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Exemplars

Paper 1: Drama
(9ET0/01)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A level English Literature Paper 1: Drama (9ET0/01).
- The responses in this pack were taken from the Summer 2019 summer examination series. The questions papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a sample of responses; examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on 03330 164120 or via [here](#).



Exemplar Scripts – Section A

Script 1: Question 3 – *Hamlet*

Script 2: Question 4 – *Hamlet*

Script 3: Question 4 – *Hamlet*

Script 4: Question 8 – *Othello*

Script 5: Question 8 – *Othello*



Section A

Script 1: Question 3 – Hamlet

'Hamlet' by Shakespeare is an archetypal tragedy, demonstrating falls from grace as well as highs and lows of status. One of the major underlying themes in 'Hamlet' is deception. Shakespeare's protagonist of the eponymous play is a key benefactor to this theme. Hamlet deceives his lover, Ophelia into believing he has gone insane to protect her. Hamlet also deceives the court, and more importantly Claudius and Gertrude into also believing he has ~~also~~ gone mad in order to plot his revenge. Ophelia deceives the court into believing she has also gone mad, however arguably this deception causes her death. Finally, Claudius deceives and manipulates Laertes into doing his bidding for him.

Firstly, Hamlet deceives Ophelia into believing that he is mad, which seems to have been done to protect her from the ills of the court and state. This is evident in his imperative 'get thee to a nunnery.' He commands Ophelia to do as he says in harsh tones as well as demanding her to listen to him. The implication that this is a deceptive mask is apparent in his



question 'where's your father?' In suspecting that Polonius and Claudius are listening to the conversation, Hamlet feigns an aggressive tone towards Ophelia. The notion appears to be that if he rejects her, she will not be targeted by Claudius and so will remain safe. The notion of the 'nunnery' suggests that Ophelia is impure and should repent for any loss of chastity however, Hamlet may instead be implying that this is the only place where she will remain safe — under the eyes of God. The argument that Hamlet truly cares for Ophelia rather than is simply showing disdain for her appears in his conversation with Polonius: 'You are a fishmonger: ~~the label~~ The label Hamlet gives to Polonius appears at face value to be an amusing insult to Polonius' position below Hamlet in the ~~court~~ court and in the chain of being, however may rather be directed to his mistreatment of Ophelia. The title 'fishmonger' in this context is a pun on the idea of a 'fleshmonger', with Polonius receiving this title due to the manner in which he attempts to tender Ophelia through keeping her chaste. ~~the~~ ^{Rogers} outlines how 'Ophelia is Polonius' pawn', which Hamlet seems to recognise and attempts to rescue her from. In outrightly accusing Polonius of being a 'fishmonger' he drops his act of deception in order to ^{attempt to} 'prevent Ophelia's life as 'Polonius' pawn'. However, this is not his main task within the play and ~~his~~ ~~purpose~~ is evident in the way he casts Ophelia away until her ambiguous death. Other critics may argue that this instead demonstrates his disdain for her rather than his care for her under a deceptive guise. In the grander scheme of things, Hamlet deceives the royal court



rather than just simply Ophelia.

Hamlet's revenge plot towards Claudius is intertwined with his deception of the royal court and more importantly, Claudius and Gertrude. Shakespeare presents ~~the~~ Hamlet's deception as having to occur to uncover whether or not Claudius did truly kill Hamlet Sr. Due to this, revenge and deception become interweaved. Hamlet is forced into deception once he realises the extent to which Claudius has power - 'A serpent stung me; so the whole ear of Denmark / Is by a forged process of my death / Rankly abused.' The revelation that Hamlet Sr provides about his death forces Hamlet to reconsider a plan to find out if the Ghost speaks the truth or not. If not, and he believes the Ghost regardless, he will have been deceived by the Ghost. Some critics argue that Hamlet was indeed deceived by the Ghost regardless. The use of 'rank' is significant, with Hamlet later echoing the Ghost's words himself when insulting his mother: 'rank sweat of an unseamed bed.' This repetition suggests that Hamlet believes the Ghost regardless of if it is truth or not. ~~@@@@@@~~ This belief in the words of the Ghost is where Hamlet's deception of the court begins as he begins to feign madness: 'as I perchance hereafter shall think meet / To put an antic disposition on.' Hamlet plans to 'put an antic disposition on', reaffirming the idea that he was not truly mad but rather it was an act of deception. Through this 'antic disposition' he ~~do~~ is able to create the Mousetrap play, a suitable name as Claudius gets trapped in Hamlet's deception.



However, ^{some} scholars argue that while Hamlet's madness may have begun as a deceptive act he truly is mad in an Elizabethan sense. Hamlet becomes paralleled with the fate of Essex who was sentenced to death for treason and who admitted to insanity. In the Elizabethan sense, Hamlet may as well have been mad due to his bloodlust for Claudius. These thoughts of treason are ultimately what cause his delay with one critic stating: 'Hamlet delays due to thoughts of patricide'. Claudius is in his new position as Hamlet's step-father and King and Hamlet becomes conflicted with the immoral idea of murder. ~~On the other hand,~~ On the other hand, A.C. Bradley states that 'Hamlet delays because of melancholy' which at the time ~~was considered a form of madness;~~ was considered a form of madness; which ironically is what causes his delay in revenge.

Hamlet is not the only character with a deceptive mask, with Ophelia adopting the protective guise of a deceptive madness. ~~Shakespeare presents this madness as~~ Shakespeare presents this madness as stemming from Polonius' ~~death~~ death at the hands of Hamlet. Ophelia's song to Claudius and Gertrude portray this: 'You promised me to wed. / He answers, / 'So would I ha' done, by your son, / An thou hadst not come to my bed.' These lines hints at an exchange between Hamlet and Ophelia, although Claudius and Gertrude remain unperturbed by the contents of what she is saying but rather how she delivers it. Ophelia implies that she is an impure woman, reinforcing Hamlet's earlier ^{'nunnery'} statement. However, critics have disputed the idea that this is all a guise and rather ~~believe~~ believe she truly is insane.



Smith states that 'the madwoman is the heroine' whilst Rogers defines Ophelia as 'Polonius' pawn, Laertes' chaste sister and Hamlet's lover.' When these definitions are titles of Ophelia are removed, she loses all sense of identity and becomes insane; becoming the 'madwoman.' Once she has died, Gertrude appears to have taken the deceptive role as Shakespeare leaves Ophelia's death as ambiguous to the audience. The Rory Kinnear production presented Ophelia as ~~manipulated~~ using madness as a guise to point out the double standards of the court and to highlight what is 'rotten in the state of Denmark'; and is shown to be killed by members of the court. In this case, Gertrude becomes complicit in murder and takes the feminine deceptive role to break the news to Laertes. Laertes' response of 'too much of water' suggests, according to the ^{four} humours that Ophelia had ~~too much of~~ excess phlegm in her body resulting in her excess apathy, however in the Kinnear production this idea of Ophelia's apathy becomes untrue, with Laertes becoming deceived by Gertrude.

Claudio deceives Laertes into believing that the immoral act of murder is what is necessary. Laertes is a foil character to Hamlet however Shakespeare places emphasis on the manner in which Laertes has no delay and is bloodthirsty, triggering the denouement of the play. Laertes states 'my revenge will come'; seeming solid in his own plans for revenge against Hamlet as well as confident in his own abilities. This excessive aggression (excess yellow bile) is what allows Laertes to be taken ~~advantage~~ advantage



of and is what allows him to be deceived. Claudius uses emotional manipulation tactics in the line "Hamlet comes back; what would you undertake/To show yourself your father's son in deed/More than in words?" Claudius ~~plants~~ plants the seed of the idea that if Laertes does not kill Hamlet on Claudius' terms then it will not have been a justified vengeance for Polonius. Laertes response demonstrates how Laertes accepts this deception; "to cut his throat 't' the church." Shakespeare demonstrates how Laertes allows himself to be led into deception by Claudius to perform the Aristotelean final cathartic act in a place that should not sanctify bloodshed. Claudius' deception is only foiled in his own death; ~~the~~ the death of ~~both~~ both Claudius and Hamlet representing how what was ^{denouement of an} 'rotten' in Denmark is purged in an idealistic Elizabethan revenge tragedy.

