards Lear, is that he thinks that Cordelia turns away from him, his most beloved daughter, he loses everything, and this leads him into madness. So in a way, his love for her triggers his madness, identically to his love for the other two daughters. Goneril and Regan make Lear feel betrayed, he uses evil imagery to describe them, calling them witches, "unnatural hags", as they take his power away. Their unsterotypical behaviour leads Lear to madness, for instance

when they reduce his followers, "I entreat you / To bring but five and twenty: to no more", trying to become more powerful than their father, resulting in causing madness in Lear. Similarly, Lady Macbeth pushes Macbeth over the edge, triggering his madness. Even though at the beginning of the play, the audience sees the close relationship between Lady Macbeth and her husband, "my dearest love", eventually that relationship turns into mutual ambition to get the crown, which is unnatural. Lady Macbeth appears to be the one domineering in the relationship, the images used to portray her are evil, as she would dash the brains of her own child, "Have pluck'd my nipple from his boneless gums, / And dash'd the brains out". She makes the suggestion to murder the king, pushes Macbeth to do things, pushes him over the edge, similarly to Lear's daughters. Thus in both plays, non stereotypical, powerful, evil women lead protagonists into madness.

Lady Macbeth illustrates madness in a similar way to Macbeth - arrogance and the hunger for more. Therefore, it is not surprising that the two are drawn into madness and drift away from each other, as each are going through madness on their own. But Lady Macbeth is not the only thing that triggers madness in Macbeth, it is also the ambition that he already has, which in its turn is triggered by the witches. When meeting them, he can see the opportunity to become a king. For the Jacobean audience, even thinking about it would be deemed as madness, because it is a sacrilegious act, as he is killing God's representative. The witches in their turn, had a personal importance to James I, who wrote a book called "Daemonologie" about the subject and was concerned about witches trying to kill him. Their presence in the play would have appealed to King James I and to the Jacobean audience, as the witches' role confirms their beliefs about the devil and the witches, who in the play are effectively the beginning of an end, pulling Macbeth into a long and painful journey which results in

madness and chaos. As T. Dalrymple argues, "there is a boundary that, once crossed, deprives a man of his full humanity"², and that is reflected in both plays, as Lear banishes Cordelia and Kent, being drowned in his pride and selfishness, and Macbeth

kills King Duncan, turning to evil, thus both protagonists cross the line and can not go back, being deprived of their humanity.

In both plays, Shakespeare's use of hallucinations for the protagonists effectively portray their madness. Lear hallucinates that he puts his daughters on a trial for betraying him, "I will arraign them straight". His daughters are not actually there, but they are the ones to blame for his madness. This is an example of chaos being unleashed, which is madness, as he is telling the Fool and the Bedlam beggar to sit at the trial. A parallel can be made with Macbeth, who also hallucinates, "Is this a dagger, which I see before me?". Unlike Lear, he realizes that he might be hallucinating, as he questions if the hallucination is the result of his "heat-oppressed brain". It is as if he feels the strain of what he is planning to do. "Nature seems dead", an observation made by Macbeth, but it prophesizes that there will be death of the natural hierarchy, which the Jacobians believed in, with the murder of the king. Mentioning of "Witchcraft" taking place at night reminds the audience right before the turn of events, that the witches are involved in this and that it all began with them. However, it is not just once that Macbeth hallucinates. In the banquet scene he sees Banquo's ghost, which he believes and becomes suspicious of the guests, "Which of you have done this?" Unlike Lear, whose hallucinations are result of his inner imbalance and a reflection of his mind, Macbeth's are more prominent, as his deterioration is a metaphor for the chaos that his actions have caused, and now he is plagued by his conscience. The banquet breaking down theatrically reflects the chaos which is ruling in Scotland, owing to the sacrilegious murder of the king. However, it is not only Macbeth that hallucinates, but also his wife while sleepwalking: "She rubs her hands", washing her hands for a long time shows the extent of how much she is suffering and how she tries to relieve herself of the guilt that she feels. Repetition of "out" in "Out, damned spot! out, I say" emphasizes her frustration of not being able to wash off the blood of the king, the "spot", which is ironic, as she has told Macbeth that "A little water clears us of this deed". "The smell of the blood" shows that the smell of it is still in her conscience and she can not get rid of it. Lady Macbeth's hallucinations are the result of the crimes that she and Macbeth have committed, reflecting not only her madness, but also her consciousness that can not

(1658)
rest. Thus, the hallucinations in *Macbeth* are more effective.

The protagonists' ability to sleep or not to sleep effectively portrays their degree of madness. The Jacobean believed in case of depression, suffering, the best cure was sleep. And even today sleep is essential in someone's recovery. When Cordelia says that Lear is "singing aloud, / Crowned with rank fumiter and furrow-weeds", wearing flowers on his head and singing, evokes audience's pity, as it adds to the imagery of Lear's madness. And in the same speech she asks Gentleman for any restoration of Lear's "bereaved sense", to which the answer is "repose", sleep. Kent also suggests sleep for Lear to cure him, mend his insanity, "This rest might yet have balm'd thy broken sinews". "Broken sinews" are Lear's broken nerves. If Lear is not allowed or can not sleep, it prevents him from therapy, and he is disturbed from his sleep. This links with *Macbeth*, when Macbeth can not sleep, "Macbeth has murdered sleep". Although for Macbeth, the audience does not experience similar feelings as for Lear, as there is no pity for his madness or lack of sleep, because Macbeth is a more evil character and his inability to cure himself is deserved. Neither can Lady Macbeth sleep, because she has committed a sin, her conscience will not let her. Therefore, there is no cure from madness for either of the protagonists, effectively they are hopeless and condemned, and as A.W.Schlegel argues about the fate of Lear, "After so many sufferings, Lear can only die"³, thus the eternal sleep is Lear's cure from madness and suffering, and a tragic conclusion to the play. As for *Macbeth*, his death becomes the resolution of the conflict between good and evil, as well as the end to the madness and chaos.

Creative Critical Response

Review on Trevor Nunn's "King Lear" (2008) for a modern literary magazine which welcomes fresh and challenging performances of Shakespeare plays.

This is a spectacular performance of *King Lear* by Ian McKellen, an admirable actor, who is highly talented, well known for roles in *Hamlet*, *A Performance of Macbeth*, *The Lord Of The Rings*, *X-Men* and many more. His role of Lear shows brilliance in acting since he has played other Shakespeare's roles before, it was only a matter of time before he would appear in *King Lear*. McKellen succeeds in conveying King Lear's emotions and suffering through his acting, although Nicholas de Jongh in his review "King Lear fails to wrench the heart" has a different view on it, "low-key, flatly delivered". And while he argues that "the result of this clever, technical acting, the elemental moments of "Howl" and "Never" carry no tragic resonance", in my opinion Ian McKellen's acting was heart wrenching and moving.

The audience is moved from the very beginning by the opening scene where Lear divides his kingdom between the daughters. Cordelia's speech stands out among the others, the way she delivers the monologue, emphasizing "me" and "you" in "You have begot me, bred me, lov'd me... Obey you, love you, and most honour you." Throughout the play, she has a very characteristic, specific way of talking. Her speech is clearly conveying Cordelia's emotions and character. Romola Garai does a truly great job of playing Cordelia, I loved the way she acted. Bottom line, she will remain one of the best actresses for me for quite a long time.

The cast in general for this production is outstanding, especially Gloucester, superbly played by William Gaunt, although the scene in which his eyes are being plucked out is quite brutal and bloody, but it does not fail to convey the evil in the play. Another scene that really stirred me, was the scene with the storm. Ian McKellen greatly portrays madness, the setting of the darkness and loud storm show a parallel to his insanity.

The production did not fail to keep me captivated and astonished all through out the play. The performance is quite theatrical, with the supplement of well chosen costumes and setting. The dress code makes the play all the more credible and realistic, transfers the audience back in time, in comparison to the previous *King Lear* productions, where there is no strong accent on the costumes. The choice of costumes shows the significance of the main characters and also helps to portray the figures. For instance, Cordelia in the opening of the play is wearing a long white dress, which bares her shoulders and makes her appear vulnerable. The dress helps portray innocence and purity of the young daughter. At the end of the play, both Lear and Cordelia are dressed in plain white clothes, in comparison to their rich costumes in the beginning of the play, which highlights the great change in the situation and signifies the sadness and emptiness of the consequence.

The production has good contrast and lighting in the scenes, the colour effects support the feeling that the director Trevor Nunn wants to convey, like emptiness, gloom and cruelty in the scene where Gloucester loses his eyes.

If there is ever be a new King Lear production, this is the one that it will have to live up to. Two and a half hours of this performance presents the play at it's best. I found this production the most gripping and sublime of all that have been created to this day.

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Word Count: 575 Words.

201 4/6

202 3/6

203 3/6

Controlled writing from memory, but need more to do with
to show more knowledge of the text.

