

Pearson Edexcel Level 3 GCE

English Literature - Advanced Subsidiary – 8ET0 01

Paper 1: Poetry and Drama

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2016 examination.

Included in this pack:

- Questions from June 2016 paper with exemplar responses
- Scripts
- Examiner commentary on scripts

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QUESTIONS

SECTION A: POETRY

Answer ONE question.

EITHER

Question 1

Compare the ways in which poets present memorable characters in *Out of the Bag* by Seamus Heaney and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

Question 2

Compare the ways in which poets explore disturbing events or situations in *The Deliverer* by Tishani Doshi and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

List of prescribed poems

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011 (Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732			
Poem title	Poet	Pages	
		New Edition	Old Edition
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
The Fox in the National Museum of Wales	Robert Minhinnick	121	131
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover	Daljit Nagra	129	139
Fantasia on a Theme of James Wright	Sean O'Brien	130	140
Please Hold	Ciaran O'Driscoll	132	142
You, Shiva, and My Mum	Ruth Padel	140	150
Song	George Szirtes	168	178
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182

SECTION B: Drama

(Total for Question = 48 marks)

TRAGEDY

Doctor Faustus, Christopher Marlowe

Question 3

‘At the heart of the tragedy is an attempt to expand the limits of knowledge regardless of the cost.’
In the light of this comment, explore Marlowe’s dramatic presentation of the pursuit of knowledge in Doctor Faustus. In your answer you must consider relevant contextual factors.

The Duchess of Malfi, John Webster

Question 6

‘The play involves a brutal examination of power, both domestic and political.’
In the light of this comment, explore Webster’s dramatic presentation of power in The Duchess of Malfi. In your answer you must consider relevant contextual factors.

A Streetcar Named Desire, Tennessee Williams

Question 9

‘Despite the excitement and clamour, the play essentially shows us the vulnerability of human beings.’
In the light of this comment, explore Williams’ dramatic presentation of vulnerability in A Streetcar Named Desire. In your answer you must consider relevant contextual factors.

COMEDY

The Importance of Being Earnest, Oscar Wilde

Question 11

‘Cecily is delightful because she is so superficial.’
In the light of this comment, explore Wilde’s dramatic presentation of Cecily in The Importance of Being Earnest. In your answer you must consider relevant contextual factors.

The Pitmen Painters, Lee Hall

Question 13

‘The play shows that class divisions can never be bridged for long.’

In the light of this comment, explore Hall’s dramatic presentation of class in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

Waiting for Godot, Samuel Beckett

Question 17

‘Vladimir and Estragon survive because they never entirely lose hope.’

In the light of this comment, explore Beckett’s dramatic presentation of hope in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

SCRIPTS

SECTION A: POETRY

SCRIPT 1 – Question 2

Both Tishani Doshi and Patience Agbabi use different methods to portray the concept of disturbing events and situations. In 'The Delivery', Doshi uses the idea of imagery in order to show to the reader the disturbing events. ~~Patience~~ ^{Also} Agbabi in 'Eat me' by Agbabi she ~~also~~ uses the same idea of imagery to ~~display~~ display the events. But they both use ~~different~~ different methods to convey these events.

Tishani Doshi utilises the concept of vivid Imagery to illustrate to the reader of the disturbing and unwanted events. We can see this when "the poem reads " They were crippled, or dark or girls, found naked in the streets... stuffed in bags". The more fact that the poet goes into detail (description of the girls) makes the reader have an image in their head about this situation. The two words "crippled" and "dark", illustrates how they were physically. "crippled", has the clear implication that they have an issue with their body (disabled in some sort of way). Hence ~~making~~ the reader can then see ~~how~~ who was affected and the image makes us ~~readers~~ as readers to visualise this disastrous and 'disturbing' event.

Furthermore the ~~word~~ ~~words~~ ~~from~~ ~~these~~ line "found naked in the streets", makes the argument that something could have happened to their bodies for maybe rape or an undesirable action (murder). The word 'found', also shows the idea of recklessness even as the bodies were just discarded as if they were not important despite the fact that everyone is important and special. The use of the word "naked", even then creates an image as it is a visual type of word. Therefore if the use of this imagery type term can make the implication that maybe something happened to these people before they ended up dying.

But Agbani on the other hand, also uses imagery to portray the disturbing events which occurred. We can see this when the line reads "Open wide, poured olive oil down my throat". The mere fact of ~~to~~ doing this acts to another 'human' makes us as readers ~~be~~ have an element of ~~that~~ ~~are~~ worry and can then relate to a disturbing event which would soon follow. "Poured oil", is an active two words and normally you'd use a few drops and not use a lot, but here the word "pour" makes the implication that a lot of the 'oil' is being used and consumed. "Down my throat" symbolises ~~from~~ the fact that ~~that~~ she is either willingly ~~or~~ or due to ~~to~~ being ~~see~~ scared doing what he

wants as she could be afraid of her partner. She is facing domestic abuse and for readers that that is quite sad to see and read about. Ultimately leading to disturbing events when she kills him at the end. "The phrase in the second last stanza "I rolled and he dinned in my flesh"; is a very strong sentence and easily paints a picture for the reader. The idea of 'rolling' to 'dinn' someone is disturbing in itself as you would have to be quite 'big' in order to accomplish this. Due to her ~~face~~ face: him face feeding her, she became so fat and hated herself due to this and kept eating, which is disturbing to see. "Rolled", makes the implication that she ultimately killed him by movement. "Rolled", is not such of an aggressive word and is more playful and how Ajlubi used this word creates a picture for the reader to see. 'Dinned', is associated with ~~the~~ water and ~~the~~ merely the fact that she was able to 'dinn' him due to her flesh is ~~amazing~~.

Both of the poets use imagery and the development of language to portray the disturbing events. Al-Dolhi moreover, utilises a more peaceful and passive approach whereas Ajlubi uses an active one. But both clearly show the disturbing events and situations.

SCRIPT 2 – Question 1

The ~~poets~~ ^{poems} "Out of the bag" by Seamus Heaney and 'Material' by Ros Barber both present ~~the~~ memorable characters to the reader, but in somewhat different fashions. In 'Out of the bag' Heaney describes 'Doctor Kerlin' as ~~a~~ mysterious, and as if he is in awe of the doctor. In 'Material', Barber talks about the deceased mother with familiarity and fondness.

The sense of family is reflected in both 'Out of the bag' and 'Material', and the key characters of each poem play a key part to this theme. In 'Out of the bag', Doctor Kerlin is a doctor that regularly attends a house to deliver children. A child (from ~~the~~ who's perspective the poem is written in) believes he brings ~~the~~ ~~the~~ baby parts such as 'a toe, a foot and a shin,' and assembles them to bring a new baby into the home. For this reason, Doctor Kerlin is described as 'large' and 'big' ~~and~~ which emphasizes the awe the children were in of this mysterious ~~the~~ adult. Heaney uses this somewhat absurd idea of childbirth to create depth and mystery to the Doctor Kerlin character, making him a memorable character to the readers.

