



GCE English Literature

Paper 1: Drama

Section A: Other Drama

Questions 16 - 25

Summer 2017

Exemplars – Responses

Question 17 - Script 7 - Faustus

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

Chosen question number: Question 17 ☒ Question 18 ☐ Question 19 ☐
 Question 20 ☐ Question 21 ☐ Question 22 ☐
 Question 23 ☐ Question 24 ☐ Question 25 ☐
 Question 26 ☐ Question 27 ☐ Question 28 ☐
 Question 29 ☐ Question 30 ☐ Question 31 ☐
 Question 32 ☐

Write your answer here:

Ambiguity is created in 'Doctor Faustus' through the character of Faustus, and at which point he becomes damned to hell. Ambiguity also stems out of whether Faustus could ever truly be granted salvation under the belief of Lutherism, or whether he was pre-destined to Hell, as John Calvin advocated in his interpretation of the Bible. Ambiguity is also created through the character of Mephistophilis and his polar function in both warning and tempting Faustus to his tragic downfall.

Ambiguity is initially created through the opposing elements of Lutherism and Calvinism that appear to exist throughout the play. In the prologue, the Greek chorus appear to adopt a Calvinist viewpoint in comparing Faustus to Icarus, by the comment which appears to predict his eventual doom: 'Till swollen with a cunning of self-conceit, / His wooden wings did mount above his reach, / And melting heavens conspired his overthrow'. This

Classical allusion to Icarus who flew too near the sun on wings of wax, and consequently fell to his death when they melted would have appeared to Humanists, and learned members of Marlowe's Renaissance audience, ^{as this Era} ~~which~~ saw a surge in the popularity of Classical texts. Consequently the implication of divine intervention, and inevitable doom as 'melting heavens conspired his overthrow' which would seem to suggest that Faustus is inevitably damned, and pre-destined to go to Hell. John Calvin believed and popularised the idea that God had already selected who would be saved and who would be damned, which removed the elements of free-will to sin and be saved by God that Luther advocated, and which first gained traction in his attack of the Catholic Church's corruption in his Ninety-Five Theses, which was written in 1517. Reference, can also be seen in the Prologue to Lutherism by the mention of 'Wittenberg', where Faustus studied Divinity, so many of Marlowe's contemporary audience would have been aware that Luther had been a professor there, and as raised into contention from the outset the ambiguity over whether Faustus was predestined to go to Hell, or was able to redeem himself.

There is also ambiguity created by Marlowe by debate over at which point it is that Faustus becomes irrevocably damned. A popular argument that it is Faustus's

interaction with the effigy of Helen that marks the point at which he is eternally damned, and if seen so there is a chilling irony to Faustus's comment, 'Her lips suck forth my soul' - although meant figuratively by Faustus, it can be interpreted literally if Helen is viewed as the Devil in disguise, who then can be assumed to literally have taken Faustus's soul. Ambiguity also rises from this out of Faustus's lack of understanding of his soul as this clouds any moments at which he seeks for repentance, as he is more preoccupied ^{with} his physical harm ^{to his body}, than harm to his soul. His initial ^{or} disregard for his soul, which in Christian belief was viewed as the most ^{important} ~~element~~ ^{part} element in the body, as it is your soul which eternally rises or falls to Heaven and Hell, is made clear by the trine: 'Had I as many souls as there be stars / I'd give them all for Mephistophilis.' In comparing his 'soul' to an infinite number of stars which he would willingly give away, his ignorance as to the importance and sanctity of his soul is clearly implied; consequently he cannot understand the why the Old Man, who visits him in Scene 12, shortly before Helen, is not so fearful at the 'torments' which he instructs Mephistophilis to 'afflict his body' with, as both the Old Man and ^{even} Mephistophilis realise that 'his soul' cannot be touched, which is what will lead him to God, rather than finite physical pain. Consequently,

this sets a precedent for the final scene in 'Doctor Faustus' as despite ^{apparent} opportunity to repent, his fear of physical pain ~~as~~ clouds his appeals to God, ~~and~~ instead, Faustus, instructs himself to 'hide (me) from the heavy wrath of God'. This lack of faith in a loving God embodies the sin of despair which Faustus lacks of faith, and ignorance in his soul causes him to adopt. In the Medieval Era, this was known as the Sin against the Holy Ghost, and was known as the worst sin because it was irreversible. Consequently, Marlowe creates a situation where even if there was consistent opportunity to repent throughout the play, Faustus's own despair, and lack of faith, as well as ignorance in his soul, mean this is not an option for Faustus.

