

## Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04		
Have you received advice on the title from the Assignment Advisory Service?		Y/N <input checked="" type="radio"/>
Centre name	Centre number	
Candidate name	Candidate number	
Assignment	Marks awarded	Comments
Essay title: To what extent do dreams lead to the downfall of protagonists	AOs 1, 2 and 3 <input checked="" type="text" value="9"/> /36 AOs 4 and 5 <input checked="" type="text" value="9"/> /24	Final page of essay
<b>TOTAL</b>	<input checked="" type="text" value="18"/> /60	

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:		
Assessor signed:	Date:	10/5/23

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

Candidate signed:	Date:	10.05.23
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### Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns regarding this please email: [ePortfolio@edexcel.com](mailto:ePortfolio@edexcel.com)

Candidate signed:	Date:	10.05.23
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### Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	Tragedy		Tragedy	
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
	<i>Othello</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input type="checkbox"/>
	Comedy		Comedy	
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Importance of Being Earnest</i>	<input checked="" type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Pitmen Painters</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input checked="" type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>

Component 2	Childhood		Colonisation and its Aftermath	
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>A Passage to India</i>	<input type="checkbox"/>
Component 2	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
	The Supernatural		Women and Society	
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
Component 2	<i>Beloved</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input checked="" type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input checked="" type="checkbox"/>

<b>Component 3</b>	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input checked="" type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

<b>Non-examination assessment</b>	Please list the non-examination assessment texts below	
	Text 1	Text 2
	'A Streetcar Named Desire' by Tennessee Williams	'Death of a Salesman' by Arthur Miller



marked by

KW

$$\frac{9}{36} + \frac{9}{24} = \frac{18}{60}$$

With reference to wider readings, to what extent do Williams and Miller show that dreams lead to the downfall of their protagonists in 'A Streetcar Named Desire' and 'Death of a Salesman'?

AD1234  
L2  
In 'A Streetcar Named Desire' ('Streetcar') Blanche's desire to maintain the appearance of a Southern Belle is what causes her partial downfall within the play because it clashes with the environment she is in. Blanche represents the Old South which is in conflict with New

America. Blanche's trauma due to her past is also what pushes her to an unfortunate end, as societal expectations regarding homosexuality which led to her husband's death and the pressure put onto people to conform, becomes a catalyst for her desire to attain a security she never had. Williams allows Blanche to fall victim to her aspirational dreams to desire an unsustainable lavish lifestyle that was only possible in a past built on slavery and oppression.

Similarly, Willy in 'Death of a Salesman' ('Salesman') becomes infatuated by the idea of being "well-liked."<sup>1</sup> He dreams of becoming successful in order to have material conveniences similar to Blanche who tries to maintain a false appearance with her luxurious possessions. Willy's post-war mindset keeps him dreaming about his future with new confidence and greater expectations. As well as this, his inability to stay faithful within his marriage is what also leads to his downfall as he is essentially living a lie. Miller critiques the traditional American family through the Lomans and shows how the dreams of New America make Willy's values seem superficial.

<sup>1</sup>Miller, Arthur: Death of a Salesman, page 23

It is evident that both "Streetcar" and "Salesman" have the presence of New America. Within "Streetcar" this is through Blanche's Old South representation which juxtaposes with current

New American values. Similarly, Willy in "Salesman" becomes isolated as he finds it

difficult to find a place within New American society. Both ultimately have their dreams shattered by the convergence of industrialisation. Blanche represents outdated American

ideals as shown by the stereotype of the Southern Belle which portrays her as a damsel in distress. Her exclusive and elite class of Old South values clash with the working hard,

diverse and inclusive American Dream. Duerre asserts that Blanche is stuck in the past as she

"attempts to maintain her past luxurious life by holding onto and creating new desires rather than adjusting to her reality", and does not want to get rid of the Old South roots she has.

Blanche orders Stella in Scene One to "Turn that over-light off!"<sup>2</sup> Williams uses the symbol of light and dark to show the delusions of Blanche's desires. She refuses to accept reality and

wants to live in a fantasy where her Old South values are still present. This is later exposed and eventually leads to the collapse of her character and partial downfall. Williams also uses

characterisation to show how Blanche tries to maintain orderly manners and not use indecent language. This reinforces her Southern Belle stereotype where she is expected to be

submissive even in her speech "what in the name of heaven are you thinking of."<sup>3</sup> Her overly polite periphrastic speech shows how she tries to keep a certain level of etiquette.