1
2

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	4	5
AO2 /08	5	7
AO3 /36	28	31
AO4 /12	9	10

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	4	4
AO4 /12	9	7

TOTAL /80	Centre Marks	Standardised Marks
	59	62

Comments:

The centre has been a little harsh in assessing the Explorative Study. Although the candidate occasionally lacks precision in his expression, there is genuine engagement with the plays and a clear grasp of the issues. The engagement with contexts merits at least top band award and there is more analysis of the play's language than the centre's mark would suggest. Links between the plays are well-sustained throughout – although they sometimes lack sophistication.

The CCR shows good awareness of the original text but register and tone are not fully sustained and it would have been good to see more exploration of the play's reception by other critics.

SCRIPT D:

“It is the fatal flaw in both protagonists which ultimately leads to their downfall”. How far do you agree with this statement with reference to King Lear and Dr. Faustus?

A01
(B2)

If theatre is to reflect life, then it must be the case that every person is ultimately responsible for their own actions, and all actions have consequences. It is unfortunate that these consequences cannot always be foreseen, yet in the world of the theatre, there are set conventions which often dictate the fates of the characters. The Greek philosopher Aristotle gave the definition of a tragic hero as someone of a high status who has a fatal personality flaw such as pride, leading to a reversal of fortune. The hero later understands and accepts responsibility for their tragic outcome.¹ As both Lear and Faustus are, by this definition, tragic heroes, their downfall is inevitable.

A03
(B5/6)

Both Lear and Faustus are of high status; Lear's is of royalty and Dr. Faustus of high intellect. Lear does not entirely accept nor understand his faults, owing to the intervention of his later insanity, yet some of the things he says in his insanity might cause one to think he has accepted his wrongdoings and this acceptance is a prerequisite for a tragic hero: “They flattered me like a dog, and told me I had the white hairs in my beard ere the black ones were there”ⁱⁱⁱ showing his foolishness and telling us how he was old before he was wise. Faustus' acceptance is less direct as he accepts it in so far as he knows he has done wrong and that he should to repent “that Faustus may repent and save his soul”.^{iv} Yet he never does, which demonstrates a fatal weakness. Pride causes him not to be able to repent and apologise to God “Faustus shall never repent”^v, ultimately leading to his downfall.

A04
A2

Elizabethan England was an extremely hierarchical society, demanding that absolute yielding was to be paid and respect should be shown not only to the wealthy and powerful but also to parents and the elderly. The plotting of Goneril and Regan would therefore have come as a huge shock to Elizabethan audiences. Today, family feuds and a lack of mutual respect are common themes in literature and soap operas.

Lear's naivety is demonstrated when his daughters claim that he is dearer to them than “liberty”^v, “eye-sight”^{vi} and everything else, this of course being ridiculous flattery. Yet Lear believes them, showing he is easily bought by superficial values.

A03

Lear's denial, a frequent recurrence throughout the play, plays a major role in causing his insanity. Richardson believes: “Lear's madness is unavoidable because he is driven by such feelings, desires and passions as are too much to bear for one

A01

mind”^{vii}. Whether his fault or not, the ruthlessness of his daughters is so severe, no one could stay sane throughout. It has caused him so much pain it has exposed his vulnerability and human nature, which was sparsely seen before. As Friedlander observes: “the Elizabethans believed ... that the natural world reflected a hierarchy that mirrored good government and stable monarchy. It is not surprising then that the country dissolves into war and chaos. Friedlander goes on to state that “Even our scientific age talks both about “laws of nature” and “good government through good laws”, although of course we know the essential difference.”^{viii} The Elizabethans had no such surety.

A04
A03

C
A03
A02
 In Faustus' case, his denial is quite different as he gets very distracted by superficial possessions of wealth and power, thereby tricking himself into believing Hell is something that he wants. Effectively, the difference between him and Lear is that there is no one else tricking him but his own mind that is cruelly abusing his sanity. He seems completely possessed with his own mind, yet he is his only influence so he could be easily have been able to have saved himself. Faustus' self-trickery into believing also indicates his denial as he thinks that God will not forgive him and save him: "my heart's so hardened I cannot repent... Faustus, thou art damned"^{xix} Here he seems almost desperate to free himself from the imprisonment of his own mind but does not seem capable.

A04
 The protagonists are easily bought by superficial values; In Lear's case this is when his daughters confess their 'love' for him and Regan and Goneril flatter him unrealistically and Cordelia, who is actually his favourite daughter, simply says; "Love and be silent"^x, which is the only truthful answer, yet Lear cruelly dismisses her. This response strikes the audience as shocking at any point in time. They would have found it more shocking in Elizabethan times, as they would know that Cordelia's future would have been grave.

A03
 Meanwhile, Faustus' superficial values are brought to attention constantly. Whenever he has the chance to repent, he is won over by materialistic and superficial values of riches and wealth.

A02
 The 'York notes' describe Faustus as being "easily swept away by glamorous language and easily distracted by the devil's shows"^{xi} to which I agree as Faustus is often distracted by foolish things that one can link to when he is again torn between the thoughts of repenting or going to hell and is won over by the argument of the evil angel "think of honour and of wealth"^{xii} to which Faustus can only reply: "of wealth!"^{xiii}, showing his eagerness by use of the exclamation mark, thereby also showing his naivety as well as his greed.

A03/4
 Andrew Duxfield points out that "the audience cannot possibly have identified with a character who is simultaneously immensely proud of his intellect and sufficiently ignorant to pursue such a hopeless endeavour as a pact with Lucifer."^{xiv}

A03/4
 Joseph T. McCullen argues that Faustus's downfall comes about as a direct result of his "culpable ignorance", and that the Elizabethan conception of wisdom, which emphasises the importance of self-knowledge and the application of ideas to practical causes would leave little room for a contemporary audience to consider Faustus as anything other than a fool."^{xv}

A02
A01
A04
 This notwithstanding, the protagonists in the two plays have been "more sinned against than sinning"^{xvi}. Lear's main sin is that he is guilty of wrath in his hateful speech against Goneril; "Into her womb convey sterility, Dry up in her organs of increase, and from her derogate body never spring a babe to honour her"^{xvii} the word 'honour' will have been used to show the expectations that were broken. The rest of the quote shows his spite, hatred and his frustration. Furthermore it is harsh and choleric and emphasizes Lear's inner suffering that he had not really portrayed on the outside so far, which also could have been what partially led to his insanity. Lear utters these hateful words to show the meaning of the loss of his own children and he wants her to now to feel the same pain. Lear also commits a sin by separating his kingdom, which portrays a destruction of unity. This rash action would come shocking to the audience in Elizabethan times as in those times they believed that the king was placed in his position by God. Also they were strong

A03 believers in unity in every way as in marriage, where going against God would be breaking the holy bond. Carol Oates emphasizes this true importance when she declares his position in those days as being 'God-on-Earth'. The separation of his kingdom would therefore be interpreted as going against God, which was a sin.

A04
+
A03 As Friedlander makes clear, Shakespeare's England did not allow its citizens the same freedom of, or from, religion that we enjoy. Not long before King Lear, the playwright Thomas Kyd had literally been tortured for expressing scepticism about Christianity and of course Christopher Marlowe escaped a similar fate only by being murdered. Both King Lear and Dr Faustus were limited by the constraints of society at the time. Today we laugh at such foolishness, but in Elizabethan England scoffing could easily lead to death.

Lear is also guilty of pride and to a certain extent of Acedia, which is neglect to take care of something one should reconcile with, in his case the bond between him and Cordelia.

A02 Goneril and Regan are sly as they originally claim that Lear is "dearer than eyesight, space and liberty"^{xxviii} and later change it to "our father carry authority with such deposition as he bear"^{xxix}. They intend to make Lear suffer, starting with Goneril telling his servants to stop respecting him and then taking away Lear's knights. Samuel Foote also comments on "when Lear looks back at his former position and compares this to misery he now faces and takes into account he will never be king again causing him to go insane" "which is true as he was indeed in the highest position possible yet now he has neither control over his own servants or his own daughters showing his loss of power and high social standing, as well as the dishonour paid to him by his daughters. "I prithee daughter"^{xxxi} again re-emphasizing that Lear has fallen beneath his daughters. Showing to what extent, for him as a king, he has been sinned against.

A03
A04 In 1817 Henry Mailand claimed that "Faustus harmed no one but himself, could pronounce his faith underserved"^{xxii} which is true because Faustus really was simply sinning against himself by having too much pride to repent to god. To a modern audience the interpretation might be different, as nowadays the influence does not have so much of an impact in plays. For Francis Cunningham in 1870, the last hour of the doctor's life filled the soul "with love and admiration for a departed hero"^{xxiii} to which I cannot fully agree as I see no heroic actions in his over estimation and the weakness of character to fail to repent. One can see though how the view has changed over time as Francis Cunningham has more of a sentimental view on Faustus.