Ambiguity is also created ~~as~~ through the character of Mephistophilis, who flits between tempting Faustus and warning him of the danger of his sin. In the sense, in which Mephistophilis attempts Faustus, he can be seen as remnant of the Vice figure in Morality Plays, with whom Marlowe's contemporary audience would likely be familiar with. Although he does not initially tempt Faustus into necromancy, ~~his~~ ~~he~~ as is the case with a traditional Vice figure when tempting the 'Everyman', who equally Faustus does not necessarily embody, he certainly tempts Faustus to the extent of his sin, as is

highlighted when Faustus asks for a 'wife' because he is 'wanton and lascivious'. However, to Marlowe's contemporary audience, the institution and holy sanctity of marriage could have led Faustus to salvation, (which was forgiveness after repenting of his sins from a loving God), and instead he offers 'a wife in the devil's name', showing how Mephistophilis is further tempting Faustus to the sin of lechery, a disparity between the 'hot whore', which is typical image of venereal disease, and the 'wife', which can be seen reflected in the 'Angels' and 'Strumpets' of Marlowe's contemporary society. Commonly, Mephistophilis also appears to warn him against his sin by recalling of his own fate, evoking Renaissance ideas of 'hell' as an absence from God, 'Why this is Hell, nor am I out of it', then the traditional medieval image of it as a fixed place physical place. Mephistophilis's anguish is clear when he instructs Faustus to 'leave these frivolous demands / which strike a terror to my fainting soul', the extent to which Mephistophilis should provide a warning to Faustus is evident by the vivid synesthesia at which he reminisces about 'looking to the eternal joys of heaven', as the disparity between this 'joy' and the 'terrible world' is explicit. Consequently, ambiguity is created by Mephistophilis polar functions, and combine to encourage the audience to see the influences Faustus had in his sinning.

Overall, ambiguity is created to force the audience to consider Faustus's sin individually and in doing so see the extent to which he should provide a warning to one from sinning. Faustus's path to damnation or redemption is furthered clouded by the ambiguous nature of Mephistophilis, who both leads and attempts to stray Faustus from this trip, which compels to encourage the audience to understand the complicity at which Faustus succumbs to his downfall.

Question 23 - Script 8 - Streetcar

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

Chosen question number: **Question 17** ☒ **Question 18** ☒ **Question 19** ☒
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Question 32 ☒

Write your answer here:

PLAN: Sexual desire
clear that Steve is sexually excited & that's his biggest desire - yet young but episode!
Blanche - under pretence - some ancient - used 'mappin'
reality + illusion - I want to get down on the table
values
what is right and wrong
Tennessee the old South, having grown up there and now New American ideals
electronic } two rooms - diff models
masculinity diff view
Stella thinks Blanche is...
Stanley & Stella diff background
represent portray their two diff sets of values
1940's domestic violence
see is a sense of direction + protection

Tennessee Williams presents different points of view through contrasting the old mores and ideals of the Old South, which Tennessee Williams can do accurately having grown up in the Old South himself, with the new, modern ideals of 'New' America. The New American ideals were constructed post the World War, thus they represent freedom aspects such as freedom. The contrasting points of view are presented through the characters' Blanche, and Stanley (who represents the old-fashioned ideals of the Old South, and Stanley, who represents the vibrant New America).