On the other hand, the mother in 'Material' is described in great detail with a sense of ~~the~~ ^{bereavement} towards the end. The mother is described as ~~the~~ ~~the~~ the 'hanky green'

and the image of a 'handkerchief' is continued throughout the poem. It was obviously a clear ~~of~~ element of Barber's mother, and something that is greatly missed. ~~Barber talks~~
~~of~~ However, Barber talks about the 'handkerchief' somewhat mockingly, and making jokes about how his mother would keep more than one 'handkerchief' ~~to~~ up her sleeve 'as if she had a farm up there' and suggesting they could mate and end up 'raising little squares'. Barber also refers to the 'handkerchief' as 'a mum's embarrassment of lace' which is another negative description. But it is not in ~~her~~ ^{bitter} taste that Barber describes ~~the~~ the 'handkerchief' like this, as often families will joke about ~~fun~~ memories they have with a recently deceased loved one to ease the pain of losing them. This is done by Barber to encourage the audience to visualise the character and feel sympathy towards her death.

The structure to 'Out of the bag' ~~is~~ involves a very strict 3 line ^{per} stanza layout, but there is no clear rhyming scheme at all throughout. ~~In~~ contrast, 'Material' has a clear rhyming scheme of A B C B D E ~~F~~ E repeated for ~~the~~ ~~first~~ ~~two~~ ~~stanzas~~. The first 2 stanzas before converting to a A B C D E F F pattern after that. The contrast in structure may be due to the uncertainty ~~of~~ surrounding the ^{memorable} character in 'Out of the bag' with the deep and meaningful

understanding of the ^{memorable} character in 'Material'.

To conclude, both 'Out of the Bag' by Heaney and 'Material' by Barber present memorable characters ~~in their poems~~ that the poets have some form of connection to; ~~and that they presented~~ Heaney uses the mystery of Doctor Kerlin to present ideas about child birth, and Barber talks fondly about his mother and her 'hanky' to depict ~~the~~ ^{the} bereavement due to her death.

SCRIPT 3 - Question 2

In Tishani Doshi's 'The Deliverer', it could be said that it is less of a disturbing event or situation, and more of a disturbing cultural attitude. It is disturbing in the way that 'One of them was dug up by a dog,' The abandonment of children who were 'crippled or dark or girls', is not just a one-off, & a lone child whose mother ~~attempted~~^{tried} to bury her, but a common occurrence occurrence as mothers must go to 'some desolate hut' in order to have their children. ~~It is disturbing~~ ~~that~~ The way Doshi portrays this society in the first and last sections of the poem ~~for somewhat reason~~ ~~is~~ could potentially be viewed in a number of ways. The oppression of women and the perpetuation of the patriarchal society is highlighted in the last three lines as ~~the~~ the women 'trudge home to lie down for their men again.' What is even more disturbing about the poem though is the value of life. Where the Americans do things 'right', with 'ceremony and tradition', the women of Kerala wait only long enough to 'feel for pens or no pens' so they know whether they have pleased their husbands with a son or whether they need to 'toss the baby

be the heap of ashes:

In Simon Armitage's *Chainsaw versus the Pampas Grass*, Armitage deals with a disturbing situation in a slightly different way. The 'instant rage' of the chainsaw and its 'bloody desire' could be seen as a symbol of some hypermasculinity, with the 'hundred beats per second drumming in its heart.'

Considering the chainsaw 'with its perfect disregard, its mood to tangle' as a symbol of masculinity, we could assume then, that the pampas grass, with its 'feathers and plumes' is a symbol of femininity.

Although ostensibly only a tale of a man or boy hacking away at a pampas grass with a chainsaw, Armitage's poem becomes much more sinister and disturbing when one considers the chainsaw and the grass as representative of the two genders. What seemed at first like a short anecdote changes drastically in nature. The chainsaw could be viewed as a phallic symbol as it is lifted 'into the sun'. In the ~~fourth~~ fifth and sixth stanzas, the attack, also disturbing as it could be ~~potentially~~ seen as an affront on nature, takes the form of a brutal and barbaric sexual assault as the chainsaw rips 'into pockets of dark, secret warmth' and is driven 'vertically

downwards into the upper roots.

The 'stalk that swooned' may well represent the powerlessness of women in the face of aggression. The narrator's assertion that 'this was a game' highlights the conflict between masculinity and femininity, and, when taken in conjunction with the presentation of the removal of the pampas grass as a sexual assault is exceedingly disturbing.

Unlike Doshi's poem though, which ends with the perpetuation of this disturbing societal attitude, Armitage's poem allows the pampas grass some respite. But in the final stanza, when he writes of how he 'left it a year, to work back through its man-made dreams', seething below the stairs, it is suggested that although in this case 'the seamless urge to persist was as far as it got', the disturbing 'bloody destiny' of the chainsaw (and by default, of menfolk

in particular) is never truly gone, and that is rather disturbing.

SCRIPT 4 – Question 1

In "Out of the Bag" by Seamus Heaney and "Material" by Ros Barber, both poets explore the themes surrounding memorable characters, particularly the ways that ~~parents~~^{persons} can become memorable and important in a child's mind, the differences between negative and positive memories and how this affects us later on in life, including the personal desire to become memorable ourselves.

In both poems, memorable characters are shown to be created in childhood, and often it is a child's emotions and understanding of the world that allow characters from their life to become engrained with them.

In "Out of the Bag", Heaney presents Dr Herkin as a memorable character from his childhood, and his recurrences throughout the poem, particularly in stanza 1 and 2, show how he has become a prominent figure in the poet's life.

One that that Heaney ~~presents~~ explores some being memorable is through the imagination of a child's mind, in part due to misunderstanding the events they witness. Dr Herkin is ~~presented~~ regarded as almost mythical by the poet, as seen through repeated use of magic and mystery imagery such ~~being~~ use of "disappear" and "reappear" chosen by the poet for its ~~magical~~ magic touch connotations. It suggests that the reason

Dr Herlin is such a memorable character is due to the wonder he cast on a small boy, combined 'things' he did not understand about a doctor's visit and child birch, and explained it in such a way only a child could, ~~that~~ he with magic. This imagery sometimes when he is compared to a "hypnotist", which almost suggests that the poet had no control over his connection to Dr Herlin, that it is ~~not the doing of~~ the character's doing that they are made memorable. Through use of magical imagery, ~~like the~~ Heaney is presenting the idea that memorable characters are not consciously created by the rememberer, but it is people's actions, much like a magic trick, which have long-lasting impact on someone, particularly on impressionable child's mind.