A05 Personally I have to agree more with Francis Jeffery who supported the fall of "a vulgar sorcerer, tempted to sell his soul to the devil for the ordinary price sensual pleasure, and earthly power and glory"^{xxiv} as I believe it was all just a question of greed which drove him to his devilish actions and his want for rule over everything which was not his to have.

TV. Show coursework

Host:

Welcome to tonight's show! Our guests tonight are: Michael Jones and Robert Brown. So tell me, Michael, we are all dying to know how you felt playing the role of Lear. The conception in our days is so different to those of when the play is set, isn't it?

M.J:

Well yes and no. The Elizabethan era was a very cruel time period, where severe punishment was taken towards crime. One action that Lear took was to banish his daughter Cordelia for frivolous reasons, in those days this would have been far more tolerated, as the females did not have the right to decide differently. Nowadays banishment would be unimaginable, yet one can also view it in a way that today leaving a house is a daily occurrence; children leaving their houses and families, moving to a different city or country and also the constant family battles one sees on television and in one's own home is nothing unfamiliar. In those days, banishment would have been looked at 'as a fate worse than death', so one can see times definitely have changed.

Host:

Did you find it hard to portray the same intensity in the meaning of banishment to a contemporary audience?

M.J:

Playing Lear's role was a challenge in itself, as the whole era had different beliefs to today. Then the King was not just a figure that one looked up to respectfully, but it was the belief that the king was put in his position by God. It has changed in a way that now many more religions and ethnicities are tolerated, but to each religion someone that we call 'God' is everything. So yes it was very difficult, but not completely unimaginable.

Host:

Robert it must have been a very challenging role to play Faustus as well. How do you think the perception of the play has changed over the years?

R.B:

Well I must admit it was very complex. Especially as Faustus has such a complicated, intellectual mind and his way of thinking is quite superior to any, let's say 'normal' mind. Almost no other Elizabethan play has raised as much controversy as 'Doctor Faustus'. I believe that Faustus is such an appealing play nowadays as people seem to be able to resist everything but temptation, and this is what the play is all about. Power and temptation are themes that are thrived upon by our modern society, even if we don't like to think so, even if it is done in a different fashion to how it would have been in Elizabethan times. The appeal in those days would have been similar, but more over it would have been the medieval belief in heaven and hell that they would have found appealing. Our theatres and films have always been ridden by the theme of violence.

Host:

I'm going to have to stop you there I'm afraid. That is it for tonight, good evening!

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	5	5
AO2 /08	5	4
AO3 /36	30	28
AO4 /12	10	8

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	5	4
AO4 /12	7	7

TOTAL /80	Centre Marks	Standardised Marks
	62	56

Comments:

There has been some slight over-marking by the centre. There is not enough exploration of links between the texts to merit such a high mark on AO3, for example. There is also a marked lack of analysis of the writer's craft. Not all comments on context could be described as 'perceptive and insightful.' However, although the candidate's argument is sometimes a little chaotic, there is good use of textual detail and evidence of genuine engagement with contexts and critics.

SCRIPT E:

AS English Literature Coursework

"No one treated women with more exquisite cruelty than the playwrights of the Elizabethan and Jacobean periods." In view of this statement and using your understanding of the contexts in which these plays were written, compare the ways in which the writers represent women in 'Much Ado About Nothing' and 'Tis Pity She's A Whore.'

Women in the Elizabethan and Jacobean era were treated inadequately compared to men. They were used for children and were moved from father to husband as an object. Having wealth was considered important and the beauty was a bonus, as men cared about money in the Elizabethan times Diana Bornsteins, a critic says; 'No matter what the rank of the women, she is dealt with primarily as a wife who must show complete obedience and humility to her husband. Women are often given the same advice that is given to servants... Chastity, piety, obedience and humility are the virtues that are stressed.'

Shakespeare's 'Much Ado' is clear that women were treated with exquisite cruelty in Elizabethan periods. Through the characters of Beatrice and Hero we are able to depict a patriarchal society as they were very male dominated. Although Shakespeare offers Beatrice to have a dominant role and able to speak above a man, it is used as a comedy act to insinuate she wasn't taken seriously.

In the Jacobean era the emphasis of a woman's education was more on household management and upper class girls were forced into arranged marriages. When they were married off they were expected to be obedient to their husbands. Through the character of Annabella in 'Tis Pity' it is clear to summarise that women were treated cruelly in the Jacobean periods, through the lust and incest that goes on throughout the play.

Although some critics such as Courtni Crump Wright suggest that 'The women of Shakespeare's plays mirrored the traditions of the times in which the plays were written...' the protagonist in 'Much Ado' Beatrice; opposes the stereotypical female in the Elizabethan era. Shakespeare may have applied this to add humour, irony or contrast. The Elizabethan society was patriarchal, men being the leaders and women their inferiors. Women were regarded as "the weaker sex", in terms of physical strength and emotionally. Courtni Crump Wright a critic expresses that 'The rise to power of Mary 1 and Elizabeth 1 provided the women with positive, aggressive, self-confident female role models who ruled Renaissance England with determination and, sometimes, an iron hand.'

Beatrice opposes the role of women in 'Much Ado' by using euphuism in her witty, self-spoken manor towards men which Shakespeare may have added to apply humour in the play. Beatrice's first encounter shows her witty personality as she cleverly insults Benedick; 'I pray you how many hath he killed and eaten in these wars? But how many hath he killed? For indeed I promised to eat all of his killing.' Beatrice is implying that Benedick couldn't kill anyone and if he did she would eat his killing. Leonato defends his niece by saying that Beatrice and Benedick carry a 'merry war' with one another. Beatrice confirms the statement,

Annabella in 'Tis Pity She's A Whore' shows her role to be a contrast to the era in which she was in. Women in the Jacobean era were supposed to be loving to their husband, quiet and subservient. They were supposed to be the prop to help their husbands career prosper and to provide children; '... women is an excellent ornament of men since she is granted to man not only to procreate children, and administer the family, but also in possession.' (Cornelius a Lapide)

Women were supposed to do what any male figure pleaded. They were seen as objects instead of human beings. Annabella goes against what her society says. She commits incest by sleeping with her brother. She is outspoken yet weak to believe that Giovanni got the approval of the Friar; '...I have asked counsel of the holy Church, who tells me I may love you...'

Annabella's innocence gets used against her; 'Brother, even by our mother's dust, I charge you, do not betray me... you mean good sooth then?' The exquisite cruelty used by John Ford in 'Tis Pity She's A Whore' portrays women as weak and senseless.

Annabella uses alliteration when describing how she is feeling; '...Crimson on my cheeks...' this shows her intelligent side, although John Ford may have applied this to show her naivety and childlike manor to blush at a male.

The exquisite cruelty applied by John Ford is evident when Annabella is killed. In her last words John Ford applies dashes in her speech in order to emphasise that she is dying; '...Heaven- and me my sins...' and repetition '...unkind, unkind...' this is exquisite cruelty as it emphasises her death.

Exquisite cruelty is evident through the stage directions by having Annabella's heart brought to the centre of the stage on a dagger by Giovanni; 'Tis Annabella's heart, tis. Why d'ee startle? I vow tis hers: this dagger's point ploughed up her fruitful womb...'

Beatrice's cousin Hero in 'Much Ado About Nothing' acts the way in which her society puts forward. Sir Thomas Elyot expresses that '...The good nature of a woman is to be mild, timorous, tractable, benign.' This is apparent in Hero as she is gentle and doesn't have much of a backbone.

When Claudio denounces her publicly at their wedding; '...She were a maid, by these exterior shows? But she is none. She knows the heat of luxurious bed. Her blush is guiltiness, not modesty.' Hero doesn't defend herself which show she is weak, but acts shocked by the accusations put forward on her by fainting shown by the stage directions used by Shakespeare; 'Hero falls to the ground.' In this scene it is important to take note of Claudio's passionate language towards Hero. Claudio preaches that on the outside Hero is like 'Dian' the chaste goddess of the moon, a metaphor which highlights her innocence. However, on the inside he compares her to 'Venus' the goddess of desire and sexual love, a metaphor that carries hidden connotations of her promiscuous self. The use of imagery and dramatic irony in this scene emphasises how betrayed he feels by Hero. Modern

and audiences of the time would probably have had a shared view point of this scene. They know Hero was wrongly accused so they would've felt pity for her.

Shakespeare uses exquisite cruelty through Hero as she is accused of adultery. The powerfulness in the male characters in 'Much Ado About Nothing' cause a chaotic argument which leads Hero in a public humiliation. Shakespeare uses exquisite cruelty as Hero takes back Claudio when he has humiliated her. This

shows how weak the women are presented in the Elizabethan era; 'Weak, frail, impatient, feeble and foolish...' (John Knox)

In similarity to Hero, Hippolita has an affair on Richardetto, although Hero's accusations aren't true; those of Hippolita are. Hippolita is weak in comparison to Hero as she offers her body to men for help; 'Mistress, mistress, Madam Hippolita! Pray, a word or two... With me, sir?' The exquisite cruelty used by John Ford portrays Hippolita as a weak, sexual object in which men look at them as.