Furthermore, Williams has argued that the "apes shall inherit the earth" <sup>ref</sup> commenting on the fact that the destruction of individuals who have the Old South lifestyle are unavoidably

corrupted at the expense of New America. Suggesting that Blanche's arrival in New Orleans

<sup>2</sup> Williams, Tennessee: *A Streetcar Named Desire*, page 6

<sup>3</sup> Williams, Tennessee: *A Streetcar Named Desire*, page 23

made her desire to attain stability and maintain a dream unrealistic by default. Similarly, in "Salesman" Willy has felt marginalised because of New America. Because of the drive to be successful in post-war America, Willy has twisted goals which neglect the true thing needed to be happy and successful in life. He is so manipulated by the financial worth of things that he forgets to spend more time with his family. The emergence of New America as described by 'The Stage - Review' "the city is changing, America is changing, but it's part of Loman's tragedy that he cannot change with it" Like Blanche, Willy is stuck in his past with the

overwhelming things in life such as debt, which hold him down and doesn't allow him to gain success. As asserted by Dennis Welland "Willy's repression of the past is a barrier to maturity and ego-development" suggesting that Willy fails to fit into the New America dreams due to his unresolved past which holds him back. This is also seen in "Streetcar" as Blanche's trauma is what causes her to stay stuck in the past with the same old-fashioned values.

There is a gender difference in the materialism of the American Dream. In "Salesman" Willy has the continuous pressure to provide. His family rely on Willy for stability which adds a stress of importance to his role as the family breadwinner. Willy is responsible for his partial downfall within the play due to his inability to provide for his family. Although Miller presents this in many forms. Willy doesn't spend time with his family which deprives them of love, furthermore, he is unfaithful to his wife. He is caught by Biff for cheating on Linda which destroys the bonds within the family. This breaks all the stability and leads to the downfall of the character Willy Loman. While his dream is to be successful and "well-liked"<sup>4</sup> he folds under pressure and becomes a hypocrite as he is unable to maintain his values. Perhaps Miller criticises the difficulty of New America's values and how hard it was for families living within those times to adjust to society changing. Willy places huge

<sup>4</sup> Miller, Arthur: Death of a Salesman, page 23

importance on the desire of wanting material goods. The other characters within the play show different aspects of success, none of which Willy can ever dream of achieving. Howard inherited his wealth and flaunts it while Charlie works hard in order to get where he is. Willy blindly dreams of reaching their level when he is unable to either inherit or work hard. His unrealistic aspirations are what lead to his partial downfall. While Willy is being depended on for stability, Blanche in "Streetcar" relies on others and tangible materialistic things for stability. Williams presents her as a typical Southern Belle that relies on the traditional breadwinner in order to stay stable. However, Blanche's views on materialism are outdated as her family's wealth was built on slavery, which could suggest why it begins to become difficult for her to maintain after New America was established. Furthermore, her desire for stability in a man could stem from the trauma of her past relationship. Her husband's suicide, the loss of Belle Reve and her family leaving her abandoned with no sense of security. This initiates her downfall as she actively seeks to search for her stability. Her full downfall due to this could be when Stanley reveals her past to Stella and Mitch which sends her on a decline. Mitch begins to treat her like a prostitute which shatters her dream of having that stable Southern Belle lifestyle.

In both plays the protagonists don't actively work toward their dreams; both playwrights present major character flaws that stop both Blanche and Willy from achieving their dreams.

It is clear that Blanche's risky behaviour and promiscuity is how her desire pulls her towards her downfall. Blanche seeks comfort from others because of her traumatic experience with Allan which left a void in her "Intimacies with strangers was all I seemed able to fill my empty heart with."<sup>5</sup> She tells us that nothing except being a prostitute keeps her distracted from her past trauma. However, although Blanche enjoys these temporary relationships, she

<sup>5</sup> Williams, Tennessee: *A Streetcar Named Desire*, page 87



doesn't work toward maintaining a long-term stable relationship. We see this when she kisses the newspaper boy just before meeting with Mitch. The idea that she is ready to risk her future which she desired shows how her character's flaw pulls her to an unfortunate downfall. She's self-aware when doing this "I've got to be good and keep my hands off children" <sup>AD1 (L2)</sup> further reinforcing how her downfall is a personal responsibility. This is further reinforced by her affair with a 17-year-old which causes her to lose her job. Yet again we see the risk taken to obtain temporary enjoyment and pleasure as