^{Barker}
~~Barber~~ "Memento" explores draws similar conclusions in "Memento", also linking magical imagery to the effect her mother had on her younger self. The ~~idea~~ memory of her mother "more than one" always "up her sleeve" is reminiscent

of magicians who pull endless handkerchiefs out of their sleeves, and like "out of the bag", Barker presents that memorable characters are a result of a child's wonder over people they were around a lot in their child hood; in Barker's case her mother, and Heaney's the

Family Doctor.

Both poets also explore the idea that while these characters may be well remembered, in reality very little is known about their true character, ~~is~~ ~~part~~ likely due to child like limitations with Dr Kerlin, he is clearly a very prominent figure from Healey child hood, staying with him into later life, ~~soon during his career~~ when he "hallucinated Dr Kerlin" in Greece.

~~From~~ However, through small, striking details such as his "beyond-the-north-wind blue" eyes resemble with the poet in such detail, ~~to be compared~~ with ~~such~~ ^{such} poetic language, Dr Kerlin is still shrouded in mystery - from "beyond-the-north-wind" has connotations of the unknown, as such a far off and hostile place is likely unexplored, and there fore little known about it. As well, ~~he is presented as~~ ^{"Paran the Door"} ~~with the~~ ~~shadows~~ imagery connects the darkest sinister mystery that surrounds him, especially in contrast to

the other medical figures in the poem, such as Hygieia who is a "nurse of light", "indolence the door". This reference to Kerlin during ~~the~~ Homer's description of the Greek Gods, shows how impactful an effect Dr Kerlin had on him, ~~through~~ ~~series~~ ~~to~~ his mind

and slipping into descriptions concerning other subjects

This can also be seen in "Maternal", as even though Ocker remembers much about her mother, nostalgically referring to her as the 'henky green', showing the great reverence of her, it also reveals that her mother is more a created figure to her, one she doesn't necessarily even know really who this venerable character is. This idea is also reinforced by the episode "henking trees", showing how her mother hid her true emotions from her daughter, ~~and~~ which led to her incarnation as just a ~~parent~~, a loving, "henky" bearing parent, rather than her actual personality.

SCRIPT 5 – Question 1

'Giuseppe', by Ford and 'The Deliverer' by Tishani Doshi, both have very dark themes. 'Giuseppe' is a poem about the murder of a so-called 'mermaid' done in order to feed the troops and thus explores the morality in times of war and desperation. The Deliverer also ~~deals~~ explores desperation, as it ~~too~~ presents ~~infanticide~~ the practice of infanticide in India. ~~As the voi-~~ In both poems the ~~tone seems~~ voice appears detached and gives little ~~opio~~ opinion ~~or~~ as the events of the poem unfold. In 'Giuseppe' the * most opinionated word ^{being} ~~is~~ the verb "butchered", but even that turns out to be a factual and apt terms to describe the killing of the mermaid. Similarly, in 'The Deliverer' all the events are in third person (which is also the case in Giuseppe) and the ~~passes~~ ^{no direct} judgement on the mother, the 'deliverer', the American couple, or the mother who abandons her baby she finds "no penis". There is a lack of emotion in 'The Deliverer' during the third section. The birth happens "in some desolate hut", so it ~~does not have~~ ~~the~~ is not given the importance of a particular hut and though "desolate" seems more ~~an~~ emotive, it gives a sense of hopelessness and being bleak. The stanzas in this third section when describing the birth are shorter than the previous (but for one, all the stanzas so far have been three lines). Their brevity could symbolise how the mothers can't * afford to linger, or take their

time. They must ~~not~~ have birth quickly and not allow themselves to be emotional, as then they could not abandon their baby. Kerala is one of the poorest Indian states, so poverty is a cause of the infanticide: the mothers can't afford to ~~to~~ bring up girls, who require dowries and ^{due to society will find} struggle to get jobs.

→ Ford also includes a noticeably shorter stanza, ~~where~~ ^{when} the "large fish" is fed to the troops. They are lied to, so the short stanza could symbolise the brief explanation they were given for the discovery of this food. Their "starvation" meant they were too hungry to question it.

Hypocrisy is presented in 'Giuseppe' when it comes to the perpetrators, while in 'The Deliverer' Doshi seems more reluctant to criticise or lay blame. Ford presents a priest holding the "mermaid's hand and there is enjambement: it seems an act of kindness, befitting a man of God, but then the idea is ~~completed~~ finished with "while her throat was cut". A ~~pro~~ pious man is condoning this slaughter. The doctor too is a hypocrite as he finds "proof" to say this mermaid is "just a fish" but then he refuses to eat any of her so clearly ~~isn't~~ isn't convinced by his so-called "proof". In 'The Deliverer' the voice describes the American couple as being American and "so" know "about doing things right". The tone to me seems

sarcastic here. The conjunction would suggest it is indisputable, but that seems too definite for a poem that is not presenting a 'black and white' issue.

Both poems have interesting conclusions to their issues. The voice, the nephew of the aquarium keeper, "[thanks] God" that his uncle couldn't meet his eyes 'when he suggested the murderers of the mermaid (who doesn't seem a mermaid at all: referred to as "she", wears a "wedding ring", "screams like a woman in terrible fear"; the only simile and power. A simile rather than a metaphor could suggest the voice will not commit to the 'mermaid' being a 'woman') were forgivable. Is he pleased his uncle is embarrassed so is using that expression, or is he being sarcastic? Angry that God allowed the murder of ~~a~~ the 'mermaid' to happen? The Deliverer ends with idea that the process will continue: the mother, "weary", will "trudge" home, to become pregnant again.

SECTION B: DRAMA**SCRIPT 6 – Question 6**

Webster presents power within The Duchess of Malfi due to how it is saturated in deception and the need of power from the other characters such as Ferdinand and The Cardinal.

Throughout the play there is a wide spread of people who are in power and other which are very greedy to receive more. These characters are of course The Duchess, The Cardinal, Ferdinand, Bosola and the hierarchy of were Antonio stands compared to the power the duchess sees him as having. Power is very thorough in The Duchess of Malfi due to political reasons of the corruption of the Church and domestic of who wants to be in charge and the hierarchy of men vs women and even though you would imagine that The Duchess had all the power with her being of the female generation this was frowned upon.

The Duchess is a very powerful person and is very secretive of her life and how she decides to live it. She is a widow who has two brothers

Ferdinand and The Cardinal who frown upon the duchess having so much power for herself. Due to the Duchess being a female figure they are not seen to be the more dominant and in control. However, the Duchess she doesn't see people in a hierarchy she sees people as equal.

