



Scripts for marking

Course Title:

Pearson Edexcel A Level English Literature: Spring Network

Course Code:

9ET0-24ON01



Script 1 – Paper 1 – Question 8

Explore the extent that Shakespeare's play Othello is about prejudice:

Shakespeare's play 'Othello' is best described as a work of literature with an utter preoccupation with racial prejudice and xenophobia - indicated by the prescriptive alternative title - 'The Moor of Venice'.

Critics such as J.R. Andrews have argued that racial hatred and xenophobia are central to the play's tragic narrative, as this is ostensibly what drives Iago. However, it would be reductive to argue that Othello is only about racial prejudice, as other critics like Vogel have pointed out, 'Othello' is also thematically 'male-centered'. Ultimately, the racial and gendered prejudice shown is ^{in Othello} ~~a central~~



dramatically functions as a comment, and arguably a criticism, ~~as a sign~~ by the playwright of a similarly prejudicial Elizabethan and Venetian society, and serves to demonstrate ~~as~~ how prejudice itself is the source of prejudice, as other critics like Loomber have suggested.

~~*~~ AS Suggested by Loomber.

The central preoccupation with race shown in 'Othello', through Shakespeare's effective use of ~~language~~ discriminatory language and dramatic structure, serves to make the play centered around prejudice. The constant use of the derogatory epithet of "the Moor" - used over 20 times ^{is coupled with} across the play - ~~with~~ consistent distaste ~~and~~ ^{dislike} by characters such as Iago to reflect Othello as an "other". ~~The character of Iago~~ ^{In particular} is utilised by Shakespeare to put race at the forefront of the play, with Iago's declaration in Act 1 that Desdemona ^{is} ~~is~~ "cannot long love the Moor" as it ^{is} ~~is~~ ^{this partnership} ~~is~~ ^{unnatural} "against nature". ~~and~~ Combined with Brabantio's prejudicial language of "the sooty bosom" of Othello, Shakespeare is effectively able to establish racial prejudice as a key



Starts in his play in just the first scene. Act. The characters of Iago and Brabantio utterly embody Lombard's suggestion that black people were typed as "godless and bestial" during Elizabethan times, and therefore grounds 'Othello' as a play preoccupied with race from the beginning. // Although the racial tension is clear from the first Act. Particularly with Iago's name itself connoting Saint Iago - Slayer of the Moors in Spanish legend - Othello also comes to defy the stereotypes about him as the play develops. Just as Shakespeare's precise use of derogatory language from Iago and Brabantio in the first Act serves to convey racial prejudices of contemporary society, Othello is somewhat able to defy these prejudice against him and "win" desdemona in the eyes of the state. Othello's use of prose - predominantly in the Shakespearean convention of iambic pentameter: "Hark, for I am black, and have not those soft parts of conversation" serves to make Othello a "noble Moor" - who is able to rise above the prejudices of society - and Iago's conception of him as an "erring Barbarian" ^{the} and elevate him



- goes to eloquence (dubbed "Othello music").
Therefore, Shakespeare examines ideas of racial prejudice throughout his play, and ~~initially reflecting~~ ^{as it} ~~reflecting~~ potentially as a reflection of his own society, but also ~~shows~~ ^{demonstrates} in the earlier parts how Black people can overcome the stereotype of "godless and bestial."

As the play develops however, it is clear that Shakespeare is attempting to illustrate the impact of prejudice in society, as the impact of a racist and intolerant society ~~becomes clear~~ ^{develops} in the dramatic representation of the character of Othello. Iago's Machiavellian scheme to manipulate Othello's genetically predisposed "green-eyed jealousy", as proposed by Othello in the first Actus, is according to Leavis the result of prejudicial hatred and xenophobia. Though Shakespeare clearly elucidates Iago's racial hatred by use of language and imagery, such as the grotesque and animalistic contrast between Othello as a "black ram" and Desdemona as the pure and innocent "white one", the playwright also uses wider structural devices to achieve this effect. Many critics such as Finton O'Toole have pointed out



that the aforementioned "Othello Music" and grand verse "breaks down" just as Iago's speech becomes "more triumphant" as a reflection of how prejudice can be almost infectious.

The audience can clearly observe the consequences of racial prejudice in Act 4 Scene 1 - where Othello's previous eloquence breaks to "savage madness" - "Pish! Noses like and ears! - Handkerchiefs - Concess? O devil!"