Exquisite cruelty is visible in 'Tis Pity She's a Whore' as Hippolita is framed and ends up killed by poison; 'Foolish women, thou art now like a firebrand... thou art but dead...' He uses a metaphor to say that she is 'like a firebrand' which is a person who is passionate about a particular cause, typically inciting change and taking radical action.

The Elizabethan and Jacobean playwrights treated women with exquisite cruelty by killing the women or by publicly humiliating them.

Double standards are apparent in Shakespeare's 'Much Ado About Nothing' and John Ford's 'Tis Pity She's A Whore' through the role of the women characters. Hero gets accused of adultery through a public scandal and takes back Claudio even though he denies her at her wedding ceremony. Shakespeare treats the character Hero with exquisite cruelty by presenting Hero as a weak individual; who just follows what her society pleases.

This is also seen in John Ford's 'Tis Pity She's A Whore' through the character of Annabella. Annabella is portrayed as weak and naïve; by trusting her brother into incest. It is visible that the society was male dominated as Giovanni constantly wants power over his sister, even when he is ending her life; '...Thus die, and die by me, and by my hand...' Annabella's naivety results into death; her innocent personality shows through when she pleads God to forgive her brother; 'Forgive him, Heaven- and me my sins...' John Ford treats Annabella with exquisite cruelty and it is evident that women were treated inadequately compared to men in the Jacobean era.

To conclude, The Jacobean playwrights treated women with exquisite cruelty as 'Tis Pity She's A Whore' is a tragedy and the women in the play are either killed or publicly humiliated by the men if they didn't act how society preferred. However, the playwright in the Elizabethan era; 'Much Ado About Nothing' the women aren't treated with as much exquisite cruelty as Shakespeare wrote it as a comedy, and through all the wrong doings that go on, the women do not die; yet somehow the male always overcomes the woman. The title 'Much Ado About

Nothing' conceals a sexual pun '...which according to the Elizabethan slang, lies between a maids legs.' (Guardian, June 2011)

Through the two plays it is evident that the Jacobean and the Elizabethan playwrights treated women with exquisite cruelty.

In a school debate argue for or against a production of either of these plays in the modern world.

'Much Ado About Nothing' is a comedy by William Shakespeare written in the 1600's. It is about two star crossed lovers Beatrice and Benedick, Hero and Claudio and the misidentification of Don John, Don Pedro, Margaret and Hero. In my opinion 'Much Ado About Nothing' is a very iconic theatre production as despite that it was first performed over a hundred years ago it is still being produced today as it holds great relevance to contemporary society.

Do you feel women are oppressed in society today?

The Elizabethan society was very patriarchal, women were thought of as inferior to men and many people, feminists in particular think that males are still dominant in society today. The character Beatrice in 'Much Ado' opposes her role in society through her witty and confident personality towards men. For example she said that Benedick would 'Hang upon Claudio like a disease' she uses metaphoric language and similes to express how irritating he is. This shows modern audiences that patriarchal values of men can be overcome.

Don't you think if women could stand up for their rights all those years ago, then you could now?

Repetition, poetic language and rhetorical questions are all of which Beatrice applies in order to express her emotions towards Benedick; 'What fire is in mine ears? Can this be true?' This is important as it is educational for students today as many theatre productions do not use such elaborate words in order to express their feelings.

'Much Ado About Nothing' holds great relevance to contemporary society as it holds many themes, some of which are love and adultery; which is evident in society today.

Hero gets accused of adultery, this is important as it is also shown in contemporary films and I personally feel that it has a social realism effect as it shows people today that it could happen.

Do you know that comedies are a forever growing genre?

'Much Ado' is a comedy and this is why I think it should be kept in theatres, it holds relevant information which educates people today. In addition to this, 'Much Ado' should be kept in theatres as it is bringing back traditional values and it is very educational through the metaphoric language and the use of blank verse and prose of Shakespeare's writing. It also can teach the younger generation about the traditional playwriting that has influenced contemporary literature and production.

Wouldn't you want to see a film which is elaborate, controlling and comical?

'Much Ado About Nothing' is a very iconic theatre production and should be kept in theatre!

A+

STANDARDISATION SCRIPT E

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	3	3
AO2 /08	4	3
AO3 /36	20	19
AO4 /12	4	4

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	3	3
AO4 /12	4	4

TOTAL /80	Centre Marks	Standardised Marks
	38	36

Comments:

This is a 'borderline pass' folder in that the candidate has managed to fulfil most Band 1 criteria in AOs 1 and 2 and has done enough for mid-band marks on the more heavily weighted AO3 and AO4. The CCR is particularly weak and the candidate may have benefited from a more structured task here for it is clear that there is genuine engagement with the play on a number of levels.

SCRIPT F:

'Despite the comedy in the ways in which the worlds of the plays are presented, the playwright forces even a modern audience to attend to deeply serious matters'

Shakespeare and Congreve both present their audiences with reflections on language, love, social hierarchies and gender roles in *Twelfth Night* and *Way Of The World*. Shakespeare's Illyria is presented as a topsy-turvy world in which hierarchies of social power and gender roles are comically turned upside down through the use and misuse of language. But love is presented seriously as a force which releases people from their own subversion of society and it is through misunderstandings and exploration of language's "slippery" quality that comic opportunities emerge, for example it allows Maria to seek revenge on Malvolio, and allows Viola and Orsino almost sublimely to form a redemptive relationship – seemingly as two men. Conversely, Congreve's restoration play *Way of the World* is placed in a fixed location, a real place, in which corruption and sin are present in society. Characters are aware of how they are using language and are incapable of love, or of redemption through love.

The use of language creates confusion amongst characters, especially in *Twelfth Night*, in which self-knowledge and intent become unclear, creating miscommunication, resulting in comedy for the audience. "They that dally with words may quickly make them wanton," says Viola. This is certainly the case with Malvolio, an egotistical character, who misconstrues Maria's letter which parodies his own inflated style inviting him to "tang with arguments of state". This is comic but also has a deeply moral point to make about Puritan vanity and self-importance.

"Wantonness" is the sole modus operandi of language and society in Congreve who comments on the superficial eloquence of social discourse. The play begins with conversation over a game of cards, the game of cards recedes but the game continues. Whilst humorous the 'gaming' with language reveals the essential expedience of all the characters, such satire shapes the audience's response to the moral teachings of the play.

Language is also used to illustrate the growing love between Orsino and Viola. In Act II Scene IV the communication between the characters is humorous because Orsino fails to recognise Viola's linguistic implications. Although Viola encourages Orsino to address his feelings, she is obliged to conceal her own identity, which creates frustrating comedy for the audience. Stichomythia is used to suggest closeness between Orsino and Viola. "Ay but I know-" "what dost thou know." This technique immediately moves the audience towards this idea of a growing connection between the characters demonstrated through their linguistic unity.

Shakespeare presents love as a force that releases people from the subversion of society. *Twelfth Night* is based on the idea of divine epiphany and the promise that true love (the love of Christ) will always remain a force for good, as opposed to love that is self-regarding or self-promoting. Shakespeare suggests that love and redemption are closely linked, and that marriage is a way of restoring order within society and allows people to find salvation. However, Congreve's *Way Of The World* presents marriage as an essentially corrupt institution that creates great dissection but the fabric around which society is based. In effect, the comedy in both plays moves a modern audience to question which society theirs is most like. Nowadays does marriage stabilise society or are we a society in which affairs and loveless marriages are the norm?

In *The Way of the World*, Congreve takes a much more cynical approach to marriage by introducing his audience to adulterous affairs and calculated relationships. Of course, Restoration comedy is traditionally critical of marriage, which meant that in the 18th and 19th centuries many audiences reacted against the sexually explicit nuances, when audiences became more heterogenous and desired to demonstrate propriety. In the 17th century the debate over marriage intensified and led to pamphlets, written by women, attacking marriage for the patriarchal enslavement of their sex.

Word Count: 629

Shifting from the opening mood to the freer comedy occurs in the second dialogue between Mirabell and Fainall, where Congreve succeeds in preserving the complex relationship whilst allowing the true spirit of comedy to come out. Mirabell speaks to Fainall about Millament with a warm, even tone "*she has beauty enough to make any man think so*" except Fainall merely reverts the conversation to repartee, which in turn causes Mirabell to embark on a fuller declaration of his love for Millament. However, Fainall's response to this is curt and bitter "*Ay I have a wife, and so forth*" conveys the limited and distorted view of love that Fainall has, which significantly contrasts to Mirabell's warm, generous use of language. Fainall's response also expresses that he views marriage as a meaningless personal adornment.