When marrying Antonio, she is very vicious and demanding when speaking to him 'sit down: Take pen and ink and write. Are you ready?' this suggests her showing her power off to Antonio and that people may speak very little of her or see her as not a very powerful woman.

However, she is and she wants to feel the power. Not long after, The Duchess gives Antonio the ring 'that she would only depart to what is her second husband' then sees herself as an equal person to Antonio and that they have no difference as they are man and wife.

After she places the ring Antonio kneels however the Duchess doesn't want him to feel like he is lower than her. 'This goodly roof of yours is too low built, ... Raise yourself, or if you please my hand to help you: so.' this suggests that The Duchess is re-assuring to Antonio that

they are on equal levels she does not stand above him and they aren't going to be seen as others to each other.

The Duchess gets very protective over her powers when the brothers tell her she shall not marry 'Why should I of all the other princes of the world, be cased up like a holy relic? I have youth, and a little beauty. This suggests that the Duchess isn't there to be told what to do she has rights herself

In comparison to this The Cardinal the Duchesses' brother is very sly and deceitful with his actions of power. The Cardinal is both domestic and political in power as he is trying to find a way to lower his sisters powers so that he can retain them.

By doing this, The Cardinal gets Ferdinand to spy on The Duchess in return of a reward. The Cardinal is found to be able to have the power to tell everyone what to do. However, doesn't have the courage to do it himself as he is very weak.

Also, the Cardinal is politically in power due to corruption in the Church and wanting to have ruling over this so that he can take funds off the poor and not make the Church corrupt as it is seen as a negative impact to have the power when all debts are reliant on you and how you are going to make the church a better place. When Ferdinand and The Cardinal are

talking. The Cardinal leaves immediately as Bosola ~~enters~~ enters. 'He comes. I'll leave you.' this suggests how he has power over his own brother Ferdinand as he is able to tell him what to do so that everything doesn't come back on him when it may go wrong.

The Cardinal is a very back ground character and works his way around the different strategies how he is going to gain power. 'Shall our blood, the royal blood of Aragon and Castile, Be thus attainted?' this suggests how he is ashamed of his sister (The Duchess) as he finds that she is going against the family honour and she is not a role of an individual who can represent her family and the church in a positive way.

Therefore, The Cardinal gets all his power and plots the death of his own sister. The Duchess of Malfi.

Following this, Ferdinand, he is the brother out of the two who has the most affection and power toward The Duchess.

Ferdinand works his way around to gain power in the domestic aspect due to him and The Cardinal wanting to take over the Duchess role in power. Ferdinand claims his love for the Duchess is a relationship like no other. However he does not speak very highly of her. 'made of so slight weak butrush as is woman, Apt every minute to sink it!'. This suggests from the Cardinal and Ferdinand's reading the letter of The Duchess have been married they frown upon it. Ferdinand's main concern is who is taking his sister away from him and why are they doing it as she is going against the family honour of re-marrying as she is a widow.

Also, Ferdinand describes his

sister as a 'strumpet' this shows that they don't have any respect for her at all even though she sees no wrong in her brother she just dislikes that she has her own rights too and they tend to always want to tell her what to do. Ferdinand wants the power domestically over his sister so he orders Basola to get a key to her bedroom to sneak in on her when he pleases.

Ferdinand's power structure and how he tried to bring himself to power overall drove him crazy as he had the greed for the power he wasn't thinking about the consequences of who it harmed or what could happen. He just wanted power so that he could kill and have the right

to have a hold over innocent people.

Finally, there is Bosola and how with him being an intelligence for the ~~Bro~~ brothers, Ferdinand and The Cardinal he feels as if he is taking on a responsibility of power from them as they are reliant on him to spy on their sister, The Duchess.

Bosola's history isn't very pleasant and he has been in the galleys for many years due to him killing and harming innocent people. When approached by Ferdinand to ask him to spy on the Duchess his first response is 'who's throat must I cut' this suggests that

Bosola isn't a changed man from him going in the galleys and his concerns in life are to just kill and the death of people.

SCRIPT 7 – Question 3

Marlowe's play "Doctor Faustus" written in 1604 presents Faustus as someone who has pursuit for excess knowledge in forbidden areas. In the medieval era Faustus was viewed as a "renaissance man" which was someone who had knowledge in all areas but had curiosity to quest for ^{the} unaccessible knowledge. "settle thy studies" ^{Faustus} highlights Faustus hubris attitude and pride who already knows he has unlimited knowledge. ~~He use of the word~~ Faustus mentioning ^{his} name at the end of the quotation "Faustus" emphasises his arrogance and pride. The syntax of this at the end ~~at third~~ of Faustus referring to himself in third person shows he thinks he is above and beyond. ~~that this may~~ The audience may ~~of~~ support Faustus' quest for excess knowledge because during that time everyone believed that you should ~~str~~ strive for the most you can get and Faustus attempting to do would of made him look ~~a~~ like a hero. Marlowe, however could be trying to use Faustus as ~~set~~ a prime example for someone trying to expand the limits of knowledge regardless of the cost and the consequences that may result from this, a tragedy.

Furthermore, Marlowe presents Faustus ^{expanding} ~~stretching~~ ~~and the cost~~ the limits of knowledge regardless of the cost through the conversation Faustus and Marlowe both have. "so consequently die" this infers Faustus understanding that the consequences ~~of~~ ~~are~~ going above and beyond for excess knowledge may result in death. However for Faustus to ~~achieve~~ gain extra knowledge would have ^{been} ~~been~~ seen as an achievement to him ~~as~~ ^{2nd} to others so as far as he is concerned he has met his ~~ultimate~~ ultimate goal. The use of the word "die" at the end of the quotation suggest that Faustus believed that everyone will eventually die the syntax of ^{the} ~~this~~ word supports this. This supports John Calvin's theory of everyone's fate is predestined. ^{hence} ~~that~~ and could show why Faustus continued to be seduced by magic. Marlowe's ^{use of} presentation contrast because it's almost as he wants to see Faustus cross these forbidden barriers and experience the consequence of death. ~~He~~ Although he highlights that the consequence may or may be death which is something almost feared. Almost as if ^{Marlowe} ~~he~~ is tempting ^{audience} ~~the reader~~ to try it for themselves. especially as he was an atheist he had no moral christian belief. This then again foreshadows "the heart of tragedy" that is upcoming.