William's presents different points of view through the contrasting attitudes towards sex and sexual desire. Within the play, ~~Stanley and Stella's~~ it is clear that Stanley and Stella's ~~attitudes towards sexual~~ relationship is built upon lust and sexual desire. In ~~Act~~ Scene One, Stella recalls how she ~~is~~ '[cries] on his lap like a baby...' if Stanley is away 'for a week'. She openly expresses her sexual desire for Stanley; something that contrasts to Blanche's attitudes towards ~~sexual~~ sexual desire. Blanche represents the values of the Old South and takes the ~~persona~~ persona of the 'Southern Belle'. The Southern Belle ~~represents the~~ has a code of conduct whereby ladies should be innocent and express frigidity through their exaggerated femininity. It is clear, ~~as~~ to Blanche, in Scene Four, that Stella is sexually excited by Stanley's macho persona, as she recalls her wedding night whereby Stanley 'spatched off one of [Stella's] slippers and rushed about the place smashing the light-bulbs with it', and how she was 'sort of - thrilled by it'. ~~yet Blanche~~ Furthermore, Stella expresses how there are things 'that happen between a man ^{and} a woman in the dark - that sort of make everything else seem - unimportant'. Blanche's point of view completely contrasts this view, which she calls 'brutal desire'. For Blanche, sex and sexual desire is a means of gaining protection, as demonstrated in Scene Five where Blanche argues that 'you've got to

have your ~~last~~ existence admitted by someone, if you're going to have someone's ~~else~~ protection' Blanche values desire because it makes her feel better about herself and allows her to feel as though her looks and youth haven't 'faded'. In Scene Six, she tells Mitch that she was 'flattered that [he] desired [her]'. Desire, for Blanche, revolves around deception, which she wishes to do to Mitch: 'I want to deceive him enough to make him want me', thus raising her own self-~~conf~~ confidence. Yet, Blanche's ~~isn't a~~ Southern Belle values are a facade, under which, her sexual desires are just as strong as those of Stella and Stanley's, yet ~~but~~ are ~~more~~ less appropriate. For example, in Scene Five, Blanche tries to seduce a 'young man', stating how she's 'got to be good and keep [her] hands off children'. This sexual desire is almost repulsive and contrasts greatly to Blanche's supposed point of view of being 'prim and proper'.

William's further presents different points of view through different social codes. The different points of view can lead to conflict, which can further lead to cruelty, such as the cruelty evident in Scene Three, 'The Poker Night', whereby ~~dom~~ cruelty is expressed through domestic violence. The fact that Stanley hits Stella: 'He advances and disappears. There is the sound of a blow', is soon forgotten by ~~B~~ the couple who reconcile that same evening whilst

Blanche 'is terrified by the evening's action. The different points of view are evident ~~through~~ in the following scene, Scene Four, within the stage direction describing the ~~#~~ Blanche and Stella. Stella is described as having an 'almost narcotized tranquillity' upon her face, ~~inf~~ suggesting that she is in a transe-like state. Yet, Blanche's 'appearance entirely contrasts with Stella's'. Blanche displays signs of being anxious, such as one fact that 'her knuckles [are pressed] nervously to her lips'. The two women's reactions display their different point of view on cruelty: whilst Blanche can't stand cruelty, as ~~she~~ ^{suggested} ~~proven~~ by the fact that she states that she cannot stand a 'rude remark or vulgar action', in Scene Three, it is suggested that domestic violence is normal within ~~#~~ New Orleans in the late 40s ~~1940s~~.

This is suggested by the fact that Eunice and Steve, who represent the standard couple in New Orleans at the time, also regularly fight and argue. For example, in Scene Five, whereby Steve appears 'nursing a bruise'. Thus, different ideals and thoughts about cruelty are presented between the different social codes ~~of the old~~ ^{of the old} belonging to the Old South and the society within Elysian Fields.

In conclusion, different points of view are ~~demonstrated~~ presented ~~at~~ throughout the play, particularly between the characters' Blanche and Stanley who contrast each other immensely. Whilst Stanley represents the 'masculine' man,

Blanche represents exaggerated femininity. ~~These social~~
~~and~~ ^p different gender ideals are constantly integrated through-
out the play, particularly in Scene Three whereby the
men 'at the peak of their physical manhood' are represented
by 'coarse and direct', whilst Blanche has to 'powder
before [Stella] opens the door,' demonstrating ~~these~~ contrasting
morales and what ~~is held to be~~ is of importance to these
two different genders.