The idea that "Iago and Othello melt together" (Finton & Toole) starts to develop here as the grotesque images of "noses and ears" mirror Iago's previous use of grotesque images.

Shakespeare accompanies this speech with Othello "sinking into a trance" as part of the stage direction, so the audience can observe not only the verbal impact of prejudice but also the physical, almost infectious, impact that racial hatred can have on an individual in a prejudiced society such as Shakespeare's own.

Othello's deterioration is incredibly important dramatically for the development of the character through the play - as Othello both desires the stereotypes of "godless and bestial", as a "noble Moor", but also comes to embody them.



later, as he refers to himself as a "turbaned Turk" after committing an act which society expects of him - the ~~Jealous~~ murder of his innocent wife snelled by Moorish jealousy. The idea that prejudice is infectious, and the source of further prejudice itself, is further supported by Arma Loomba's declaration that - "Because Othello is a victim of racial prejudices, he becomes an agent of misogynistic ones." It is here through this idea, employed by Shakespeare, that the conflict between racial and gendered prejudice becomes clear, as just as though Othello somewhat defests his 'otherness' and the notion that his wife Desdemona would prefer the white Cassio, Othello is all too prepared to label her a "Strumpet" and a "whore" and is far too susceptible to misogynistic prejudice.

The final two Acts of the play illustrate the consequences of intolerant and prejudicial societies, such as 16th century Venice, as the women of the play are satally punished for not being "Silent and obedient" as they were expected to be (Neely). When Emilia finally exposes Othello for his murder of Desdemona - snelled by the patriarchal fear of authority - and reveals Iago's plan in



her mistress's death, she is labelled a 'villainous whore' by Iago, developing Loomba's idea that misogynistic prejudice derives directly from racial prejudice - with Iago as a proponent of both. Furthermore, Othello's obsession with Desdemona's whiteness - 'I will not scar her skin [...] as white as snow' - even when he is about to kill her, is perhaps a suggestion by the playwright that ~~jealousy~~ hatred has its own source in hatred - creating a cycle of prejudicial violence from 'othered' groups that will persist until the chain of intolerance is broken in real-life societies.

Loomba's comment of racism driving misogyny - with Othello as both the victim and the perpetrator - can also be observed by the congruence between racist and misogynistic epithets. Just and Imogen. Just as Othello is constantly berated as a 'moor', and characterised as a 'black ram' and 'sooty', he berates Desdemona, using the epithet of 'whore' or 'strumpet' in the later acts almost as often as he is called 'moor'. It is clear that the prejudicial views of 16th century Venice - epitomised by Iago, ~~are~~ have



takes their toll, leading to the tragic denouncement as "I also succeeds in dominating Othello's mind" with prejudice (Belthell). Othello even begins to employ the grotesque ~~image~~ sexual imagery observed by the audience in Acts 2 and 3, saying "I had been happy is the general camp, pioneers and all, had I tasted her sweet body, so I had nothing known." The suggestion that Othello would rather be cuckolded without his knowledge than simply believing he was cuckolded just so further emphasises Othello's basic racial insecurity, as he believes it is natural for a black man to be cuckolded and disrespected - "hush, so I am black C...S."

In conclusion, 'Othello' is a play that is utterly ~~repeated~~ preoccupied with race, whether that be racial or gendered, but more importantly, shows how prejudice in society can create a vicious cycle of the victims becoming the perpetrators. Though the play was written for Elizabeth I to honour her, and not to criticise, it is notable that she - as a victim of ~~misogyn~~ misogynistic prejudice her entire reign as queen - was herself a proponent of racial prejudice, famously calling for 'the expulsion of the blackamoors' in her 1601



Proclamation. It is up for debate to the extent
to which Shakespeare was criticising racial
and gendered prejudice** and the 'vicious cycle' as
proposed by Loomka between the two, or just
simply putting prejudice on display - as Rastan
says - "For Shakespeare, uncertainty is the point."