Faustus' attempt to expand his limited knowledge in forbidden areas ~~shows~~ ^{regardless} that of the cost seems more exciting for him because of what he ~~receives~~ ^{receives} in return "From Paris next, coasting the realm of France", "Saw the river Rhine fall into Rhine", "Then up to Naples, rich Campania" this emphasises the huge amount of power Faustus has been granted with, he is able to travel places and areas he has never been able to do before. The use of the ~~that~~ listing shows that ^{Faustus} he has opened so many doors in his life that he is able to do almost anything which is worth the cost. The listing can also be referred to the amount God was able to do where he would travel from area to area to speak to people and preach. ~~This man of~~ ^{this man of} ~~fall in~~ ^{been} seen blasphemous because Faustus ~~he thinks~~ ^{thinks} he is almost as omnipotent as God is again highlights his pride and hubristic behaviour. Marlowe's ~~attempt~~ ^{presentation} ~~here~~ may confuse the reader because as ~~he~~ ^{he} has an atheist he wouldn't think about the Christian beliefs, ~~which could suggest he is~~ ^{audience} ~~probably trying to make the reader laugh at Faustus~~ ~~and say that for his arrogant behaviour.~~ ^{arrogant} Furthermore, Marlowe may ^{be} trying to get the audience to support Faustus for what he is doing because his family was known as the "base of stocks" he wanted to elevate that name to a "doctor's name" and even more regardless of the cost. This was seen as the

"Chain of being" the existence of a hierarchical order and Faust's only way to elevate there was to gain the forbidden knowledge. Again highlights that he would of ^{like} ~~like~~ the tragic hero.

✓ Faust's attempt to overcome now starts to present Faust as someone who knows has expanded his limited knowledge ~~to~~ regardless the cost when Faust and Mephistopheles have their ^{antagonistic} ~~antagonistic~~ with the pope. "How? Bell, book, and candle, candle, book and bell" this straight away emphasises Faust's mocking the pope and the church. The use of these words are vital in a catholic church there used to be closer to God. The ~~use~~ of the word "book" could be a metaphor for Bible this again is a ~~vital~~ vital element of the catholic church and ~~to~~ his attempt to mock shows his rejection with God and his alliance with

no regard to. This highlights that Faustus gained humanism by being able to achieve his greatest desire and now he has to pay the cost because he has achieved what he wanted to achieve. Marlowe could be hinting to the audience that Faustus downfall is near by which is known as cathartic cathesis, there ~~was~~ ~~fastus~~ this highlights that this a classical christian morality play where Marlowe tries to display the cost of what happens when you take no regards to in for the consequences.

It's almost as if Marlowe is trying to seduce the audience by trying to getting them to try what ~~fastus~~ ~~fastus~~ did.

SCRIPT 8 – Question 9

Williams explores the idea of death and morality in his play, this enforces Blanche's descent into madness and illusion of fantasy. These ideas are recognised through various points in the play and reminded by features such as music, illusion and assault.

Williams uses music in his play to exert a tone to the scene and situation. The 'Varsouviana' polka is used in the play to show Blanche's distress and upset, also the reminder of husband, Allan's death as they 'danced the 'Varsouviana' on the night of his death. The music is only diegetic to Blanche and non-diegetic to everybody who is watching, this is to simulate the point that the illusion has been created in Blanche's mind and that it is not really happening.

The 'Varsouviana' can only stop playing in Blanche's head when she hears the gun shot, for example in scene six, 'a shot! The polka stops abruptly', when talking to Mitch the key changes and runs to show

her distraught and upset - It's a painful reminder of death and continues to ~~haunt~~ haunt her throughout the play through the ^{use of the} ~~spolka~~.

Illusion is also used in the play to hint a reminder at death, especially when Blanche is bathing. 'It would be make believe if you believed in me' Blanche sings whilst suggesting her deception towards Mitch, as she sings of a 'paper moon' Blanche shows that bathing is her washing away of her sins. Her biggest sin being the guilt she feels of Allan's death, which reminds her of all that she has had to do; bathing offers Blanche a clearing and cleansing of her soul and sins, she calls it 'hydrotherapy', but this temporary ~~solo~~ solution doesn't create a permanent fix, the more she needs to ~~bathe~~ bathe, the more she is reminded of her guilt. Williams uses the idea of bathing, to not only create an illusion of cleansing, ^{sins} but to highlight the idea that with this persistent need to wash away the reminder that the illusion is becoming bigger and that Blanche is descending into madness - the constant reminder of guilt has caused Blanche to literally go mad.

Illusion ~~is~~ is again used to create a reminder of death through the imaginary persona of 'Shep Huntleigh'. In Scene ten she says 'Mr Shep Huntleigh... I ran into him on Biscayne Boulevard' she has created a façade of the 'Southern Belle' to deceive people into thinking he's okay but because of Allan's death her conscious mind has created this persona as a keep safe to help her be safe. She creates ~~a~~ a vision of her ideal mate in order to save herself from the thought of death and upset. She uses 'Shep Huntleigh' again in Scene eleven after her rape from Stanley to escape from the situation that she had been put in. Although she thinks she's going on holiday, her conscious knows that the reality of it that someone is coming to take her, but she creates this scenario to hide and run away from the truth and her feelings about Allan's death.

The climax of Blanche's assault from Stanley is also a reminder of death and morality as it's like Blanche's own death. "We've had this date from the beginning" Stanley says before he rapes Blanche, this suggests that her death was eminent, it was always going to happen. She sinks to her knees. Blanche completely

collapses into herself after the struggle and it almost becomes accepting that it will happen, metaphorically this is her death. This is shown again in scene eleven when the doctor and nurse come to take her away to the asylum, the 'varsoviana' plays 'distantly' signifying a reminder of death, Blanche then says "Whoever you are - I have always depended on the kindness of others" further suggesting Blanche's acceptance.

She no longer struggles and goes with the doctor of her own free will. She no longer fights the reminder of death or her own. She accepts that this day had to come and finally reveals her own truth.

To conclude, William uses the reminder of death and morality to dramatise his play, enhancing the tragedy and tragic heroes down fall. Blanche, the tragic ~~hero~~ hero, her down fall was her reminder of her late husband and the guilt she carried with her until her own metaphorical death. It is this which makes us empathise as an audience with Blanche and feel ~~for~~ regret and condolence that her madness was caused by her innocence of love.

SCRIPT 9 – Question 11

Throughout the play, Wilde presents Cecily as an ~~seemingly~~ innocent and silly character, ~~yet~~, as a modern yet Cecily may be more than just ~~her~~ ⁱⁿ ~~perceived~~ ~~shallow~~ shallow and silly girl, as she is shown to be able to hold her own against more 'worldly' characters such as Gwendolen.