In conclusion, Shakespeare presents the theme of deception in multiple characters as well as being intertwined with multiple other themes. Deceit in Elsinore becomes interweaved with themes of revenge and madness. The denouement of the play puts an end to the deceit in Denmark, as Shakespeare symbolises how the death of Claudius and Hamlet aligns with the body politic, with the diseased head of the ruler being removed and the state being restored to its former glory.



Ostensibly, the relationship between Hamlet and Gertrude seems quite simple; Hamlet feels betrayed by his mother due to the 'wicked speed' of her remarriage to Claudius. However, Shakespeare presents their relationship as more complex than it appears through the ways in which he explores Hamlet and Gertrude's loyalty to other characters, which ^{complicates} ~~complicates~~ their relationship and ~~and~~ creates ^{an} tension between the two characters.

This is done perhaps most ~~prominently~~ ^{prominently} through Shakespeare's presentation of Hamlet in scene two where Hamlet states that, 'so excellent a king, that was to Hyperion to a satyr'. Through his comparison of his father as ^{the} godlike figure of Hyperion Hamlet clearly demonstrates his loyalty to his father, as well as that Hamlet implies that his father ought to be respected and even worshipped as a god.



further demonstrating his unwavering loyalty to his father. Through Hamlet's loyalty to his father he is unable to see the reason in his mother's behaviour, he claims that 'a beast that wants discourse of reason would have mourned longer'. The contrast between calling his father a good man and the negative connotations of calling his ~~father~~ ^{mother} a 'beast' further portrays Hamlet's disdain for his mother. However, although Hamlet claims that his mother loves reason this becomes ironic in the sense that Hamlet refuses to see what her reason might be. Contextually Gertrude may have married Claudius to maintain her social status as queen, as a woman of that time period Gertrude's life and wellbeing was dependent on her marriage. This is exemplified by Ophelia's descent into madness when she is left without her father - her male provider and the one meant to ensure her marriage. Ophelia in her state of madness makes the importance of her father in her life clear when she says 'They (Witches) Withered all, when my father died'. The audience ^{in Shakespeare's} ~~at the time~~ would have known the significance of Volts being represented as happiness as well as the effect losing her father has on Ophelia's social standing. ~~Does she~~ ~~the~~ ~~core~~



Wilson Knight summarises Hamlet's decision. An alternative to her marrying for power is the idea that Gertrude married for love. The critic Wilson Knight summarises Hamlet's decision for his mother's love like in the quote: 'Hamlet denies the existence of romantic values'. This idea is presented by Shakespeare when Hamlet states, 'you cannot call it love'.

For a young age this links to the idea presented by Knight well and suggests that in his loyalty to his father Hamlet becomes odd to the actions of his mother, damaging and complicating their relationship.

Shakespeare also suggests that Hamlet is not the only one torn between their loyalty to other characters. Gertrude must attempt to keep her husband and her son happy whilst at the same time both are seemingly ^{inconsiderate} to her entirely. Gertrude attempts ^{to be dutiful} to Claudius & despite the fact she only has around 4% of the total lines in the play Gertrude is in the majority of scenes as a balancing force. However, it could be argued that she is not entirely dutiful to Claudius as in the final scene of the play in response to Claudius' imperative, 'Gertrude, do not drink' ^{command}.



The stage directions show her do just that: 'she comes and offers the cup to Hamlet'. The significance of her disobeying her husband and being praised by Shakespeare with the simple 'she comes' suggests that her loyalty is duplicitous between the two men and although she is able to disobey Claudius directly, whilst doing what she thinks is best for Hamlet she is at the same time privy to the comment Polonius makes about infiltrating Hamlet's mind and exposing every aspect of him; 'I will find where truth is hid, though it were hid in the centre'. The idea of such meddling to go as far as the 'centre' of Hamlet's soul is overly intrusive and harsh, yet, Gertrude says nothing to her. Perhaps this is one reason why A.C Bradley makes the comment that Gertrude is 'very shallow and very dull'. Her inability to see Polonius' comment as a threat to her son is both of these things as well as the ^{secret} plotting and scheming Claudius carries out over Hamlet that ultimately leads to all their deaths. Claudius is confident enough in Gertrude's 'dull' nature that he ~~thinks~~ thinks that 'his mother shall uncharge the practice and control secrets'. Claudius makes



The right assumption that Gertrude will not be able to save her son through her duplicitous nature between the two Gertrude could be seen to be the reason behind the strain in her and Hamlet's relationship.

However, the complexity in their relationship comes from the suggestion by Shakespeare that despite these circumstances the two still love each other. One example of this is Hamlet's initial respect in his mother demonstrated by ^{the} obedience in the comment 'I shall wallow my best obey ^{you} mandarin'. His willingness to 'obey' her in this scene contrasts quite heavily with his later assertion that 'truly thy name is woman'. As well as Hamlet's decision to obey her, Gertrude not only wanted Hamlet to stay with ^{her} ^{his} ^{care} ^{reflect} her love for her son ~~speech~~ ^{she} some would further to suggest that the love between the two is almost reasonable in nature, making links to Oedipus complex and Hamlet's obsession with not only female desire but ~~precisely~~ his mother's sexual desire. Shakespeare suggests as much when Hamlet suggests the reason his mother could not wait the conventional



Time to wait between marriages (one year) was because of an increase in a pattern his reference to his mother's 'upside here could only be a reference to that of a sexual nature and leads some to suggest that the relationship between the two is ^{of an} 'upside ^{nature} that. The idea of this is played upon in productions of the play in the 70s which showed Hamlet almost raping his mother in Act 3 Scene 4.

In summary, Gertrude must remain loyal to her husband and king, especially since the king was seen to be a version of God on earth; this is perhaps why she is not able to always remain loyal to Hamlet, as the impact of faith and religion at the time was profound on society, as we see with Hamlet's people who were afraid to go to hell, 'The working had fixed its camera against self slaughter' demonstrates Hamlet's independence from religious faith and a fear of punishment. Despite this, Shakespeare does give elements of respect and a more positive relationship between the two, Gertrude continues to love Claudius Hamlet is mad when she learns he is not in order to protect him. The relationship



between the two is directly of a complementary nature.



Script 3: Question 4 – Hamlet

'Hamlet' by William Shakespeare is an archetypal revenge tragedy written between 1599 and 1602, being one of the most influential plays due to its complexity and hidden undertones. Shakespeare presents the relationship between Hamlet and Gertrude as one of the factors in causing Hamlet's paralysed inactivity and psychological distress, particularly the depiction of her overly sexual nature, paradoxical to her protectiveness over Hamlet, revealing her nurturing and mothering instincts.