Question 24 - Script 9 - Streetcar

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

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 Question 29 ☒ Question 30 ☒ Question 31 ☒
 Question 32 ☒

Write your answer here:

In ~~the~~ 'A Streetcar Named Desire', the rise of a new social order is one of destruction ~~was~~ rather than progression. Williams displays the brutal unforgiving nature of a changing America, ~~spirituality~~ which contextually was widely welcomed due to the fresh horrors Americas had faced in the war.

The pressure of marriage is a wave made prevalent in the wave of a new social order. Stella and Stanley's marriage to a modern audience may be seen to be a dire consequence of the pressure of females to marry ~~before~~ in their prime. The dynamics of male and female relationships at the time is exposed by Williams to be that of a harsh pressure, a back and forth readiness as Stella stays with Stanley ~~down~~

despite his brutal nature in which he 'charges' after her in scene 3 stage directions which later describe 'the sound of a blow'. Stanley's hitting of his wife would go unnoticed and perhaps applauded by the audience at the time due to rise misogyny. Williams' stage directions and the violent nature of them through dynamic verbs such as 'advances' and 'blow' portray a predatory strand to the new world order which was in line with many morals of many Americans in the 1940s but due to social change since is seen as horrific to a modern audience. The pressure of marriage is seen as a no win situation as a married Stella is silently forced to stay in an abusive, ~~hypersexual~~ marriage raved by hyper sexuality whereas Blanche ends up raped and driven away to an asylum with a dead husband and a worked down upon promiscuous past. Blanche states that '(Stella's) fix is worse than (hers)', as Blanche is sexually promiscuous without the element of an abusive husband whereas Stella is sexual with a man who

changes for her. Williams' use of dynamic stage directions is a way to portray the devastating nature of the pressure of marriage ~~as it is~~ as it is consistent. This pressure rising from the new world order.

It could be argued that Williams uses Stanley as ~~as~~ the embodiment of the new world order. His 'booming' voice and elaborate stage presence in Williams' use of colour through 'gaudy pyjamas' and the lack of clothes suggests the embodiment of a new order. In scene 8, Stanley is provoked by Stella and Blanche or Belle Reve, old world origins through the name calling of 'pig' and 'polak' from their privileged position to which Williams ~~is~~ portrays the 'Every man is king' speech, a speech detailing the new world against 'a pair of queens'. At the time, this speech received standing ovations as Stanley is portrayed as a decorated war hero of Polish ~~immigrants~~ immigrants who built his way upwards, ~~represents~~ the antithesis of the old world and the people in it. Williams' portrayal of Stanley being one of great intimidation and

being 'a richly feathered bird among hens' suggests that he is an embodiment of the new world which was of ~~color~~ colour and ~~racism~~ misogyny and in which America was seen as a land of opportunity in which people could arrive and build an incredible life for themselves. Williams singling out Stanley as a success of the American dream is significant in his portrayal of the new world order as Stanley goes on to rape Blanche in scene 10 in which Stanley describes '(we) had this date from the beginning'. This could be interpreted that Williams held the belief that the new world would crush the old world eventually, using the antitheses of one another to ~~portray~~ portray that. Williams' portrayal of Stanley as the embodiment of a new social order in 'A Streetcar Named Desire' is significant as due to his brutal ways and ~~gandys~~ nature as 'the gaudy seed beaver' rises the interpretation that Williams viewed the domination of the new social order as

an inevitable brutality.