On the other hand, Shakespeare presents marriage as a means of preserving order in society and settling grievances. This can be demonstrated by the fact that many of Shakespeare's characters marry at the end of the play to signify resolution and settlement. However, Shakespeare does suggest that men grow bored of their wives very quickly. In Act II scene IV Orsino reveals to Olivia: "*whose fair flower being once displayed doth fall that very hour*" which depicts an image of a woman's beauty being almost rose-like. This commonly used poetic description conveys that he is only interested in physical attractiveness: the flower-like brevity portrays him as a weak, superficial character. Additionally, Shakespeare creates dramatic irony because Orsino would never knowingly communicate these sorts of ideas to Viola, which is humorous for the audience.

Congreve presents Lady Wishfort as a superficial character as well, desperately trying to find love. She is an insecure character who tries to muster herself and create a false impression in order to allure Sir Rowland. "*How shall I receive him? In what figure shall I give his heart the first impression?*" The idea of an old, crumbling edifice of a person attempting to court a younger man is comic for the audience. The audience is presented with the idea of appearance versus reality; the appearance of having sprightliness of youth which contrasts to the ludicrous idea of an older woman pushing herself on a 'fictional character'. Although this scene is entertaining for the audience, one also feels sympathy for Lady Wishfort because she is seemingly desperate to fall in love with someone (and is suffering from unrequited love).

Conversely in *Twelfth Night*, the audience is happy to laugh at Malvolio's pretensions, essentially because of his Puritan beliefs. Malvolio's gulling is represented in stages to convey his inability to hold his puritan beliefs: he allows his attraction for Olivia to overtake him, he allows himself to be enthused by literature - the letter written by Maria - and he follows her 'instructions' by dressing in yellow stockings. His solving of the riddle is painful for the audience as they witness him desperately trying to fit into a picture of himself. He plays an over pompous version of himself: "*Some are born great, some achieve great and some have greatness thrust upon him.*" His arrogant reaction is amusing for the audience because he is allowing himself to be tricked by Maria, Sir Toby and Sir Andrew. However, the ultimate harrowing could be considered from the point of comedy that turns into something else, making the audience consider their own moral choices.

From a personal experience sitting amongst a modern day audience, many watching felt it was politically incorrect to laugh at Malvolio when Feste ridicules him at the end of the play. On the other hand, an Elizabethan audience would have found the gulling of Malvolio comical because many had an aversion to puritans during this period. For a modern day audience we do not hold prejudices against puritans, therefore the audience's reaction is diverse.

Maria plays a key role in the gulling of Malvolio. For a servant to undermine a character of higher status is significant. Not only does Maria manage to humiliate Malvolio but she also manages to organise three men, two of whom are Knights. Maria challenges social hierarchy and the position of women during this period; she adopts Olivia's higher status, taking it upon herself to do what Olivia does not do when she writes the letters to Malvolio, effectively controlling the aristocracy.

Word Count: 721

Shakespeare uses the character of Maria to challenge the harsh constraints of women during this period. However, C.L Barber argues that Shakespearean comedy exploits the special freedom of carnival to turn the Elizabethan world upside-down, only to reinforce the rationale for keeping it the right way up.

The significance of gender roles in both plays forces a post feminist society to consider the liberties that they now enjoy such as equal opportunities to men in a working environment, and the idea of men and women being viewed as equals in most aspects of society, which certainly was not the case in the Elizabethan period.

In *Twelfth Night* the main female characters, Olivia and Viola, are presented as being repressed in some way. Olivia is presented as weak and cowardly character, choosing to hide from the power that she is given, delegating her responsibilities to Malvolio. Then again, although Viola has a go-getting approach to life and tackles problems head on, she is trapped by the niceties of her freedoms and remains still and subdued. "With a green and yellow melancholy she sat like patience on a monument" depicts an image of Viola sitting on a stone, or in fact being a stone, which reflects her stillness and restricted movement and alludes to the solidity of her situation and her inability to move from it. The impossibility of her situation draws both comedy and pathos from the audience. Orsino, in failing to see that Olivia is talking about herself, creates dramatic tension because although Viola is using linguistic devices to reveal her identity, he fails to recognise them. His self-referential response is humorous for the audience because he appears to be unaware that Viola is talking about herself, yet sadly it confirms that Viola will continue to remain trapped by her own disguise.

Shakespeare uses the character of Orsino to convey the idealistic view of how women should behave, which many men held during this period. "So wears she to him, so sways she level in her husband's heart" creates a metaphorical image of a woman adopting herself to her husband physically and emotionally. The use of the pun "sways" implies that a woman exerts a consistent influence on her husband and this in turn creates an image of a pendulum swinging, which symbolises a woman trying to stabilise her husband's fancies. This is amusing for a modern day audience because it forces them to consider the sexist attitudes of men and the difficulties that women experienced as a result of this rigid mindset forcing a modern day audience to consider how circumstances have changed since the Elizabethan period. Shakespeare also plays on the comic potential here because the audience is aware that Orsino would never communicate these ideas to Viola if he knew she was a woman.

Despite the fact that both plays were written nearly four hundred years ago, and directed to a different type of audience, the plays still include themes and notions that are relevant to a modern day audience. The plays do include matters that may be considered outdated such as the role of women in society, mistaken identity and the mocking of puritan beliefs. On the other hand, issues concerning love, marriage and unrequited love are timeless and will continue to bear relevance for the past, present and future generations.

If 12th night be the play of the month: play on!

Grandage's decision to place his Illyria in the unusual setting of a Mediterranean seaside, according to Michael Billington, created "geographical vagueness that deprived the play's complex social relationships." However, I feel that the 'geographical vagueness' allows an exploitation of concerns no longer accessible to a modern audience. The coffin-like confinement of Grandage's Illyria represented the constriction of people inhibited by their own social boundaries. The initial backdrop of louvered panelling created an eerie setting in the Donmar Theatre, resembling the hull of a ship; later, the panelling is removed to show the horizon, signifying release from the confinement of the hull throughout this dark, poignant comedy.

Grandage's central focus on liberation allowed him to draw the idea of Olivia embodying the sea and freedom, using the stage set and costume design to demonstrate Olivia's growth in autonomy as the play progresses. Initially Olivia is bustle-corseted into an inky blue Victorian dress, indicative of her despondent mood and guarded expression. In the second act, Grandage chose to put Olivia in a 1950s chic white outfit to suggest her newfound carefree, optimistic attitude. In addition to her change in costume, throughout the play the backdrop of panelling gradually recedes, filling the stage with golden lighting to signify the removal of barriers that Grandage had created for his characters.

Viola's desperation and passivity were effectively reflected in her performance, her stillness and controlled projection and gesture contrasted significantly to Orsino's erratic illustration of his unrequited love for Olivia. Grandage placed emphasis on the darker aspect of sexual psychology, something which a 21st century audience would be much more accepting of. Grandage chose to play Orsino as a furious and frustrated character, not as the sad, melancholic lover that most audiences have traditionally seen him. This melancholy was a fashionable representation of many early modern male characters who sought pleasure from aggrandising their feelings. However, Grandage chose to focus the audience's sympathy on contemporary issues such as the role of women in society, and their struggle for equality.

Grandage certainly draws the audience's attention to the play's humour through the use of Sir Andrew and Sir Toby. The naivety of Sir Andrew contrasts significantly to the long-limbed physique of Sir Toby, creating genial Laurel and Hardy slapstick comedy. Sadly, I feel that this humour was made accessible to the detriment of the text because the line "I was once adored too" was thrown away quickly, and the use of soft piano tones failed to emphasise the mood of this melancholic lover. Instead, the gauche undertones provoked chortling from the audience.

Derek Jacobi delivered a spell binding performance. His stiff, uncomfortable, tight upper lip portrayal of Malvolio ensnared the audience, entralling them in uproarious laughter. This lyrical actor certainly had a comic instinct in his performance, commanding the stage and carrying the other actors with him using affected annunciation to convey his obnoxious, self-seeking character.

Grandage's original interpretation was excellent, not only because of his impeccable stage set design but because of the great comic value that Grandage brought to the stage. The image of Derek Jacobi in yellow stockings is an image that I, and many others, certainly won't forget!

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	5	4
AO2 /08	6	6
AO3 /36	34	31
AO4 /12	10	10

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	4	4
AO4 /12	9	11

TOTAL /80	Centre Marks	Standardised Marks
	68	66

Comments:

A good answer that doesn't quite fulfil its promise. There's not enough development of points at times and occasionally the candidate struggles to find a comfortable voice. There is perceptive analysis of language and structure and lots of sound critical comparisons are made between the texts. However, the mark for AO3 was reduced at moderation because the candidate never actually analyses other readers' interpretations. However, she does consider the text from the perspective of a range of critical stances and so Band 6 was deemed appropriate. There is clear evidence of intelligent understanding of contextual issues, e.g. the third paragraph reads like a scholarly essay. The moderator felt the candidate had shown thoughtful consideration of audience reception and merited a slightly higher mark for AO4.