Shakespeare presents ~~Ham~~ the relationship between Hamlet and Gertrude as paradoxical in nature, as Hamlet's distaste towards her ~~the~~ 'o'verbasty marriage' with Claudius suggests alludes to her overly sexual nature. He refers to their marriage as 'stewed in corruption' and ~~compares his murder of Polonius as almost as bad / As kill a~~



accuses her of taking part in incestuous sheets! Here, Shakespeare reveals Hamlet's true ^{feelings} thoughts about their incestuous marriage, ~~part~~ especially in an era where Christianity and religion was held at the utmost important value, ^{which their marriage openly defies.} Hamlet even goes as far as to say 'frailty, thy name is woman' demonstrating him as a misogynist who despises women who are not considered pure, in this case Gertrude. Oliver's 1948 film interpretation of the play depicts the Closet scene to have incestuous undertones, with Kenneth Branagh's 1968 film interpretation revealing the same theme. Freudian critics have long argued Hamlet's suffering from an Oedipus complex, which could explain his hatred for Claudius ^{and their marriage} and his need to protect his mother from his manipulations. Critic Adelman suggests an alternative standpoint, stating that due to Hamlet's loss of his father, he has shifted his attention to his mother, now his main goal being ^{to} complete a psychological task of re-making ~~his mother~~ ^{her} into a pure, virginal woman. This was ~~an~~ an essential characteristic to have in the Elizabethan period, as Christianity dominated Denmark, which emphasised all women to have similar attributes to the Virgin Mary, hence



his unhealthy obsession with Gertrude's sexuality. ~~The~~ ~~closet~~ Shakespeare reveals this in the Closet scene in Act three, and heightens the intensity of the scene through Hamlet's accusations of her 'honeying and making love.' In fact, he seems more intrigued and overly focused by her marriage with Claudius than the occurrence of Polonius's murder, ~~which he caused~~. He orders her to 'repent what's past' and pleads with her to 'not go to ~~my~~ my uncle's bed' for fear of the repercussions. ~~Their marriage seems to also have consequences on Denmark~~. This could be due to Hamlet's suffering of an Oedipus complex, alluding ~~incestuous~~ incestuous undertones, or his obsession with Gertrude's sexuality. Thus, Shakespeare presents their relationship as complex in nature due to Hamlet's ~~assumption~~ ^{and resentment} with her marriage. Nevertheless, view of her as the 'fallen woman' who must now be saved.

Shakespeare further presents their relationship as protective over each other, as they seem to care ~~greatly~~ greatly for each other.



~~After Hamlet~~ she tells him to 'cast thy nighted colour off' the use of a metaphor highlighting her as ~~can~~

Even though she tells him to 'cast thy nighted colour off' and that 'all that lives must die' she still has love for him as she prays 'thee stay with us.' Consequently, Hamlet

~~repies~~ obeys her suggesting his continuous love for her. After he confesses to her that he's

~~so~~ only 'mad in ~~of~~ craft', she ~~promises~~ ^{vows} to keep his madness a secret, revealing her

gullible nature, particularly ~~about~~ her shock at ~~Alternately~~ Hamlet's critic Lewis argues her to be

'a terrible adulterous queen' who's hasty ~~marri~~ and ~~incestuous~~ incestuous marriage with Claudius

infiltrated the corruption present in Denmark.

However, Shakespeare gives little opportunity for ~~her~~ ^{convince} her to defend herself and her actions, and

the few lines she has in the play only exemplify her ambiguous ~~nature~~ character and

presents her to be 'the woman who married her former husband's mother.' Feminist critics

state Shakespeare's 'silencing of woman' is not only Hamlet, but various other plays, where

female characters are given lesser opportunities to speak, hence ~~resulting~~ in which ~~could~~ results



in little insight in the mind of Gertrude. Nevertheless, her love for Hamlet is still displayed in the play as she immediately trusts his accusation against Claudius.

Lastly, Shakespeare presents the relationship between Hamlet and Gertrude as having an instrumental role in the play. Even though critic T.S.

Eliot describes the play as 'an artistic failure' due to its mounting contradictions, particularly such as the appearance of the Ghost who orders Hamlet to complete an anti-Christian task, in which Hamlet vows to ~~complete~~^{do} in a way that ensures Claudius goes to ~~the~~ hell.

In fact, the Ghost refers to Gertrude as a 'wretched Queen' and an ~~an~~ 'adulterous' a 'most-seeming virtuous Queen'

revealing his negative outlook on her questionable actions. ~~Her~~ On the contrary, Gertrude's relationship to Hamlet proves to be a pivotal point at the end of the play, as she serves as a catalyst to

Hamlet's revenge plot against Claudius. Gertrude chooses to openly disobey him and points the direction of her murder at



Claudius. ~~Shakespeare~~ Shakespeare's use of hyperbole when she exclaims 'the drink! I am poisoned' displays her loyalty towards Hamlet once she realises her marriage consists of 'grained spots' and gives Hamlet reason to carry out his murder against Claudius, therefore presenting their relationship as deeply complex, yet ~~they still~~ ~~have a sense of~~ Gertrude still has a sense of a motherly and nurturing role towards Hamlet; ~~so~~ which overrides her loyalty to Claudius.

To conclude, Shakespeare presents the relationship between Gertrude and Hamlet as ~~very~~ indeed complex, ^{as} particularly ~~because~~ Gertrude is ~~subject~~ a victim of male patriarchy and violence, ^{particularly} ~~even~~ from Hamlet, who ~~has~~ ^{has} an underlying love for her, but is conflicted due to his own personal feelings of misogyny and obsession with purity.



Script 4: Question 8 – Othello

Desdemona due to her being loyal to women. ~~She is~~
This could also be her suggesting Othello and
Desdemona were polar opposites, being ~~the~~ Godlike
and Satan. Critic Honigman suggests that characters
are portrayed to have a "Godlike sense of
power" which is suggestive of Desdemona
being Godlike. Emilia supports her decisions and
rightly looks up to her as a God and heroine,
~~which Shakespeare could be using to support~~
~~the idea of Emilia being a man biter.~~
~~Shakespeare present Emilia here as an~~ ~~omnipotent~~ ~~partly~~

Critic Lomba suggests black people were typed as
"Godless, Bestial and hideous." The reputation given to
~~the~~ Othello by other characters supports this and is seen
throughout. ~~Furthermore~~ Furthermore, Honigman suggests characters
are given a "Godlike sense of power" which could be
seen through Iago's ~~manipulation~~ manipulation of Othello and
other characters.

Shakespeare uses reputation as the main downfall of
many of the characters. Firstly, Othello is symbolically absent
during act 1 scene 1. He is talked ~~at~~ about negatively
which automatically ~~prevents~~ is how we see Othello and
~~the~~ his reputation. During this scene, Iago is



telling Desdemona's father Brabantio that Othello is married to her. He breaks the news with "an old black ram is tupping your white ewe". This suggests Iago has racistly typed Othello as bestial, as suggested by Loomba, and he contrasts this with the white ewe which holds connotations of purity and innocence. This statement from Iago is an a clear example of zoomorphism. He is typing him as animalistic, and this is supported by the quote "~~Barbary horse~~" "your daughter covered with a Barbary horse; you'll have your nephews neigh to you". This automatically has connotations of ~~sexual~~ a sexual mindset, being a stallion which is lead by its nature of covering mares. Loomba stands correct with ~~to~~ the suggestion of Bestial. Shakespeare uses this reputation to portray Othello to us as a bad person however we have not even met him yet. Although Othello is respected in the military, racial slurs are still ~~used~~ used against him which are motivated by the recurring theme of jealousy. Othello has been told his whole life he is "Godless, bestial and hideous" which is what leads to his downfall.