As Williams was ~~gay~~ ~~a homosexual~~ a homosexual man in 1940s America, his portrayal of Allan's death due to the pressure of being a gay man in 1940s America is significant as its presence in Blanches old world mind could be seen as a factor leading to her ultimate fall by scene 10. Williams' use of aural effects of the contextually modern polka song concluding with the gunshot that killed her gay husband is a key indicator and plot point of Blanches sanity. Contextually, homosexuality was illegal in America and due to the change ~~with~~ coming with a new social order it could be interpreted that Williams saw this change as an opportunity towards future homosexual acceptance. This is portrayed ~~in~~ through aural effects as the varsoviana polka music is ~~in~~ in the stage directions in scenes 9 and 10 which are scenes of great action in regards to the theme of a new social order taking over that of the old as these scenes see the destruction of Blanches dreams to be with mitch ~~as the reason~~ as her

promiscuous past turns him off and scene 10 which sees her ultimate fall in the form of Stanley raping her. The ever present aural effects with the conclusion of Allan's gunshot is significant to the plot as it ~~suggests~~ ^{could be interpreted that} Blanche will never be able to get away from her old world past in which she called her ~~degenerate~~ ^{ultimate} gay husband a 'degenerate', ending with ~~his~~ ^{his} suicide. ~~William~~ The use of the modern polka tune also adds the element of the new social order ringing in her mind, driving her insane. Williams using aural effects and the suicide of Allan as a homosexual writer in 1940's America which saw brutal change towards accepting those who are different is significant in his portrayal of the rise of a new social order because it ~~so~~ could be seen as a factor in Blanche's decline as her homophobic, racist old world nature gradually gets beaten down all to the tune of modern music and the death of her husband.

In conclusion, Williams

in 'A Streetcar Named ^{Desire}'
portrays the rise of a new social order
as something at face value of great
destructive potential through his use of
characters' backgrounds and their
dynamics and stage directions, all
of which ~~deemed~~ deemed acceptable
by the audience at the time in the swirl
of the American Dream. It could however
be argued that it also ~~is~~ is portrayed
by Williams as also being of hopeful
potential through the use of aural
directions regarding the death of
Allan as it was a consequence of Blanche's
homophobia due to her old ways, the use of
it as a framing device for her insanity suggests
that Williams ~~used it~~ saw it and portrayed
it as a factor towards her social demise.
Williams portrays the rise of a new social
order as a ^{ruthless} battle between antithesis
ways of living and thinking which
drive the text towards the ultimate
battle which ~~the~~ shows the new world order as
the ^{the} victor with no room for the demised old
world.

TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 60 MARKS

Question 24 - Script 10 - Streetcar

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

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 Question 32 ☒

Write your answer here:

~~Rise of a new social order.
"S" - new metropolitan AD
NO
"Blanche" - Southern belle - mother
Southern gothic - nostalgia, romanticism -
∴ relationship broken system
- fought + bled - S rhetoric CW
- language (contrast with SD = uneducated
EAP Delama'
- costume
"Stanley" - dominant 'gandy seed bearer'
- animalistic
- colours - bright, commanding
- value? closer 2 glass
Napoleonic code
"cellide" - locomotive coup de theatre (d. chemin)
- expressionist - ↓ mental stability
Enigmas~~

Williams portrays the rise of a new social order, through the characterisation of Blanche when she is introduced to the modern and contemporary New Orleans. The beginning stage directions indicate that the city 'cosmopolitan city' ~~is~~ acts as a melting-pot of an 'intermingling of races' and embodies the fading Southern values, with 'weathered' and 'faded' architecture. This ^{establishes} ~~creates~~ an environment that contains the remnant and lingering effects of Southern wealth, as seen before the 1860s Civil War, whilst adopting more contemporary values, suggested by its inhabitants.

Meanwhile the introduction of Blanche immediately positions her as 'incongruous to the setting', which identifies her as an outsider. Furthermore, her costume that 'suggests a moth', categorises her as a fragile creature in ~~this harsh~~ compared to the harsh setting around her, which is established using emotive, sensory language. Additionally, Blanche assimilates Confederate rhetoric when depicting the loss of Belle Reve, as she 'fought and bled' for her luxurious plantation lifestyle. This insinuates that Blanche holds strong ties to her wealthy, upper class, southern background, presenting her character as the personification of this dying society.