Wilde shows Cecily to be ~~an~~ ^{occasionally} insightful character through her ability to see through other characters at times, such as Jack, "I suppose that is why he often looks ~~to be~~ a little bored when we three are together." during her conversations with Miss Prism. This ~~remark~~ remark refers to the idea of 'seriousness', ~~being~~ a value that was greatly admired at the time, yet Cecily was able to tell that Jack was not serious, but bored. Wilde's view on 'seriousness' is ~~exemplified~~ exemplified through Cecily, as he believes that it is an overrated stuffy concept. This ~~suggests~~

Cecily's ability to manipulate others to her advantage shows an added depth to her character, albeit for superficial means, such as skipping her German lessons, "but I felt instinctively that you had a headache." when she wanted Miss Prism to take a stroll with Dr. Chuzzlewit, exploiting Miss Prism's affection towards Dr. Chuzzlewit.

This may have been unusual for Wilde's audience, as Cecily lived an extremely sheltered life in the countryside and should not have had those 'worldly skills', suggesting the idea of the 'New Woman', a scandalous concept of the time, that women could be independent and think for themselves. As ~~in~~ ~~the~~ ~~Lynn~~ ~~Gardner~~ ~~puts~~ ~~it~~ ~~also~~ ~~reinforces~~ ~~this~~ ~~idea~~ ~~by~~ Michael Billington, a modern critic reinforces this idea, as he ~~says~~ says, "Wilde's world abounds in strong women"; something that was not the norm at the time.

Cecily's ~~withness~~ ~~withness~~ when dealing with Gwendolen ~~for the support~~ further suggests that Cecily could be independent and ~~a~~ firm, reducing the Victorian idea of the innocent countryside versus the sophisticated city life. "No doubt you

have many other calls of a similar ~~nature~~ character to note in the neighbourhood," shows Cecily verbally sparring and defeating the city sophisticate Gwendolen, as she ~~inferred~~ outright states that Gwendolen was a harem-reeder. This 'comedy of extreme bad manners' as Lynn Gardner puts it, is a play on the ~~satire~~ of comedy of manners and the emphasis of manners in Victorian life. This extreme bad manners ~~is~~ adds to the play's hilarity, as the audience at the time would have found it too hilarious to realize it was a jab at them and ~~the whole concept~~ ^{the} hinted towards the whole concept of the 'New Woman'.

However, Cecily is ~~a~~ superficial concerned with superficial matters, which can be seen whilst using her diary on imagining an engagement with 'Ernest' for three months, "Why, we have been engaged for the last three months." This superficial view regarding marriage ~~is~~ makes us fond of Cecily because it is totally ridiculous, as she had not even met 'Ernest' before that point. ~~It~~ ^{however,} can also be argued, that Cecily's superficiality stems from her cloistered existence and her lack of freedom to do anything but imagine, emphasising her vested potential as she is

actually a witty and quite clever girl, seen through her interactions with the other characters.

Michael Billington states that Cecily is a 'beguiling mix of iron and innocence', a view that is supported through Wilde's presentation of a seemingly shallow and superficial girl who clearly has the potential to achieve much more. Yet, her ability to ~~parade~~ ~~out~~ hold her own against the city-sophisticate Gwendolen as well as her charming innocence draws the audience towards her, as ~~it is~~ that makes her delightful.

SCRIPT 10 – Question 9

With survival of the vulnerable living at the edge of society central to the play's events, insecurities and weaknesses of those struggling to maintain dignity serve to push them further into defenceless physical and mental states. Describing himself as an "incipient madman" in Williams' interview with himself ('The World I Live In'), it seems A Streetcar Named Desire (ASND)'s author was all too aware of the consequences of vulnerability.

The characterisation of Alan Grey serves to represent vulnerability caused by ~~trans~~unimoral social expectations, in this case, homosexuality being a felony and punishable by a lengthy term of imprisonment during the 1940s. * Alan Grey's

characterisation is predominately developed in scene 6 during Blanche's monologue about her young husband. Such characteristics as his "nervousness", "softness" and "tenderness" which weren't "like a man's" give an initial sense of Grey's vulnerability where these "effeminate" qualities

contradict the 'brutal and domineering ~~gender~~ expectations of men in the patriarchal society of the 1940s, ones which Stanley entirely satisfies as contrast. However, it is Grey's sexuality which ultimately takes his vulnerability to the most extreme extent. "He'd

stuck the revolver into his mouth, and fired" demonstrates ^{through} Williams' bleak and harsh language that Grey cannot survive in this society - that his vulnerability, sexual desire, has led to his death much like the "streetcar named Desire" which transfers to "one called Cemeteries", seemingly symbolic that desire leads to death. As homosexual himself, Williams perhaps identified with his vulnerability.

A second use of symbolism in ASNO is the paper lantern. Delicate and fragile but pretty and elegant, the lantern symbolises Blanche's vulnerabilities. As Stella says to Stanley, "tell her she's looking wonderful. That's important with Blanche. Her little weakness", Blanche's aspirations for youth and beauty lead to a certain paranoia; a severe desire to always be well-dressed and

"powdered" so as to convince everyone, above all herself, that she is still attractive. In a similar way, she loathes cores and hides the harsh exposure of the lightbulb, one which threatens Blanche's façade, of ~~her~~ ^{her} ~~open~~ ^{open} and beauty and so she is desperately attempting to conceal her vulnerabilities as well as the light that threatens them. This desperation is ~~also~~ highlighted in Williams use of exclamation in "put it over the light bulb!", emphasised by the pleading tone of "will you, please?". Despite her descent into madness, Blanche shows signs of perception early in the play, though perhaps some may argue that ^{in general} her total lack of empathy ^{it seems} overrides them. ~~in general~~ ^{she} she knows she needs to hide her

vulnerabilities and she does ~~attempt~~^{try} to save herself through subtle ~~and~~ attempts like using a paper lantern. As Christopher Bigsby says, "Blanche is all too aware of the real". On the other hand, in the midst of the chaos and fits of breakdown at the play's finale, this particular attempt at concealing vulnerability is symbolically destroyed when Stanley "[seizes the paper lantern, tearing it off the light-bulb]" where the savage and cruel implications of the verbs "seize" and "tear" are ^{physically and mentally} enhanced by Blanche's ^{hurt} reaction.

"[she cries out as if the lantern was herself]". At this moment, Stanley metaphorically exposes Blanche to the reality ^{that} she is so afraid of, aporetically ^{but perhaps} do not entirely oblivious to the destructive consequences of his manipulation of Blanche's vulnerability.