Iago is portrayed by Shakespeare as a clever and manipulative. His reputation seen by his wife



Emilia however is honest. Due to Cassio, whom is a Florentine meaning he is extremely well educated, ^{being} promoted lieutenant over Iago who has military experience, Iago lets jealousy get the better of him and manipulates Othello into thinking Desdemona is unfaithful with Cassio. Shakespeare suggests his manipulative nature as when Iago, in act 3 scene 3, begins to convince Othello of the false accusations, he uses iambic pentameter to suggest the power Iago holds, which is ~~suggested as Othello supported~~ supported as Othello believes he is Godless, bestial and hideous, meaning it is easy for Othello to believe Desdemona would be unfaithful. Critic Horigman suggests characters hold a "Godlike sense of power" which can be seen here when Iago is specifically manipulating Othello, on page 80, it is seen that they are finishing each others sentences. This suggests a sense of rhetoric, meaning Iago is using this to get Othello to comply. Furthermore, Iago refers to Othello, as "my lord" therefore making Othello feel accepted by Iago, making him ~~so~~ easier to manipulate to believe the lies. Iago ruins Desdemona's pure reputation during this. Othello's downfall is seen here as he doesn't believe Iago and towards the end of act 3 scene 3, he begins to believe Iago's



manipulation play, to where Othello says he will "tear her all to pieces" and exclaims "blood & blood blood!" which foreshadows her bloodless death.

This leads on to Desdemona's pure and innocent reputation being destroyed. ^{bloodless} Her death can ~~be~~ ~~be~~ link to Sigmund Freud's Madonna-whore complex, as she is pure until death, however she is wrongly typed as a whore. This is her reputation as she dies. ~~The bloodless death is suggestive~~ This death is the only bloodless death Shakespeare includes, therefore could suggest ~~that~~ she dies honest and pure. This is contrasted by Othello's downfall and ~~that~~ tragic hero death where he takes his own life. Desdemona goes against the "Godless, bestial and hideous" ~~is~~ stereotype as she marries him, yet selfishly ~~Othello's~~ Othello does not talk to her and rather believes her reputation sparked by Iago's manipulative reputation and nature which is ~~is~~ supported by Othello's insecurity of being a black man during ~~the~~ Shakespeare's time.

Overall, Shakespeare uses reputation ~~as~~ as one of the main reasons for the downfall of Othello. He is conditioned to believe her Godless, bestial and



vicious, and due to this he is easy to manipulate, especially with the other characters having a Godlike sense of power. There are many different reputations which ~~are~~ all are destroyed by jealousy and power struggle.



preserve social status is predicated upon maintaining reputation. In this way, he creates a ~~final~~ satisfaction at the final loss of reputation, epitomising the ~~tragic~~ archetypal tragic structure in order to comment upon how the obsession with one's own reputation and the reputation of others ultimately leads to the breakdown of society.

Shakespeare utilises the characterisation of Othello and Cassio as men whose reputation is based solely on their military ~~status~~ ^{exploits}, in order to demonstrate how an ordered society depends upon reputation. Both Othello and Cassio represent a sense of 'otherness' in the context of Venetian society, with Othello ^{being a} 'moor' and Cassio a 'Florentine', which emphasises ^{how their military reputation must become their identity.} ~~what is lost is their military reputation~~. Othello finds it necessary to highlight the fact that he has 'done the state some service', which Marxist critics have commented upon as an exemplification of the hierarchical society to which Othello is indebted. Indeed, it is necessary for him to provide 'service' to the state in order to receive his reputation of a 'noble moor'. In this way, reputation may be viewed as a tool utilised by higher powers in order to maintain a civilised society. Similarly, Cassio's lamentation at his loss of dignity is highlighted through his repetitive exclamation 'reputation, reputation, reputation.', followed by his anguish at having lost the 'immortal' part of himself and being left with 'what is bestial'. The conflict ~~of~~ of having 'lost' that which is supposedly 'immortal' ^{could} highlight the ^{hyperbolic importance} ~~importance~~ placed on something which could be lost so easily. Through ^{this} ~~the~~ mirrored depiction of the importance of reputation within both characters Shakespeare suggests



that the ingrained sense of importance in reputation is forced through social dictums. // Moreover, this is emphasised through the contrasting masculine attitudes, as Othello has clearly gained his military reputation through physical conquests, wherein his 'battles' and 'sieges' would conquer 'cannibals' and 'Anthropophagi', emphasising the violent and exotic language which gained Othello not only his reputation as a General but also his relationship with Desdemona. However, his constant need to maintain this reputation - even to his death where he requests to be spoken of 'as I am' - reflects his insecurity. Conversely, Cassio's military reputation has been gained through his skills as an 'arithmetician', suggesting that his skillset is incongruent with that of a typical ~~soldier~~^{soldier} and thus furthering his insecurity, exemplified by Shakespeare through his hyperbolic response to losing his reputation. In this way, Shakespeare contrasts two opposing military reputations, allowing Cassio and Othello to act as foils to one another, in order to highlight how male insecurity is exploited by ~~Venetian~~ Venetian society in order to utilise reputation as a tool through which ~~control~~^{control} may be established.

Shakespeare also suggests that reputation is a concept carefully crafted by Iago in order to ~~to~~ emphasise his machination. In the opening scene, Shakespeare immediately highlights Iago's awareness of reputation through his inversion of the biblical scripture 'I am what I am: Iago's' admission that 'I am not what I am' ~~rightly~~ demonstrates his desire to create a reputation ~~of~~ which is disparate to his true self. Furthermore, the manipulation of the religious language immediately creates Iago's ~~no~~ reputation to be that of a ~~repulsive~~^{devilish} villain. He goes



on to say that he will not leave his 'heart on my sleeve' for 'claws to peck at', which suggests that - in contrast to Othello, who wishes for his reputation to be ~~put~~ foregrounded - Iago wishes to create a reputation that conceals his true self. ^{The} ~~later~~ violent animalistic imagery of having his heart 'peck[ed] at' conveys how severely he would view his loss of reputation as an 'honest man'. Shakespeare skillfully creates a dichotomy between Iago's reputation within the play and with the audience themselves. A. C. Bradley's view that 'evil has never been portrayed so masterfully as in the character of Iago' is strengthened by this idea, as Iago's ability to conceal his villainy so successfully contributes to his evil nature. The ~~repetition~~ ^{repetition} of 'honest' to describe Iago highlights his ability to conceal his true self and create a reputation which diverges from his inner self. In contrast, the audience understands Iago to be an evil character immediately as his Spanish name would be associated with the idea of the 'enemy' in Elizabethan England. Moreover, his soliloquies expose his machavellianism, as he revels in the idea that 'I play the villain'. In this way, Shakespeare juxtaposes Iago's reputation within the play with his external reputation in order to highlight the constructed nature of reputation and its use as a manipulative device within society.

As well as the internal perception of reputation and its impact upon social status, Shakespeare presents the external view of ~~the~~ a reputation based upon stereotype, particularly in relation to the oppressed. Ania Loomba asserts that 'women and black people are



'Other' in this society'. This interpretation influences the presentation of reputation within 'Othello', as Othello's reputation as a 'moor' contributes to his eventual downfall. Iago utilizes the idea that 'trifles of air' - or negligible amounts of information - can be used to convince Othello due to 'his jealousy'. The sense that Othello is a jealous character reflects the reputation of moors at the time, as Ortelius' 'Epitome of the Theatre' - commonly regarded to be the first atlas - depicts people from Mauritania as 'simple' to the extent that they ~~were~~ are ~~jealous~~ 'jealous of their wives'. Othello's reputation appears to be entirely based upon this stereotype, as Iago is convinced in his appearance as 'the jealous moor'. This suggests that reputation carries a sense of inevitability, perhaps indicating the inescapability of a reputation based on stereotype, thus cementing the position of the 'other' in society.