Williams may be addressing the Southern gothic style, popular in the mid-1940s when he was writing the play. This focuses in on past nostalgia for the South and romanticises the system. However, his mother

was a Southern Belle herself and Williams' redundant relationship with her may have inspired him to observe the South as a broken and dying social system, subverting the gothic genre that was popular.

This social commentary leaks into the play as the naming of Belle Reve is significant in how it means 'beautiful dream' in French. ~~And~~ Whilst this links back to Blanche's 'French Hugonaut' ancestry, it also suggests that individuals' perceptions of the old South are simply grandiose memories of an unsightly reality (since their wealth was built upon slavery) and just like a dream, it will fade away into nothingness.

Continuing on, Williams ~~also~~ juxtaposes Blanche with another character, Stanley. However, he is depicted as being a dominating figure through his animalistic mannerisms of 'charging' like an enraged bull, combined with his bright costuming. In the poker scene, his attire connotes the expressionist painter 'Van Gogh', whose use of blatant primary colours is mirrored in the 'primary colours' of his shirt. Overall, this draws the audience's attention, emphasising his command over the setting. As a character, Stanley symbolises the American Dream and the rising new ~~new~~ America, due to his status as a 'Polack' (immigrant) and his belief in 'luck' to elevate his ~~per~~ individual position. Therefore, his obtrusive presence in the play.

introduces the ~~new~~ rising prominence of new America over the old.

As a result, the eventual collision of these two beliefs, as represented by the two characters, is portrayed as inevitable. By adopting Aristotle's definition of tragedy, Williams presents Blanche's weakness of character, and in turn the vulnerability of her old southern values, as a hamartia, also known as a fatal flaw. More specifically, Blanche as a tragic heroine has a hubris, which indicates that her excessive pride is the cause of her downfall. This is evident in her constant requirements for compliments to fuel her vanity as well as her excessive lying to enforce 'what ought to be truth'. Furthermore, the italicisation of the word 'ought' emphasises it, suggesting that Blanche's fantasy was the result of the continuation of the preservation of old southern values, as without the rise of the new America, Blanche would still be a social superior living in a plantation estate such as Boone Hall. Overall, it is the depiction of Blanche as a tragic hero, who provokes pity, which identifies her eventual downfall (and as a result, her southern values) as being inevitable.

Therefore, the climax of the play depicted in the rape scene, is built up in the time and pacing Williams adopts. By clustering the action into two separate parts, Scene 1-6 occurring in May and then

7-60 happening months later, enables Williams to build up the dramatic tension for when the two social orders collide under Blanche and Stanley. In a superb coup de theatre, Williams merges expressionist stage directions ~~lighting~~ of 'grotesque and menacing' shadows and 'inhuman voices like cries in a jungle', combined with naturalistic dialogue to heighten the tension. Moreover, as only the audience and Blanche are aware of the radical staging, Williams enforces her mental deterioration. This is then combined with the ~~physical~~ insinuation of physical violence to heed the true demise of the old South, and their surrender to the new.

In the final scene, Williams attempts to create a sombre atmosphere, to mourn the loss of Blanche, as she is taken away, as well as the death of the old South. This is noted by the dignified exit Blanche receives, as she is escorted out on 'the kindness of strangers', without ever 'turning' back. This is Williams form of final closure, as the vitality of the new America can continue, unimpeded, implied through Stella's birthing.

In conclusion, Williams acknowledges the fading of a prominent part of America's society, to give way for the rising modernism. Despite this being at the South's expense. Moreover, it was Blanche's inability to change and adapt to this dynamic

environment, which figuratively sealed her coffin. However, Williams does foreshadow this conclusion with the 'rattle-trap streetcar' called 'Cemeteries', which is an indication of her final destination and the demise of her old ideals. Furthermore, her ~~arrival~~ arrival at 'Elysian Fields' is symbolic of the final ~~rest~~ resting place for Greek heroes, which enforces the idea that her time is coming to an end. This is aptly summed up in Williams' choice of epigraph, as its underlying theme of death links to the downfall of the south and its inhabitants who fail to move on.