~~At~~ ^{during} what could be considered the climactic and defining event of the play, the rape of Scene Ten, elements of the incredibly vulnerable Rose Williams are shown in Blanche's character. It appears Williams was close to his sister and so her schizophrenic tendencies which resulted in a disastrous lobotomy could have

partly inspired the "inhuman jungle voices", "lind reflections on the walls" and "grotesque and menacing" shadows that ~~she~~ ^{Blanche} hears and sees approaching the epitome of her utterly defenseless state of vulnerability. Others may argue that Stella's embracing her husband

after Blanche demands of her "don't hang back with the brutes!" in scene few is the defining moment of Blanche's complete violation, losing the one person she relies upon and the one person who comes close to understanding her. Whilst Stanley "grins out through the curtains at Blanche" over his wife's head, a grim and perverse grin which assumedly echoes the grin he makes before raping Blanche, it is clear that her intense vulnerability has reached an excruciating ~~extent~~ low.

SCRIPT 11 – Question 13

"The play shows that class divisions can never be bridged for long."

In Act one, Lee Hall ~~uses~~ ^{makes use of} ~~epic~~ epic theatre to great effect in order to present the working class pitmen to the audience. ¹⁹³⁴ 1.2 million men work in the pits. This shows the massive contribution mining had on the economy and immediately the audience are aware that the country relied on the working class for stability. This would be relevant for a modern audience as they know how many pits are left open which highlights the change. The use of the *Verfremdungseffekt* is an alienation technique that awares the audience of the reality, which allows them to sympathise with the miners. ~~as well as that~~ In light of the comment, that 'class divisions can never be bridged for long' this use of epic theatre

suggests it is mostly true as it would take a lot of effort and communications in order to bridge the class division when the treatment of miners were so poor, reflected by the side "Average Take-Home Pay: Two pounds and six shillings".

This presents the working class as a struggle at the time the play was set. In comparison, the higher class in the play are presented significantly differently also through the use of epic theatre:

"Young Lad Storms Off, Helen Sutherland swans in." Here, we see that Young Lad who is unemployed storm off the stage through the stage directions, this is due to much stress which a modern audience would emphasise with due to the recession in 2007 meaning they would have had the same issues surrounding employment. This stage direction supports the comment as the comparison of Young Lad and Helen Sutherland suggests that even though Sutherland is helping the miners out, she is still free in her own way: living her own separate life.

Furthermore, Hall uses standard English and dialect to great success in order to present the difference in class. "Wey, just try to get on time in future. We're very punctual you know,

"we're miners" The use of dialect and lack of standard English separates George from Lyon vividly. However, the miners take pride in their occupation as George says "We're very punctual you know, we're miners". This perhaps suggests that they don't want to bridge class divisions as they want to keep their tradition as it is. In comparison Lyon's speech is very formal:

"I'm a master of painting. I was at the Royal College - with Henry Moore, actually"

This use of standard English in order to reinforce Lyon's knowledge of artists is used to show that the higher class are more open minded as they are aware of other cultures and famous people in comparison to the miners: "Henry who?" The ~~still~~ idea that the miners are narrow minded is reinforced when George ~~then~~ is ~~amazed~~ in disbelief after finding out ~~the~~ Lyon is from Newcastle, "Newcastle?!" The punctuation emphasises his amazement and suggests that he feels it is an impossible distance to travel. However for Lyon, it's only seen as an every-day train journey.

On the other hand, Hall presents the higher

class as narrow minded through Helen Sutherland who asks Susan if she is also a miner; ~~"so you are a miner also"~~ "Are you a miner too, dear.?" This implies Sutherland is only aware of what's going on in her own life to take note that mining is an obvious males job. In fact 1 in 10 women worked at the time the play was set which ~~to~~ reinforces Sutherland's lack of knowledge. Therefore ~~both~~ taking into account the miners innocence of a narrow mind, as well as Sutherland's 'stuck up' attitude, ~~to~~ the play supports the comment of class divisions.

Furthermore, Hall presents the miners which are working class as a tight-knit community, in order to present the class divisions as separate. ~~Which can be seen~~ This is shown when Oliver brings up his offer to work for her ~~by~~ from Sutherland to the group in order to ~~get~~ explore

their views before making a decision. "I'm asking for help here" ~~here~~ this suggests Oliver is frightened to take the job on his own merits and wants support from the rest of the group. The first thing he says when offered is "what about the others" which reflects the tight-knit community which perhaps the higher class do not have and therefore it would be hard to "bridge class divisions for long."

In addition Hall uses humour successfully in order to show that there is a significant class division throughout the play: "And these are peonies?" "No they are flowers" This is humorous but has a serious message that the miners are on a different mindset to Helen Sutherland. This links with the critic Dominic Cavenish as he says "it is a great night out but gravely serious" which is just what Hall is attempting in order to entertain the audience but set out a serious message. "Let's see Titian", "Bless you" Once more Hall uses humour for the audience to develop an understanding on the narrow minds the miners have as well as their tight-knit community to suggest class divisions can not be bridged for long.

on the other hand, Hare suggests art can bring class divisions together as he uses art as a progressive journey for the miners to find themselves. Ultimately it is through art that Oliver negotiates with Helen Sutherland. "And that is what is important about art." "You take one thing-" "and you make one thing into another." "and you transform- who you are." This conversation in Act one is the pivotal point in the ~~the~~ play and Oliver suggesting that art can make you transform yourself suggests ultimately that class divisions can be bridged for long through art.

Overall Hare presents divisions in class as a key factor in the play, to suggest how at the time people lived very different lives in comparison to a modern audience where class divisions are not as separate. However, the key message Hare portrays is that art can bring people together, which is what is shown in the play.

SCRIPT 12 – Question 17

Beckett's presentation of hope in "Waiting for Godot" is unique. ~~It~~ ~~a play that has been~~ Early critics of the play have called it "a mystery wrapped within an enigma" and "a play in which nothing happens, twice". Yet, the play has resonated deeply with audiences around the world suffering ~~from~~ under difficult circumstances, even as early as 1957, merely a year after the first English production of the play. In this sense, Beckett's presentation of hope within "Waiting for Godot" draws an interesting connection between the circumstances of Vladimir and Estragon and the circumstances of audiences viewing the play.

~~It~~ The statement that Vladimir and Estragon never leave because they never entirely lose hope is a rather convincing one. Perhaps the most obvious sign of hope shown by Vladimir and Estragon is their act of waiting for Godot and hoping for his eventual arrival. ~~Even~~ Whenever Estragon suggests that they leave, Vladimir reminds him that they cannot for they are waiting for Godot. ~~Just as~~ This hope that the characters share has an effect on the audience viewing the play. Just as

Vladimir and Estragon await the arrival of Godot, so does the audience hope that Godot will eventually make his entry ~~into~~ into the scene at some point in the play. The audience is eager for the circumstances of Vladimir and Estragon to change and thus, hopes for the arrival of this "Godot" for both their sakes ~~as~~ as well as Vladimir and Estragon's. Some critics have said that "Waiting for Godot" acts as a lesson that warns people of the ~~perhaps~~ futility of hope without action. As one critic has argued, the purpose of "Waiting for Godot" is to frustrate readers. Seeing the lack of action within the play, members of the audience would strive to ensure that their lives do not fall into a similar pattern, thus leading to them making an active effort to change or improve their own circumstances.