~~This is~~ This is furthered through the necessity of the female reputation within the play, as Shakespeare reflects upon the virgin/whore dichotomy in order to present the female enslavement to reputation. Desdemona's pre-conceived reputation as a woman who is unwilling to conform to social constructs is illuminated through her imperative within the senate to 'let me go with him'. This creates a reputation which Iago is later able to exploit in his reminder that 'she did deceive her father marrying you', and thus reflects how a female's reputation defines their treatment in society. This is further conveyed through the symbolism of the handkerchief, which Gallagher links to Desdemona's 'nuptial agreement'. ~~The~~ ^{The} ~~handkerchief~~ ^{handkerchief} is commonly considered to represent the wedding sheets.



of Othello and Desdemona, suggesting that it should ~~objectify~~ ^{objectify} her purity and chastity. It is ironic, therefore, that it becomes Othello's 'ocular proof' for Desdemona's infidelity, as she states 'it is not lost'. This further ~~her~~ reputation as a 'devil' and 'whore', which reflects upon the idea that women are confined to reputations based upon sexuality and thus, just as with racial minorities, reputation may be used to further their position as the 'other'. Overall, Loomba's interpretation of the treatment of minorities within the play appears to be linked to reputation, as Shakespeare utilizes it as a tool in the marginalisation of the 'other'.

Shakespeare's overall presentation of reputation is that of a social weapon through which to create rigidity and enslavement. It is therefore, perhaps, cathartic in the denouement of the play as the 'envious' spectator (in the view of Nuttall) is able to gain enjoyment through the loss of status and reputation.

~~Shakespeare~~ Although there is a tragic anagnorisis as the loss of reputation is realised, it can be viewed as a necessary purge of the enslaving feature of contemporary society. However, Shakespeare's final use of a rhyming couplet from an official and noble figure may reflect a sense of circularity and perhaps suggests that these errors will not truly be learnt from. In this way, Shakespeare's overall presentation of reputation can be characterized as a negative construct which creates entrapment, but which is necessary in order to maintain social structure.



Exemplar Script Commentaries – Section A



Script number	Examiner commentary and mark
Section A	
Script 1	<p><i>Hamlet</i> – Q3</p> <p>A good answer. There is fluency and precision of expression and a consistent focus on the question (apart from the occasional drifting into a ‘madness’ essay) – very much Level 4 on AO1.</p> <p>There is some discriminating understanding of how meanings are shaped for AO2 (although there is some lengthy word-level analysis and occasional re-telling) so this is not the top of Level 4.</p> <p>Comments on context are well-integrated (especially the material on Renaissance ‘humours’) but there’s not quite the range needed for Level 5.</p> <p>High Level 4 on Grid 2 – lots of lively critical engagement with critics and arguments: developed exploration but not the sustained evaluation of a Level 5.</p> <p>AO1, AO2 and AO3 – Level 4: 16 marks</p> <p>AO5 – Level 4: 11 marks</p>
Script 2	<p><i>Hamlet</i> – Q4</p> <p>This response begins in a nicely controlled way but rather loses its focus as it goes on.</p> <p>There are some clear, relevant references to alternative readings but these are not developed to move into Level 4.</p> <p>AO1, AO2 and AO3 – Level 3: 11 marks</p> <p>AO5 – Level 3: 7 marks</p>
Script 3	<p><i>Hamlet</i> – Q4</p> <p>This response shows elements of Level 4 for AO1 in its shaping and control, but it is mainly “clear” rather than “controlled”. For AO3, there are relevant comments, but these are not fully developed.</p> <p>The response was awarded a Level 4 mark for Grid 2 because of its lively engagement with a range of critical ideas and interesting arguments (e.g. Gertrude’s limited ‘voice’ in the play).</p> <p>AO1, AO2 and AO3 – Level 3: 12 marks</p> <p>AO5 – Level 4: 10 marks</p>

Script number	Examiner commentary and mark
Script 4	<p><i>Othello</i> – Q8</p> <p>This response is not always clear and is based on a very narrow section of the text. There are some errors in expression, and it drifts very far off topic, thus relevance is an issue. It is also very general in term of context (AO3)</p> <p>T</p> <p>here is some awareness of critical comment, but the same arguments are repeated with two quotations again and again.</p> <p>This is a Level 2 response for both grids</p> <p>AO1, AO2 and AO3 - Level 2: 7 marks</p> <p>AO5 – Level 2: 5 marks</p>
Script 5	<p><i>Othello</i> – Q8</p> <p>This response gains full marks on both grids.</p> <p>There is a conceptual approach all the way through and it is a highly evaluative response across all Assessment Objectives.</p> <p>AO1, AO2 and AO3 – Level 5: 21 marks</p> <p>AO5 – Level 5: 14 marks</p>



Exemplar Scripts – Section B

Script 6: Question 23 – *A Streetcar Named Desire*

Script 7: Question 24 – *A Streetcar Named Desire*

Script 8: Question 24 – *A Streetcar Named Desire*

Script 9: Question 24 – *A Streetcar Named Desire*

Script 10: Question 25 – *The Importance of Being Earnest*



Section B

Script 6: Question 23 – A Streetcar Named Desire:

Argument - Presents it as tragic ~~due to~~ to a large extent as many of the tropes of Ancient Greek tragedy are present in W. drama, however ~~its importance~~ ^{Such as} ~~to note~~ creates a modern tragedy? ^{hero/unities of plot/action}

Essay:

Although there is a debate over how useful it is to apply the Aristotelian definitions of tragedy to a modern tragedy, ~~as~~ ^{as} there are similarities between ~~ancient~~ ^{the two} ~~and modern~~ tragedy, their application can help ~~to~~ identify at least broad conceptions of genre. Therefore, it's possible to see that ~~William~~ ^{to a large extent} creates a "Streetcar" is a tragedy according to this definition as it contains a tragic hero and uses the Aristotelian unities, although there is some ambiguity on the extent to as to how far these terms apply.

It's possible to argue that Blanche DuBois is a tragic hero as she ~~represents~~ ^{was} a tragic fall from grace and a hamartia, or fatal flaw. Blanche's 'fall' ~~would~~ is easy to see - her family lost the grandeur of Belle Reve, it's ~~her~~ ^{her} 'coturnus' and Blanche personally



falls into alcoholism, 'rushing] to the closet... shaking all over and panting for breath'. Her desperation is represented physically, and ~~it is~~ ~~has to hide this from Stella~~ considering the social condemnation that women at this time faced ~~that forced Blanche to hide her drinking from Stella in the same scene: 'Where could it be, I wonder?' would alcohol, its~~ an argument could be that ~~her~~ her fall into dependency is tragic also.

However, Williams presents what sets Blanche out most tellingly as a tragic hero is her hamartia. ~~By Williams presents the renessis-~~ or cosmic retribution - of excess desire to be death and decay. ~~The audience feels~~ As Blanche reveals, 'The opposite of death... is desire', and Williams represents the audience feels ~~pitiful~~ for Blanche as they ~~It was Blanche's 'brutal desire' that led~~ her to have a relationship with a 17 year old boy and face social condemnation, and her desire that led her to kissing the 'Young man' moments before Mitch arrived, risking her chance for social security. Desire is certainly presented to be a character flaw



but Williams presents it to be cosmically punished in the same universal sense as Greek tragedy. Thus, ~~Blanche~~ 'that rattle-trap streetcar that bargs through the glass Quarter' - what ~~brought~~ is 'what brought me here - where I'm not wanted and ashamed to be'. Williams presents the streetcar as something that Blanche is familiar with, and has done damage to her, but is most interestingly a 'streetcar'. Its tracks are already laid, advancing forward with its journey is already determined, advancing forward with tragic inevitability.

Williams further associates excess desire with ~~with~~ ^{death} ~~desire~~ through the ^{un's} association with the ~~the~~ Liebestod tradition linking, in Freudian terms, eros with thanatos - the desire for ^{intact} ~~the~~ sex and the urge towards oblivion. ~~Indeed~~ The French expression for orgasm, as Blanche was no doubt aware of when she invited Mitch to sleep with her in French in Scene VI, is 'le péché'. This is the same tradition that ~~associates~~ runs through ^{tragedies} ~~tragedies~~ like 'Romeo and Juliet' and Wagner's 'The Tristan and Isolde' and further creates ties to the tragic.