✓ Blanche risks having a stable future due to her lustful desires and dreams. It could be argued that ideas surrounding Blanche's promiscuity are gendered. When Mitch and Stanley act promiscuously everyone turns a blind eye, there is hypocrisy but also underlying misogynistic readings that can be made. Furthermore, the rape by Stanley was also given a blind eye even though it caused her partial downfall and was the reason for her mental collapse. Some argue that her enticing and overly flirtatious behaviour with Stanley allured him into committing the rape, suggesting that it was Blanche's fault for being promiscuous which leads to her downfall. Although they don't share similar problems, Miller also presents Willy with character flaws. Willy's inability to work hard is what causes his downfall within the play. He looks up to his brother Ben who obtained wealth due to luck, thinking that he too can become successful like him. His delusions are rooted in his impractical goals in life.

Willy's self-deception is arguably his biggest character flaw as he tries to convince himself and the others around him (his wife Linda) that he is important. "They don't need me in New York. I'm a New England man. I'm vital in New England."<sup>7</sup> He places himself in a higher position than he is and boosts his own ego by deceiving himself into believing he is truly an essential worker. C.Bigsby asserts that "it is not the truth, but Willy's commitment to the illusion that kills him" <sup>AD5 L2 Agreed RTR</sup> this is seen when Willy tells Biff and Happy the truth about being

<sup>6</sup> Williams, Tennessee: *A Streetcar Named Desire*, page 57

<sup>7</sup> Miller, Arthur: *Death of a Salesman*, page 10

✓ fired. "The gist of it is that I haven't got a story left in my head."<sup>8</sup> Willy has become emotionally drained by his lies. It is evident that like Blanche, Willy is self-aware of the fact that he is deceptive. Therefore, his flaw lies in his ignorance which causes his downfall.

AD4 (L2) ✓ Both American Playwrights focus on the impacts of New America values on the protagonist and how it can lead to great change. These can be negative, as seen in "Streetcar" and "Salesman". Both protagonists fail to fit into modern society which results in their partial downfall. The false delusions which are tied into those dreams are what perpetuate the unfortunate endings of Blanche and Willy. Furthermore, their reluctance and ignorance to actually work hard toward those goals further reinforce the cause of their downfall. Both characters prioritise different things, we see how Blanche places an importance on stability while Willy's is being successful. Both are gendered as Blanche craves a breadwinner in her life while Willy tries to uphold that role within his family. Ultimately, the protagonists fail to get everything they dreamed of, which sets them into a spiral motion toward their failure/downfall.

AD1, 2, 3.

The lack of depth to the points made keep his response in Level 2. Despite a good amount of textual references, the response lacks any (?) knowledge of how meanings are shaped. The analysis is on straight forward elements - e.g. character downfall. There are general links to contexts throughout.

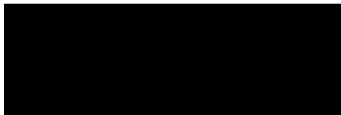
AD4 +5 The response takes a comparative approach using examples.

<sup>8</sup> Miller, Arthur: Death of a Salesman, page 84

Critical interpretations used to support an idea

Agreed -  
the lack of  
referencing  
of critics  
also limits AD1  
+5 RHR

9	6	9
1	+	24
36		



## Bibliography

Core text one -

Williams, Tennessee. *A Streetcar Named Desire*, Penguin Books: London, 2009

Core text two -

Miller, Arthur. *Death of a Salesman*, Penguin Books, London, 1949

Miller, Arthur: *Death of a Salesman*, page 23

Williams, Tennessee: *A Streetcar Named Desire*, page 6

Williams, Tennessee: *A Streetcar Named Desire*, page 23

Miller, Arthur: *Death of a Salesman*, page 23

Williams, Tennessee: *A Streetcar Named Desire*, page 87

Williams, Tennessee: *A Streetcar Named Desire*, page 57

Miller, Arthur: *Death of a Salesman*, page 10

Miller, Arthur: *Death of a Salesman*, page 84