In the first Act of the play, Vladimir states that "Hope ~~attempts~~ deferred maketh the something rich, who said that?" This is a partial line from the Bible, and the full quote goes like this, "Hope deferred makes the heart sick, but longings fulfilled is a tree of life." What ~~is~~ Vladimir could be trying to express was that he is growing sick of waiting or hoping for the arrival of Godot. Although ~~the second part~~ he omits the second part of the entire quote, Beckett has included it within the play in the form of an actual tree. In the first act, the tree is barren and devoid of any leaves. In fact, Vladimir and Estragon contemplate the possibility of hanging themselves on the tree. What is significant in this contemplation is the

fact that Vladimir considers hanging from a tree not primarily for suicide, but to obtain an erection. While the characters might be bored and tired of their waiting, they are still instinctively holding on to their lives and looking towards the future. This is shown in the ending of both Acts. In Act One, Estragon says, "remind me to bring a bit of rope tomorrow". In Act 2, he says, "then we can bring a good bit of rope". In both cases, Estragon looks forward to the arrival of "tomorrow", perhaps symbolising his hope for the possibility that the next day brings.

One other detail that is significant about the tree is that in the second act of the play, the tree sprouts leaves. The sprouting of leaves from the previously barren tree ~~symbolises~~ ~~means~~ the possibility of improving prospects. In an all-black staging of the play in South Africa towards the end of apartheid, the actor of Lucky ~~from the same~~ director, who also played Pozzo, stated that the ~~tree sprouting leaves~~ act of the tree sprouting leaves in the second act meant a great deal to him. It meant that there was hope for a brighter future to him and allowed him to convey that message to his audience. This staging of "Waiting for Godot" in South Africa was not

the only staging that ~~has~~ resonated with its audience. In 1957, the play was staged in San Quentin Prison in Los Angeles, to which many inmates enjoyed and found the situation of ~~characters~~ characters relatable to. They certainly saw similarities between the "waiters" of Ghetto that Maximilian and ~~Estrogen~~ Estrogen experienced to their own waiting ~~for~~ for release. A large portion of inmates found themselves identifying with Lucky, and this is reasonable considering the appalling conditions of prisoners during that time. Perhaps an even greater tale of the impact of "Waiting for Ghetto" can be found in its staging in Sarajevo during the Bosnian-Serbian War. The Bosnians, ~~hopeless~~ victims of genocide, were hopeful each day for the arrival of external forces to liberate them. The staging of the play in Sarajevo ~~inspired~~ local viewers flocking to see it despite the war, and the play was successful enough that it attracted numerous journalists that ultimately helped end the war. Beckett himself was certainly no stranger to conflict on the hope of liberation. During the Second World War, he fought with the French resistance and was at times targeted by the Gestapo or even betrayed by his comrades. He would have been acutely aware of how

for of capture led to hope of liberation while actually contributing to the liberation of France from the Nazis.

One final detail within the play that offers the possibility of hope is Estragon's act of leaving his boots, only to have someone exchange his pair for Estragon's in Act 2. This seemingly insignificant ~~set~~ set is quite important as it shows that social interaction and connection can still exist, once this provides a sense of hope that ~~falls in line with the rest of the play~~ share human connection is possible.

Ultimately, Beckett presents hope in a multitude of ways that although does not quickly become apparent to audiences, the subtle resonance of hope throughout the entire play has contributed to the ~~high~~ longevity of the play's success even through this day.

COMMENTARIES AND MARKS

SECTION A: POETRY

SCRIPT	QUESTION	COMMENTARY	MARK (AO1, 2 & 4)
1	2	The material is organised but this shows only general understanding, with surface readings of the poems. There is little on the set poem (which appears to be misread). Connections are thin. Borderline.	5
2	2	General connections are established and there is some understanding of the writer's craft, but there is little exploration of the texts in detail (especially of Out of the Bag).	9
3	2	The sophisticated argument but absence of detail on language and other aspects of the writer's craft make this, on balance, Level 3. The candidate writes clearly, with evidence of understanding but there is not enough exploration of AO2 in the set poem. More development of the connections between the poems was also needed.	13
4	1	This is a well-developed response, making good use of the choice of Material as second poem. There is a consistent argument and detailed exploration of the connections between the poems. The answer shows understanding of the writer's craft, nicely using 'magical' as a link and developing this through some close attention to detail, such as the reference to 'hypnotist' in Heaney and Barber's use of 'up her sleeve'. This answer shows enough evidence of consistent exploration to be placed at the lower end of Level 4.	16
5	1	A good response; comparison is integral and detailed. There is secure understanding of how each poet shapes meanings with enough just to put this into Level 5.	20

SECTION B: DRAMA

SCRIPT	QUESTION	COMMENTARY	MARK AO1-2	MARK AO3-4	TOTAL MARK
6	6	Overall this is quite a general response: though there is a basic grasp of the play, it is almost entirely descriptive and does not engage with the question. There is little awareness of contextual matters or alternative readings.	6	5	11
7	3	This is laboured, with slips in expression; there is however plenty of detail. The candidate keeps addressing the question and considering alternatives. Top Level 2 in each area.	9	9	18
8	9	There is a clear, if rather uneven, focus on the question, supported by reflections on aspects such as music and staging. However AO3 receives scant attention and there is little in the way of a developed argument with the question as evidence of AO5.	12	6	18
9	11	This is a clear response, with plenty of support from the play. The candidate shows a clear understanding of how meaning is shaped, including comparison of Cecily with other characters and exploration of the effects of the relationships. Placed at the top of Level 3 for AOs 1/2. Context is addressed, though rather briefly. Alternative readings are considered throughout, though the answer could have focused more on to what extent Cicely is 'superficial'. A slightly less strong Level 3 response for AOs 3/4.	14	13	27
10	9	The argument here is a little rambling but quite a lot of ground is covered and the question is kept in focus. Shows evidence of understanding the writer's methods and is able to explore context convincingly from the text. A secure upper Level 4.	18	19	37
11	13	Demonstrates a consistent argument and secure understanding of the play, with detail, to illustrate differences in class and show how meanings are shaped. There is clear understanding of context and the premise in the question is explored in detail. Top Level 4.	19	19	38
12	17	This is a very clear, discriminating and thoughtful answer. There is a consistently effective argument, though it could have a little more textual detail and analysis. Full marks for A03/5 as contextual factors and different interpretations are dealt with very fully.	22	24	46