Beyond the individual character of Blanche, Williams employs ~~strict~~^{under} Aristotelian concepts ~~sets~~ as in order to heighten the tragedy and fit in with convention. Thus, Williams uses the Aristotelian concept of the 'Three Unities' to an extent. The entire play is ~~set~~ set in the Konrad's apartment or just outside of it, and thus fits into the unity of place. This ~~creates~~ creates a sense of claustrophobia as the audience can sympathise as well as tragic intensity, as there seems to be no escape for Blanche. Beyond the 'unity of place' Williams also uses the 'unity of ~~time~~^{action}', as there is no sub-plot, which like 'Othello'; creates a sense of direction and tragic urgency as the entire focus is ~~on~~ brought onto the main plot. ~~Furthermore~~^{However}, Williams uses 11 scenes instead of acts, which diverges from Ancient Greek convention, but still adheres to the 'unity of action' as ~~all scenes~~ all action is necessary to advance the plot, so Williams creates a sense of tragic inevitability. Williams doesn't employ the unity of time however, as the play takes place over many months rather than a few days, as Aristotle recommended.



However, it is ambiguous as to what extent Williams presents is ambiguous in his presentation of the play as a classical tragedy and allows for different interpretations. In one reading, Stanley is the all-American hero that drives out a promiscuous woman that threatens his family, his pride and the social structure at large. ^{Even} Elia Kazan, the original director of the original production, saw the play this way, and although this interpretation is challenged by the existence of the rape scene, this view still holds some validity. as a ~~dispelling the conception of~~ In this light, the play would not be a tragedy, but a victory. Indeed, although it's possible to see the effect of the theatrical device of the 'portieres', as from being made of cloth and therefore flimsy and insubstantial, from Blanche's perspective - representing her lack of stability in New Orleans and vulnerability ~~from~~ to the animalistic Stanley 'stalling' through them, however it's also worth noting the sacrifice that Stanley is making. Stanley is newly married, with a child on the way, working, but living in very modest circumstances, only having 'two rooms', ~~the~~ besides the bathroom - the bedroom and the



Widder - where Blanche sleeps. According to this view, Stanley is giving up a corner of his ~~temper~~ to a woman bent on taking his life away from him as he tries to convince Stella: 'You're not old! You can get out.' Williams thus creates a tragedy with much moral ambiguity - although Blanche may fit the definition of a tragic hero to some extent, this is not as clear as the ~~best of~~ ~~epicurean~~ ~~hero~~. classical tragedy such as 'Oedipus Rex.' This may have been to reflect the genuine ambiguity of life itself.

Despite this, the play can still be considered a tragedy, albeit a modern one. Like contemporary playwright Bertolt Brecht with his 'Stay of a Executioner', Williams creates a tragedy based

However, although Williams may not meet all of the definitions of an Aristotelian tragedy, and presents some ambiguity ~~in his~~ on the nature of the true ~~hero~~ hero of the play, ~~it is~~ ~~is~~ Williams still creates a strong tie to the tragic. Williams ~~creates~~ creates pathos through his portrayal of the downfall of Blanche and utilises other techniques to portray tragic



inevitability, and in this sense, ~~is the~~ certainly
"A Streetcar Named Desire" is certainly a
tragedy.



Script 7: Question 24 – A Streetcar Named Desire

Question 24

Masculinity in A streetcar named desire is hugely presented through the character of Stanley, who is based ~~on~~ on Tennessee Williams' father who was abusive and an alcoholic. Throughout the play Stanley is aggressive.

The character Stanley is a 2nd generation immigrant who believes in the new America/south, meaning he supports the ~~new~~ fact that you work for what you get, ~~he is a typical~~ however he is typically old fashioned ~~whereas~~ as he believes in the Napoleonic code, where what the wife owns due to heritage is given to the husband. This is the specific reason why he hates Blanche, due to her leaning Belle Reve. She ~~is~~ also supports the ~~the~~ old south/America, ~~where the~~ ~~where~~ where you are born into wealth. ~~and they~~ Blanche and her family ~~are~~ had slaves on their plantation, therefore she automatically is reluctant about Stanley. She is a 'fading southern



Belle" which means she is unable to adapt to the new America. Stanley's ~~masculine~~ masculinity is ~~the~~ could be seen as part of the reasoning why she loses her mind.

Stanley during Scene 8 is particularly aggressive using his masculinity to gain power ~~of~~ over Stella and Blanche. ~~They~~ After Blanche and Stella are having a conversation, Stella begins to open up, becoming less scared around Stanley. However, when she asks him to "wash up and then help me clear the table" he suddenly changes from paying ~~to~~ no attention ~~to "hurling"~~ to when he "hurls" a plate to the floor". He explodes suddenly, and the word 'hurls' suggests strength and power. He then goes on to mock Stella and Blanche accusing them of thinking they are a 'pair of Queens.' This suggests an old fashioned view of power over women which Stanley agrees with which is shown ~~to~~ here: "Remember what Huey Long said - "Every man is a king" and I am the king around here". This clearly shows Stanley uses his ~~masculine~~ masculinity to gain ~~not~~ ultimate power over Stella and Blanche. ~~He not only is emotionally~~

Stanley not only is emotionally powerful, he is also



physically aggressive, Tennessee's father was particularly abusive to his mother which is represented through Stanley. In scene 8, he 'seizes' Stella's arm. The verb 'seize' has connotations of strength and power, ~~the~~ which Tennessee has as a recurring theme of masculinity. ~~It could be~~ On page 35, Stanley hits Stella. He is drunk which also links to his father being an alcoholic, Tennessee also had problems with alcohol and drugs. ~~Stan~~ Williams could be ~~presenting~~ Stanley as slightly animalistic, as he ~~is described as~~ "charges" toward Stella. She also claims he is an "animal thing" suggesting he has dominance over Stella.

Stanley's masculinity could be seen as partly false as on page 37, he exclaims "childishly 'I want my baby!'" and goes on crying for Stella. Stage directions ~~the~~ suggest he is sobbing. This is ~~seen as~~ baby-like and he clearly cannot cope without Stella's support. Their relationship is unhealthy. ~~and~~

Another representation of his masculinity being seen as a way of power over women and particularly controlling and abusive is ~~shown~~ to the end of scene 10, page 96, when Stanley rapes Blanche. This is her mental downfall, due to Stanley being



a man she is accused of lying later on in the play. ~~She~~ Stanley forces himself on Blanche although she is defensive with a broken bottle. Stanley catches her wrist similarly to when he seizes Stella's arm. He uses his strength to create women to obey him, which due to fear, ~~the~~ works in his favor. Stanley uses his masculinity to persuade Stella he didn't rape Blanche, Stella is so absorbed in the "thrill" she endures during his abusive sessions she goes on to believe him over Blanche.

Tennessee uses masculinity in 'A Streetcar named Desire' to manipulate women, he also uses contextual factors to suggest personal relationship downfall between the characters and he specifically uses the Napoleonic code and the new America as excuses to be abusive. The character of Stanley is heavily based off his father who was abusive.



Script 8: Question 24 – A Streetcar Named Desire

Throughout the tragedy, Williams presents Masculinity as a controlling and dominant force, which leads to the eventual downfall of the character Blanche. Firstly, ~~the relationship between Stanley and Stella~~ this can be seen through the relationship of Stanley and Stella, and Williams' presentation of Stanley, and finally, also through the relationship of Stanley and Blanche.