SCRIPT G:

A Study of Shakespeare's "Macbeth", with reference to Marlowe's "Doctor Faustus", to explore the presentation of ambition. Critical reviews of performances are analyzed.

Ambition, according to Marlowe, is a common trait found in all human beings. A trait that one may not be despised for - a trait that does not necessarily result in downfall. However, in *Doctor Faustus* and *Macbeth*, both Marlowe and Shakespeare expose dire ambitions that result in death, despair and ruin. It is "over-ambition" that stagnates development and eventually results in damnation. Both playwrights introduce charming, noble protagonists. Macbeth - the thane of Glamis, the courageous 'Bellona's Bridegroom' and Faustus - the young extremist - eager and buoyant to gain further knowledge. They are both heroes to tragedy. Aristotle¹ asserts that a tragic hero must evoke in the audience a sense of pity or fear. He states "the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity." This definition is accurate as both Macbeth and Faustus share 'vaulting ambition' that soon molds them into victims of temptation.

In the opening scenes of both plays, audiences are introduced to two very promising individuals. *Macbeth* commences dramatically with the 'three weird sisters' meeting on the barren hearth, but soon moves on to a graphic description of the valiant Macbeth. The audience has some inkling however that he is preyed upon by the afore-observed 'agents of evil'. The three witches establish a sense of ambiguity through their 'fair is foul and foul is fair' stance which further heightens a sense of mystery and terror. The theme of ambition is introduced in this opening scene through its rather murky yet intriguing setting that consists of dark and ominous undertones. The setting clearly foreshadows the evil that befalls Macbeth that plays the catalyst to his downfall. The introduction of the witches not only highlights the theme of evil but it also makes a modern audience aware of the Elizabethan belief of the supernatural. His fate is doomed and the witches plant the seed of temptation that in return exposes his 'deep, dark desires' to the audience in a soliloquy.

AOL - awareness of context through need: explanation

"Stars, hide your fires;
Let not light see my black and deep desires.
(1.4.4)"

It is through this declaration that the audience is told of his existing ambition that he attempts to suppress. Macbeth seems to be, at the start, embarrassed at his own ambition. This soliloquy impressively highlights Macbeth's fear of giving in to the darkness that accompanies over-ambition. He is aware that his over-ambition will result in his ruination and ultimate death. The visual imagery of light versus dark aids in creating the contrast between his evil, dark desires and Duncan's purity. Macbeth seeks deception to shroud his 'vaulting ambition'.

AOL - awareness

¹ S.H. Butcher, *The Poetics of Aristotle*, (1902), pp. 45-47

[412 words]

Trevor Nunn famously, in his rendition of *Macbeth* (1986) presented Duncan in white attire - the antithesis of Macbeth's blackness. This clearly highlighted the conflict between good and evil. Through the use of colour, in this case black and white, many directors succeed in presenting the dangers of ambition.

AO3 -
interpretation
of artistic choices

In *Doctor Faustus*, the protagonist clearly suffers from an ambition to better himself in knowledge. Unlike Macbeth, Doctor Faustus deals with fewer characters and Faustus' 'agents of evil' that tempt him is Mephistophilis. The ambition of Faustus led him to rebel against God and religion and to defy the laws of society and man. His refusal is bound to bring mental conflict which results in deep despair and defeat. Macbeth also similarly rebels against God and the elements of purity when he kills Duncan, the rightful king of Scotland, to further himself. Macbeth himself asserts that by killing Duncan heaven will abhor it. In the same soliloquy (Act 1:7), he states that it is his 'vaulting ambition which o'er leaps itself' that spurs him on. The theme of good vs. evil is important in both plays. Both protagonists are blinded to the evil that they accept so willingly. Through the introduction of the two angels a sense of foreboding is established. Audiences anticipate the downfall of Faustus.

AO1

AO3 -
contextualise

AO3

AO2 -
analyse
of structural
techniques
through
needs
explanation

In the dagger scene, we not only witness how Macbeth's power of imagination aids in helping him 'do the deed' but we also observe his remarkable powers of reasoning. In Act 2:1 he declares:

*"I go and it is done. The bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven or to hell"*

In *Macbeth*, the theme of ambition grows increasingly prominent as the play progresses. The witches dramatically begin the play by informing the audience that they are there specifically to meet Macbeth. In their prophesies, they whet Macbeth's appetite by hailing him 'thane of Cawdor' and thereafter 'king'. For the witches to single out Macbeth when Banquo, his foil, was present, proves that these 'imperfect speakers' knew of Macbeth's vaulting ambition. He beckons them to stay: *"Stay, you imperfect speakers. Tell me more."*

AO2
structure
This is the first time the audience is directly made aware of Macbeth's ambition. There is a sense of foreshadowing and the audience is made aware that his desire for kingship will eventually lead him to his downfall. Interestingly, Banquo - Macbeth's friend and fellow kinsman is aware of his partner's ambition. He observes: *"look how our partner's rapt"*. Banquo refers to Macbeth being in a state of rapture yet again when he addresses the witches:

*"My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,*

[881 words]

That he seems rapt withal."
(1.3.2)

Shakespeare repeats the word 'rapt' to clearly emphasise Macbeth's obsessive desire for the crown. Banquo notes Macbeth being completely and utterly immersed in the prospect of becoming king. Macbeth's reactions to the witches' initial prophesy is contrasted with Banquo's calm collectedness. Banquo has every reason to be ambitious too as he was promised a king in his line. However, with all this he advises Macbeth on how the "instruments of darkness" lure their victims by giving half-truths and then betray their victim with 'deepest consequence'. In Act 3 he shows the audience that he has discovered Macbeth's secret, yet obvious desire for the throne. Banquo states:

AO2
language
analysis

*Thou hast it now: King, Cawdor, Glamis, all,
As ... the weird women promised, and I fear
Thou play'st most foully for't;*

Lady Macbeth, his 'dearest partner of greatness' and confidante knows of her husband's ambition for the 'imperial theme' and fears that he will not be able to fulfill his potential due to the 'milk of human kindness' that he possesses. She strengthens him to take his ambition to the next level and encourages him to perform 'the act' – murdering King Duncan. AO1

Many critics have asserted that Lady Macbeth too is ambitious. She can be regarded as being sinister and threatening at the start of the play. However, it is unclear whether she is ambitious to become queen herself or to see her husband become king. Lady Macbeth suppresses her instincts toward compassion, motherhood, and fragility — associated with femininity — in favour of ambition, ruthlessness, and the single-minded pursuit of power. After reading her beloved's letter to her describing the three weird sisters and their prophesies, she declares: AO3
attitude
ambitious
ambition

*"Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it:" (1.5.1)*

She is at her strongest here. By asserting that he "shalt be" king she exposes her strength of character and her obvious power over Macbeth. She is confident that she will succeed in influencing him to embrace the resources of evil. However, he is unable to sustain this kind of strength and perseverance till the end of the play. She, like Macbeth, meets her end at the hand of vaulting, over-powering ambition. AO1
insight

Doctor Faustus is a renaissance play – a play that was performed during a medieval age when there was a notable shift from heavenly to earthly life. The power of knowledge was the touchstone of that period. I believe that audiences who witnessed Marlowe's depiction of vaulting ambition would have understood the character – Faustus better. They would certainly have been more discerning to his cause. However, Macbeth's ambition cannot be forgiven. He unlike Faustus, wanted something unnatural – kingship. He murdered and did far worse actions in order to attain his goal. Macbeth's ambition is of a far darker nature than Faustus'. Faustus decides to remain loyal to hell rather than seek heaven. In the Christian framework, this turning away from God condemns him to spend an eternity in hell. He lusts for power and knowledge. Faustus states: AO3
insight
ambitious
ambition
ambition

Of power, of honour, of omnipotence,
Is promised to the studious artisan!
All things that move between the quiet poles
Shall be at my command"

It is blatant through the above quote that Faustus desires power and so is ambitiously willing to sacrifice his worth as Christian to obtain it. Doctor Faustus as a product of Renaissance and Marlowe's mouthpiece is dissatisfied with the conventional sphere of knowledge. He has towering ambition to obtain power through knowledge. In fact the knowledge of logic, medicine, law and divinity are insufficient for him as he says: AO1
ambition
ambition

"Philosophy is odious and obscure,
Both law and physic are for petty wits,
Divinity is basest of the three."