Williams presents Masculinity through the character of Stanley, and his relationship with Stella. This can be seen at the beginning of the tragedy, where Stanley uses monosyllabic ~~words such as~~ imperative verbs such as 'catt' and monosyllabic ~~exclamations~~ exclamation such as 'Meat!' and 'bowling!'. ~~With~~ Williams' use of language here presents ~~Stanley~~ Stanley as ~~primitive~~ primitive and ~~hard~~ Masculine, seen where the noun 'Meat' connotes the idea of the hunter gatherer and the simple but



dominant figure in the relationship which we can infer from his use of imperatives, commanding Stella to 'card'. In the stage directions, Stanley is described as possessing an 'animal joy' which is 'implicit in all his movements'. This suggests that Williams uses zoomorphism, to present ~~Stanley's~~ Masculinity through the animal-like behaviour, emphasised again through his description as ~~having~~ the 'power and pride of a rilly feathered male bird among hens'. Here, 'rilly feathered' suggests that ~~Stanley's~~ Stanley's Masculinity makes him powerful in his own right, whereas 'male bird among hens' emphasises the idea that his domination and power stems from his Masculinity, as it highlights the fact that he is the only 'male bird' among the multiple 'hens'. We can argue that this presentation of ~~masculine~~ Masculinity as a dominant force through Stanley's zoomorphism reflects Williams' experiences in his own life, as his father used to beat both ~~William~~ Williams and his mother. This violent presentation of Masculinity can be seen further in 'A Streetcar Named Desire' in Scene 3, where Stanley 'strokes' fiercely, before 'there is the sound of a blow' and Stanley strikes Stella. This ~~strokes~~ reflects the abusive relationship that Williams saw between his father and his mother, but also presents again the controlling and dominant presence of Masculinity within the relationship of Stanley and ~~Blanche~~ Stella. The verb



man's ~~best~~ desires.

Overall, we can see that through the presentation of the relationships ~~exist~~ between Stanley, ~~the~~ Stella and ~~her~~ Blanche, Williams presents masculinity as a dominant, powerful and controlling force, which leads to the downfall of ~~Blanche~~ ~~Blanche's~~ character the character Blanche at the end of the tragedy.



Script 9: Question 24 – *A Streetcar Named Desire*

In Tennessee Williams' *A Streetcar Named Desire*, Williams has presented masculinity and all of its raw nature, predominantly through aggression, the use of force and plastic theatre. In this essay, I will discuss how this presentation of toxic masculinity is seen through the character Stanley Kowalski, and how Williams used him to contextually reference his father's own toxically masculine ways.

In Act One, Scene One, Williams has used the device of plastic theatre in order to enhance Stanley's masculinity immediately, by using euphemisms to suggest sexuality and control. This is evident in Stanley's monosyllabic and exclamatory dialogue towards Stella: "Catch' / Meat!". The euphemistic tactile imagery immediately created gives off an impression of ~~using his~~ Stanley using his masculinity to have control over Stella both domestically and sexually. When taking a formalistic approach to the stage directions, one can read "He heaves the package at her. She cries out in protest but manages to catch it. Then she laughs breathlessly...". When regarding the play as a whole, one can see that this stage ~~dynamic~~ direction describes



Stanley and Stella's entire ~~of~~ dynamic in their relationship, especially considering that the connotations of words such as "package / cries out in protest / breathlessly, all have uncomfortably sexual, yet euphemistic, meanings. One could argue that the inherently sexually controlling character of Stanley was based off of "Williams' own abusive father; as not only did he abuse Williams and his sister Rose, but he also took advantage, sexually, of their mother who had to comply for the sake of herself and her family. One could then see that Williams' mother's passivity was then reflected ^{onto} ~~into~~ the character of Stella, as she ~~too~~ ~~also~~ acts passively under Stanley's control: "She cries out in protest but manages to catch it."

Another way that Williams has presented masculinity is through the idea of 'pater familias', whereby Stanley is the male figure-head of the ^{patriarchal} household, therefore feeding into his ego and overall power as a man. In Scene Three, Stanley's power as ~~the~~ ^{the} man of the household is abused as he violently strikes Stella, despite her being pregnant: "Stella There is the sound of a blow. Stella cries out. Stanley's violent nature ~~is~~ can be interpreted as animalistic, as there have been many a ~~as~~ morphized comment on him, comparing him to either that of a "brightly coloured bird or an ape. The significance of the strike happening offstage, out of the audience's sight - "She backs out of sight. He advances and disappears," represents the vehemently fragile ~~and~~ and



toxic masculine nature that Williams is presenting, as it shows how easily ~~his~~ his dominance could ironically fall apart. However, ~~the~~ Williams' shutting the audience and other characters away from witnessing the violence also represents how ~~Stella~~ Stanley is dominant all of the time, asserting his power as a man, leaving Stella weak and bleak. The closeted nature of the domestic abuse lashed out onto Stella could be interpreted as Williams' own closeted sexuality, and the ~~prejudice~~ intolerance against homosexual people back in the 1940s ~~was~~ beating himself up, mentally and emotionally (especially considering that Williams himself was physically abused, severely depressed and learning how to live with his incapacitated sister, Rose). This is mirrored even onto the relationship of Steve and Eunice, who repeat that of Stanley and Stella, as Steve also takes strikes at ~~Eunice~~ Eunice. Williams' consistent representation of masculinity and men was always drawn from the desire to dominate and the lust for power; however, all desire leads to death and destruction.

Williams introduces the character of Blanche to act as a foil against Stanley, breaking down (or attempting to) his toxic masculinity, ultimately exposing him as fragile. ~~and~~ Blanche is used by Williams to oppose everything that Stanley believes in: be it the American dream, context of the Napoleonic Code, or even the ideas of reality and illusion.



Blanche, as a stereotypical Southern Belle, states that she "wants magic, not realism", leading us to believe that she writes her own delusional fantasies. ~~to believe in~~. One could even argue that the suicide of her husband, Allan Gray, triggered her mental demise. Portraying her as mentally unstable as time goes on. One could also argue to say that Blanche's state of delusion could be derived of that of a concept called the 'Münchhausen ^{disease} ~~disease~~, in which the 'patient' has created their own problems through lies and are starting to believe that they are mentally ill. Stanley, being the ^{forerunner} for Social Realism over expressionism, greatly opposes Blanche's ^{magical realism} mindset and overall sugar-coated out-look on life, ~~and~~ because it is unarguable to him; this masculinity and hubris provokes him to destroy Blanche in every way possible: he feels threatened by her. In Scene Two, ~~the~~ Stanley is looking through one of Blanche's boxes, and it is stated in the stage directions: "He rips off the ribbon and ~~starts~~ starts to examine them". The violent imagery created from the imperative verb "rips", accompanied by the plosive 'P', phonetically ~~re~~ resembling the actual ripping sound, foreshadows the moment in Scene Ten in which Stanley rapes Blanche over lust for control over her. The homing action of ripping a delicate material, such as a ribbon, further helps to foreshadow the harrowing events of Scene Ten, as Blanche is initially described ~~as~~ with the phrase "her delicate beauty", in Scene One. The meta-



phor of Stanley ripping Blanche like a ribbon in Scene Ten presents masculinity as sadly fragile; as when threatened or exposed by a woman, Stanley immediately becomes even more hostile and vile, in order to remain the dominant male figure. However, ~~when~~ ^{when} he notices that his masculinity is in danger, he ~~is~~ ultimately abuses his power as a man and dominates an undeserving woman - leaving her ~~terribly~~ emotionally damaged, as well as acting as the climax of the play.

As no-one believes that Blanche was raped by Stanley, Stanley and his masculinity no longer ~~felt~~ ^{felt} threatened - driving Blanche to mental hysteria and ~~total~~ ^{a state of higher} delusion. Such characteristics of Blanche can be derived of that of Williams' own sister, Rose, who was schizophrenic and ~~totaly~~ ^{was sadly} left incapacitated after a failed prefrontal lobotomy. Williams has previously stated that all of the women in his works were inspired by women in his life - predominantly, Rose. As the play begins to draw to a close in Scene Eleven, Blanche is taken away for her mental instability, leaving her sister, Stella, heartbroken. Stanley's initial response to calm her down is to initiate sex; again, abusing his toxic power as a man to provide for himself and manipulate others into thinking that it is for their benefit, rather than his own. In this sense, Williams presents Stanley as a verbiologist and his masculinity as his



puppet. [Voluptuously.] Now, honey, Now, love, Now, Now love. [He kneels beside her and his fingers find the opening of her blouse]. Williams' use of ~~repeated~~ reported speech, repeating ~~the~~ Stanley's dialogue over and over in an attempt to soothe Stella using sweet 'pet names, in order to gain her trust, is instantly contrasted with the illocutionary force behind the stage directions, when taking a formalistic approach. The act of "voluptuously, opening her blouse, using "fingers, and "opening. ~~the~~ together, immediately creates lots of sexual tension and euphemistic imagery - further proving that Williams' presentation of masculinity is predominantly ~~the~~ for that of power - immediately unsettling the audience.

Overall, in "A Streetcar Named Desire", Williams has presented masculinity, and all of its raw nature, as a tool for aggression, a tool and through plastic theatre in order to assert and affirm his power and control, especially over women and their sexuality.



Script 10: Question 25 – *The Importance of Being Earnest*

'The Importance of ^{set} Being Earnest' by Oscar Wilde is a hilariously satirised play in the Victorian era and the hypocritical values people at that time held. Wilde exposes the scandalous social beliefs of the aristocratic society and their contemporary voguish ways, as well as using his platform as a playwright to criticise their double standards and morals. Wilde reveals the relationships between men and women through the characterisation of Jack and use of couples in the play, and their motives behind forming these alliances with each other. He also reveals the hypocritical nature of these relationships, and the idea that men and women both have ~~different~~ contrasting intentions towards one another.

Wilde uses the characters of Jack ^{and Gwendolen} to present the relationships between women, men and women,



due to ~~his~~ ^{Jack's} candid nature and overly positive view of Gwendolen. Wilde's use of periphrastic language used ~~when~~ prior to Jack's proposal to Gwendolen satirise the view of relationships, as they are seen as a mere ploy to achieve one's desires. Jack's reference to the weather by stating that it's been a 'charming day' to which Gwendolen speculates he ~~means~~ means something else' highlights her scepticism and overly confident character. The reversal of roles in the relationship where Jack is presented as an immature and character ~~allows Wilde to satirise conventional~~ ~~Victor~~ and Gwendolen a strong-natured woman who clearly takes the dominant role in the relationship allows Wilde to satirise conventional Victorian gender roles. In the Victorian period, women were expected to ~~play out~~ ~~so~~ have submissive ^{and expressive} roles, particularly in the relationship and ~~were not allowed to question with little~~ possession of property and very few rights. This contrasts with Gwendolen's character when she proudly admits 'I am never wrong' and ~~she~~ possesses the most control in the relationship due to her obsession over the name of 'Ernest'. She states that 'the



only really safe name is Ernest' and could not think of the possibility of loving someone who is not of that name. Here, Wilde portrays Gwendolen as being the main dominant head-figure who could make or break the relationship at any time, due to its fragility ^{over a name}. Critic Sarah Grand argues Gwendolen is the epitome of a ~~the~~ 'New Woman', who were ~~dissatisfied~~ ^{women} dissatisfied with their conventional roles in the Victorian era and ~~always~~ sought more. ~~From~~ Gwendolen's ~~so~~ small acts of defiance towards her mother exemplify her stubborn and witty nature, characteristics which were not normally associated with woman at that time.

Wilde further presents the relationship between men and women through the characters of Cecily and Algernon. Algernon's initial views on marriage were at a negative ~~stand~~ standpoint, as ~~he~~ ~~he~~ primarily due to his low expectations of them. He states ~~that~~ 'divorces are made in Heaven' and marriage is more of 'like a business' than a communion between two people. Through his characterisation of



Algernon, Wilde could be stipulating his own personal views on the relationship between women and men.

It was commonly known that Wilde himself was a closeted homosexual, proved difficult ~~to~~ during his time period as homosexuality was ~~before~~ considered a crime; the consequence of being caught in the act was prison. Therefore, Wilde could be portraying his negative views on the whole ordeal of marriage and ~~the~~ relationships, which he thought was pointless.

Since his play is a comedy of manners, Wilde could be satirising people's intentions to form relationships. After all, Cecily does state that she's ~~always~~ wanted it's 'always been a girlish dream of mine to love some one whose name was Ernest'. Cecily even goes as far as to create a relationship with an imaginary person of the name Ernest, and states her and Algernon have been married for the last three months! Through the use of comedy in this scene, where Algernon seems clueless about Cecily's imaginary 'engagement' Wilde proposes the view that forming a relationship with someone based off a name is just as foolish as



marrying someone due to their economic and social class, which many people did.

Lastly, Wilde presents the relationship between men and women through the character of Lady Bracknell, who herself was poor - 'before she married' her husband, further proving Wilde's point of forming relationships purely for economic reasons. Wilde's use of hyperbole when she says 'a parcel!' shows her insensitivity towards Jack's position as an orphan. She even goes as far as to say he 'should produce one parent of either sex', the use of force highlighting her insensitive nature, hence her lack of relationship with Lord Bracknell.

In conclusion, Wilde presents the relationship between men and women through a ~~satire~~ is a satirical way, particularly due to Cecily's and Gwendolen's purpose to marry someone of the name Ernest.



Exemplar Scripts Commentaries – Section B



Script number	Examiner commentary and mark
Section B	
Script 6	<p><i>A Streetcar Named Desire</i> Q23</p> <p>Fluent and sophisticated. Compelling argument. Excellent use of literary context with a strong conceptual understanding of tragedy.</p> <p>Sophisticated use of terminology – all used accurately and with discrimination.</p> <p>Level 5: 25 marks</p>
Script 7	<p><i>A Streetcar Named Desire</i> Q24</p> <p>Very much a character study, fairly simply expressed with some general assertions.</p> <p>AO2 is general and never goes beyond word level; comments on this are simple and lack development. AO3 context is also general and often repeated.</p> <p>The response is relevant to the task, uses the text and there is an element of straightforward organisation. There is an interesting point about Stanley's masculinity and how it can be seen as partly false, but this is not developed.</p> <p>Level 2: 7 marks</p>
Script 8	<p><i>A Streetcar Named Desire</i> Q24</p> <p>This response is clear and relevant. It stays focused on 'masculinity'. The arguments in the introduction are promising, but they are not realised.</p> <p>There is not enough engagement with stagecraft for this response to move into Level 4.</p> <p>Level 3: 13 marks</p>
Script 9	<p><i>A Streetcar Named Desire</i> Q24</p> <p>This response just moves into Level 4. There is evidence of some personal response, but it's uneven with the strongest elements appearing in the middle of the essay. There are some moments of discrimination but the response struggles sometimes to use complex ideas.</p> <p>The transitions are clear, but not strongly driving an argument.</p> <p>Level 4: 16 marks</p>
Script 10	<p><i>The Importance of Being Earnest</i> Q25</p> <p>This response begins well but drifts a little.</p> <p>The arguments are not always developed but it is controlled. There are some clear good points made for AO2 and AO3.</p> <p>Level 4: 16 marks</p>