Like Macbeth there are characters in *Doctor Faustus* to encourage him on through this journey to possess supreme wealth of knowledge. Mephistophilis is the most prominent agent of evil. One of the best versions of *Doctor Faustus* (1967) seen to date is Richard Burton and Nevill Coghill's rendition of it. Andreas Teuber's portrayal of an "imposing young Mephistophilis" is simply marvelous. AO1
ambition
ambition

The evil angel also feeds him with temptation and urges him to sell his soul to the devil: yet he cannot resist the temptation as Evil angel says:

*"Be thou on earth as Jove in the sky,
Lord and commander of these elements."*

Towards the end, the audience regrettably finds Faustus discarding God and defying all religious and moral principles, when he sells his soul to the devil to obtain limitless power through knowledge. He asserts:

*"Ay and Faustus will turn to God again:
To, God? He loves thee not'
The God thou serv'st is thine own appetite."*

Unlike Macbeth, whose only motivation to be over-ambitious was kingship; Faustus' ambition was fuelled by the desire to obtain knowledge and eventual power through that. Faustus believed that knowledge meant power – the source that will enable him to gratify the sensual pleasure of life like the man of Renaissance. In addition to this, Faustus worships beauty. Immediately after making an agreement with the devil for twenty four years of worldly pleasures, his first desire is that of the most beautiful woman. He asks Mephistophilis: *"Let me have a wife, The fairest maid in Germany."* By this quote we begin to understand the level of ambition Faustus had. He valued power and materialistic elements whilst Macbeth simply wanted to be king. However, Macbeth's ambition became torturous for those around him. The play at midway, is immersed in blood at the hands of Macbeth. Even the once so strong Lady Macbeth cannot keep up with his tyranny. She deteriorates and lets Macbeth in turn soar in power, strength and ruthlessness. Macbeth declares:

*"For mine own good
All causes shall give way. I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er."* (3.4.24)

His ambition, like Faustus' has no boundaries. However, Faustus' ambition does not affect anyone but himself. He takes the absolute brunt for his ambition. On the flip side of the coin, Macbeth's ambition becomes a sickness to all in Scotland when disorder madness takes over. Evil and continual darkness swell until Macbeth meets with his downfall- death.

It is adequate to state that both protagonists meet with fatal, disastrous ends – it is obvious that both Shakespeare and Marlowe attempted to inform Elizabethan audiences that over-ambition and the ambition for power can surely but steadily end terminally.

Write an outline pitch for BBC's 'Shakespeare retold' series, where you demonstrate how you would retell 'Macbeth' for a 21st century television audience, making clear the reasons for your choices.

For a 21st century television audience, politics would be a relevant setting due to its global importance. Such an environment would involve corruption, intensity, and sometimes chaos. 'Politics' is a subject that provokes the theme of ambition.

Macbeth is a powerful man who is well-known and respected by the public. He belongs to a leading political party and is a member of parliament. He lives a simple life. His wife, although not very well educated, is strong and has an influential personality. She often helps Macbeth with his work and aids him in all his major decisions but never gets anything in return, since women do not get involved in politics. Even though she knows Macbeth is slowly progressing, she is not content to wait. She develops a plan that suits herself and Macbeth. She builds on his original idea and manipulates him to make sure he agrees with everything. He works his way up to Prime Minister. Both husband and wife suffer from over-ambition which leads to their ultimate downfall.

Outside his ministry, a local soothsayer approaches Macbeth and informs him that he would someday rule the country and become President successively for two terms. Thanks to his imagination, he sees himself soon becoming President and decides to take this matter into his own hands. His wife is only too happy to help him murder the existing President by stabbing him and smearing his blood on the clothes of the President's body-guard. Macbeth is appointed ruler by default. The theme of power is brought out at this instance.

After becoming President and having executive powers, Macbeth dismisses local elections and continues his office as President. He tyrannically murders those in his opposition. He eventually becomes obsessed with staying in power.

Soon Macbeth's deviousness is exposed and there is unrest around the country, but his over-ambition prevents him from resigning from Presidency and making his country peaceful. He fails to give in, and orders death squads to eliminate problem opponents. His wife soon diminishes in power and is diagnosed with depression. To his absolute dismay, she commits suicide by stabbing herself. Blood is yet another symbol found throughout. It symbolizes guilt and danger in cases such as these.

Ambition is a major theme in this story and is brought out when Macbeth loses control of his decisions and starts making destructive mistakes. Due to the corruption and manipulation, Macbeth becomes a man who over-reaches his capabilities and is caught between reality and appearance. Macbeth feels that his ideas would work as planned plainly due to the reason that he is easily influenced. He believes that he would get what he desires by following the path shown to him by his wife and the local soothsayer. This shows a major weakness in Macbeth's character. The powerful themes that are generated here indicate Macbeth's character flaws and highlight the importance of self-understanding and decision making. As a result the 21st century television audience would understand the significance of self-destruction and its consequences.

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	4	4
AO2 /08	4	4
AO3 /36	20	24
AO4 /12	6	7

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	5	5
AO4 /12	7	6

TOTAL /80	Centre Marks	Standardised Marks
	46	50

Comments:

The centre's assessments are secure apart from AO3 where they have been a little harsh. The candidate has made a couple of attempts to engage with other readers and has made sensible links between the plays throughout the Explorative Study. The CCR tends to describe rather than explore.

SCRIPT H:

Question: How is the barbaric and civilised identified in William Shakespeare's *Othello* and *The Tempest*?

The division between the barbarian and the civilised man is so indistinguishable that at times, we do not know when one has crossed the line. This then raises the question: What makes a barbarian civilised and a civilised man, barbaric? In exploring this question, this essay shall analyse Othello from *Othello* and Caliban from *The Tempest* to argue how a man does not become a savage barbaric unless he is influenced by external factors catalysing such a change. In some ways, this opinion concedes with the concept of the "noble savage". The idea was first introduced with Montaigne's publication of his essay *Of Cannibals* in 1587. Although the exact term was never used, Montaigne laid down the basis of the concept by saying that in truth, those who are wild are those whose natures have been changed by artifice (civilization) and have diverted from common order. While perhaps this may apply to Caliban, it would not to Othello.

During the Elizabethan Era, Moors were typically characterised as uncivilised, lustful, violently jealous and barbaric. Hunter (1967) as cited in Marsh (1976) states that Shakespeare's audience would only be too ready to equate the colour black with things evil, wicked and damned. This racist stereotyping is also evident when Campbell (1930) states that in *Othello*, "we can see the working of the passion in one of a race to whom it is natural to be jealous". Act 1 opens with descriptions of Othello as "an old black ram" (I.i.97), "a Barbary horse" (I.i.125) and a "lascivious Moor" (I.i.141). Such racist and animalistic language conveys an understanding of the sentiments attached to a black man at the time-- the stereotypes attached to skin colour takes precedence over his true qualities. Othello is hence considered a dark-skinned savage. All this is further emphasised when one observes that throughout this scene, Othello is never referred to by his name.

Whereas Caliban from *The Tempest* seems to embody the concept of the noble savage. The dethroned prince is referred to as a "poisonous slave, got by the devil himself" (I.ii.383), and his appearance is that of a half man, half fish. Once again, appearance plays a significant role in this play. As with Othello, because of his physical features, Caliban is deemed by Prospero to be a barbarian and a most savage creature. His commanding, forceful speech cursing Prospero tells us much about his character:

“All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inchmeal a disease!”

(II.ii.1-3)

Though he is considered a lowered slave, he speaks in verse throughout the play, except when he becomes drunk and loses control of his faculties. His language is rough and the alliteration in the first line immediately draws our attention to the scene. The *s* consonants make his words powerful, lending gravity to his lines. Nonetheless, from these lines, one can infer that he is not what one would consider civil because of the coarse diction, but there is nothing to suggest he is barbaric, either.

Although Othello is in every way a gentleman, he is similar to Caliban in the sense that Othello is considered lower than a man in all aspects. The incredulity of Brabantio over Othello's having conquering Desdemona's heart is displayed when he exclaims,

“And she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on!”

(I.iii.114-116)

The usage of the word “nature” here seems to imply that it is grossly wrong for a white woman, what more one of noble birth, to fall in love with a Moor; so wrong that Othello must have dabbled in black magic to have gained Desdemona's hand.

As the play progresses, any doubt cast upon Othello's qualities is extinguished upon his eloquent speech:

“Yet, by your gracious patience,
I will round unvarnished tale deliver
Of my whole course of love-- what drugs, what charms,
What conjuration, and what mighty magic
For such proceeding I am charged withal
I won his daughter.”

(I.iii.104-111)

He speaks with clear civility and his formal tone and diction accords much respect towards the Duke as well as towards his accusing father-in-law, and his relation of his story is so compelling that the Duke believes “this tale would win my daughter, too.” (I.iii.197) This is very much in contrast to the impression of a rough and brutish Moor that we have almost come to expect, and

most certainly free from any allegations of barbarism. We also see how loving he is towards Desdemona-- he proclaims his everlasting love for her ("But I do love thee! And when I love thee not,/Chaos is come again." [III.iii.101-102]), and he speaks to her far more gently than he does with his men or Iago. In short, Othello has the world as his feet and has shown himself to be a respected, civil man who is very much removed from the negative qualities embued by a savage.

As with Othello, Caliban is in fact a very charismatic character, and would be much more so if not for two things-- his dehumanized appearance and his attempted rape of Miranda. Such an act would most certainly make him out to be a barbarian. However, let us first consider several things. Hamlin (1994) points out that in Caliban's initial and fully reciprocal relationship with Prospero; he exhibits a nurture that, far from failing to "stick" to his nature, lies at its very essence. Upon Prospero's arrival, Caliban placed his trust in Prospero and showed him the ways of the island. This shows us that far from being a savage being, he was welcoming and kind instead. When Prospero takes over the island, the rightful prince tries to assert power in his own way: by attempting to rape Miranda. To overpower Miranda is to overpower Prospero, and he would not have done so if he did not feel oppressed by Prospero.

Act III is a pivotal point for Othello, as the seeds of doubt Iago plants begin to grow. His eloquence vanishes and he savagely exclaims he will "tear her (Desdemona) all to pieces." (III.iii.490), then orders the murder of Cassio. Instead of confirming the crime, he takes Iago's insinuations at face value and acts rashly. The change intensifies in Act IV, where we see him speak in prose for the first time in the play: "Pish! Noses, ears, and lips-- is't possible? Confess-- handkerchief--O, devil!" (IV.i.50-53). His charisma and eloquence have vanished, his speech now consisting of short, unconnected words, indicative of the turmoil of his thoughts. Later, he openly mocks Desdemona in public and even cruelly strikes her for no apparent reason. He is crude and cruel in calling his wife a strumpet and a whore, but the ultimate act of barbarism culminates in the murder of his wife for her supposed adultery.

Though Caliban's attempt at rape and murder would be considered brutish and savage, Montaigne (1587) is right when he asserts that "every one gives the title of barbarism to everything that is not in use in his own country." Caliban has never known any other way of life-

he has always been a primal, raw person, acting on instincts and behaving according to his own beliefs of right and wrong. It must be noted that prior to Prospero's arrival, Caliban's only company was his mother, Sycorax. He has never come into contact with civilization or known what customs it stands by, hence is the embodiment of a natural man, who does not live by laws and rules. This is why he does not show any remorse over the rape-- how can he when through his eyes it is not a crime. but a way to assert his rights? With regards to his attempted murder, Sharp (1981) states that three significant factors pertaining to the act should be noted: the influence of the liquor, the human quality of the act and his eventual recognition of remorse. Montaigne (1587) states that he is sorry that civilised humans, "seeing so clearly into their faults, [we] should be so blind to our own." This applies to Prospero-- he continuously blames this "thing of darkness" (V.i.330) for his mishaps, but he has never stopped to consider that he was the external force that catalysed such misdeeds.

Gerard (1957) stated that with Desdemona's killing, Othello has attained full consciousness of his barbarian nature. To challenge this, it must be asked if his decision was clear and conscious. Now, considering that people are creatures of emotion rather than logic, one could say that his decision to kill Desdemona was clouded by his anger, rejection and humiliation of being cuckolded. He did love her, though "not wisely, but too well" (V.ii.404).

Also, his transformation from civilised man to barbarian was due to Iago's aggravation and the fact that his ancient identified his tragic flaw: jealousy. He was never a barbarian from the beginning-- his descent into madness and savagery was due to Iago's villainy. The true barbarian is Iago, whose actions have caused a good man to stoop to the levels of a savage and have caused Othello's greatest downfall. This has led to him fulfilling society's expectations of a savage black man, making him the person he tried so hard to avoid-- a "malignant and a turbaned

Turk" (V.ii.414). Hence Othello was never a barbarian from the beginning. His transformation into one was catalysed by an external factor: Iago's subtle villainy and effective persuasion. Iago's barbaric motivations are thrown into further scrutiny by Bradley (1963), who states that the pain inflicted by Iago is the unmistakable proof of his own power over the victim. And so it is a play of tragedy-- one cannot help but feel compelling sadness at the fall of a great man who defied the odds, but was ultimately defeated by himself.

The most memorable lines of the play are that of Othello's final soliloquy (V.ii.397-417). Here, we catch a glimpse of the old Othello, his verse powerful and emotional. Overflowing with grief and remorse, he asks that he be remembered simply as he is-- for all his greatness and his flaws, and he identifies himself with a "circumcised dog" (V.ii.416). Vitkus (1957) states that by "turning Turk", Othello has become the enemy within. He can no longer live with the man he has become, and so he would rather punish himself with death than live on as a Turk. This grim ending is much in contrast to Caliban-- it is implied that he repents and stays on the island to "seek for grace." (V.i.352)

I conclude with asserting my opinion once more: that no man is naturally barbaric and a civilised man only becomes barbaric when influenced by external factors. Caliban may have the appearance of an adult, but is in essence a naïve, childlike person who rebels against Prospero's oppression and Othello a noble general who turns into a barbarian Turk due to Iago's well-

placed, understated attacks. A man may not be born with savage instincts, but the worst circumstances will turn the best of us to our lowest form-- a barbarian.

[Handwritten notes in blue ink, partially illegible]

1857

Creative Critical Response

Question: Give a modern interpretation of the characters from the play *Othello* by William Shakespeare in the form of an actor's diary.

Monday: Just received a call from David! I got the part of Bianca. Originally I'd auditioned for Emilia, but this sounds like an interesting challenge...

Tuesday: Finished reading my sister's old copy of *Othello*. Interesting, how David wants to portray Othello as a migrant worker in England who catapults to success in the corporate world and Desdemona as an important company stakeholder's daughter. As for Bianca, well, she's a pretty, not too well off office girl that runs the errands, things like that. Of course, she's involved with one of Othello's subordinates, Cassio. I suppose in modern terms, allowing your much richer and socially superior boss to dally with you would get you the same sort of comments the courtesan Bianca received-- that of being a "notable strumpet". I'm pretty outraged at that, honestly! I mean, Cassio basically plays her around his finger, taking advantage of his authority as a social superior to do so! They don't go up to powerful men and point fingers at *them* for fooling around with the girl. No, they always strike it down to the shamelessness of the corrupt female for throwing herself at him in a blatant gold-digging attempt. That's one thing that that hasn't changed since the original *Othello* was written, and it's something that's evidently not changing now.

Wednesday: We did Act 3, Scene 4 today. My part in this is not too big, just a bit at the end when Cassio asks Bianca to mend that strawberry locket that Iago planted in his study. "Ask"? Pah! "Demanded" would be more apt a word. Cassio is, by all terms and definitions, the breathing example of a manipulative alpha male. He can speak sweet words to Bianca, calling

her "sweet love", and asks for favours very kindly indeed. But the moment Bianca shows any suspicion, which she rightly would-- after all, it *is* another girl's locket--, he changes to an angry tone, almost cursing her. And because Bianca wants only to please him, she is submissive. This submission to Cassio makes me sympathise with her more, especially in light of Iago's comment that Bianca has beguiled many but is "beguiled by one". The remark throws out that contrast of her personal vulnerability to the strength of her independence as a lone woman working hard for a living. Speaking of a lone woman working... this one has to get back to rehearsing lines!

Friday: David says Bianca was a 21st century woman in the 17th century, because when you compare her to Desdemona, who is a *paragon of virtue*, Bianca is a woman who dares to confront the man she loves when she feels that she has been wronged. She's also a modern woman because she isn't afraid to actively pursue the man she loves, which is pretty much the opposite of Desdemona. Desdemona would wait for the man to make the first move, but Bianca would saunter up and ask for his number, the same way she approaches Cassio first instead of always waiting for him to come to her.

Monday: I've been rehearsing my performance all weekend, and really delving deep into my character. I've come to the realisation that Emilia and Bianca are rather similar. Emilia makes the feminist statement of the Renaissance in *Othello*, and Bianca has that kind of mindset too. A line that really hits me is when Bianca says, "I am no strumpet, but of life as honest/As you that thus abuse me." It lends Bianca that gravity and depth that makes her character more likable-- she asserts herself and maintains dignity while doing so. Her words are economical, yet direct enough to make a powerful impact, such that it alters one's perceptions of her. She is not just a silly office girl, a girl misled by a man she truly cares for-- she is also a woman of independent thought. For that, she has my respect.

Wednesday: You know... I think Bianca's feisty *Pretty Woman* qualities would really endear her to today's generation. I *will* do her character justice tonight, and show the audience that she is more than a courtesan, or a silly office girl!

Explorative Study	Centre Marks	Standardised Marks
AO1 /6	6	6
AO2 /08	8	8
AO3 /36	36	36
AO4 /12	12	12

Creative Critical Response	Centre Marks	Standardised Marks
AO1 /6	6	6
AO4 /12	12	12

TOTAL /80	Centre Marks	Standardised Marks
	80	80

Comments:

This is an outstanding folder to which the centre has rightly awarded full marks on all the assessment objectives.