** in his own society



Script 2 – Paper 1 – Question 24

24 Explore Williams' presentation of class differences in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 25 marks)

In William's play 'A Streetcar Named Desire' class differences challenge patriarchal conventions with a power struggle between the 'high born' female lead Blanche DuBois and the working class male antagonist Stanley Kowalski. Williams communicates the changed social order through the ultimate suppression of Blanche, with class divisions after the decline of the antebellum South being less strict and clear cut as well as the prevail of male dominance. Post world-war II American society was male orientated and hedonistic, far from the genteel courtships of the old South. Blanche's inability to adapt to such changes ~~or~~ ~~at least~~ ensures she will not survive against Stanley's modernity, culminating in the 'ravishment' of the tender by the brutal realism of the male antagonist.

At the start of the play, Blanche exercises her sense of superiority over the working class Stanley by constantly insulting him both to his face and behind his back. Blanche reflects William's own sentiments about the ^{"modern"} man of 1940s/5



America, acting as the mouthpiece for William's disapproval of the brutish even barbaric developments of masculinity. In the stage directions Stanley is communicated as animalistic, 'stalking' into the bedroom like a predator on the hunt. It also shows how he dominates the space which is threatened by Blanche's arrival. As she expresses her disdain throughout the play for his 'uncivilised' behaviour, calling him 'ape-like' and 'subhuman', Blanche tears down Stanley's ego and threatens his masculinity. Emasculation is a fear for Stanley evidenced through how he picks on others and parades his physicality in order to affirm how he aligns with the ideal American man. When Blanche insultingly calls him a 'Polack' it implies he is not this idealised American man. Stanley reinforces Blanche's superior class standing, comparing her to a Queen multiple times in the play, 'a crown for an empress'. The imagery of royalty contrasts Stanley's subhuman character as if Blanche is on a social pedestal, royalty often regarded as divine or close to God historically, and Stanley ranked lowest in the social strata, challenging his ideas about male domination and subordination of women. Stanley seems to have internalised her insults and, having his sense of self worth knocked by a woman of all people, ~~who he~~ feels distinctly emasculated by it, later apostrophising that he's 'the king around here... Every Man is a king' showing how, through invoking royal imagery.



again, that ultimately he will overpower Blanche which works to foreshadow later events.

Stella is influenced by her sister's classist expressions showing how part of her identity is still anchored in Belle Reve, itself an anachronism or a ~~slow~~ declined South. Having his own wife berate him and degrade him challenges Stanley's domination over his wife and thus the play becomes a battle between the sexes. Stella starts to echo Blanche calling Stanley a 'pig' and reinforcing Stanley's subhuman status showing that he has not entirely 'pulled [her] down off those columns' and that her classist ideas have merely been ~~subdued~~ repressed. However, to survive in modern society Stella must adapt to modern attitudes, choosing between Blanche and Stanley means choosing between a future and financial stability over nothingness. Blanche states that Stanley is 'not the sort that goes for jasmine perfume! But maybe he's what we need to mix with our blood now that we've lost Belle Reve'. The sisters are aware that adaptation is necessary to survival but where Blanche cannot let go of her genteel sentiments encapsulated by ~~the~~ a symbol of her upper class, sophisticated existence 'jasmine perfume', Stella makes a pragmatic decision in order to live on in modern America. Her baby is a symbol of the merging of the old South with the new,



it is the offspring of the modern age and serves to replace Blanche as the central figure in need of protection in Stella's life - there is no place for Blanche nor her upper class ideals anymore. Stella is reliant financially and sexually on a man and therefore needs Stanley, she doesn't need Blanche. Stanley's inevitable suppression of Blanche shows how class is no longer the ultimate dividing line in society but instead it is patriarchy which prevails. The 'cat screech' at the start is later referenced as Stanley leaps like a wild-cat - ^{saying 'tiger - tiger'} the suppression of Blanche was inevitable. The imagery is frightening and primitive - the w



Script 3 – Paper 2 – Question 7

Please write the titles of your chosen texts below:

Text 1: *Frankenstein* (A03) *Scattered across the floor and I almost felt as if I'd managed to flesh out a living human being.* (A03) *Abortion.* (A03) *Gothic Transgression.* (A03) *The modern Prometheus.* "the half-creature whom I'd created lay mangled on the frozen sea"

Text 2: *'The Handmaid's Tale'* (A03) *destruction of 2nd Creature a kind of punishment to creature at narrative end.* as a punishment f's death can be seen as a punishment for his transgression

Explore death (f's death also seems to be a punishment for the creature who now has no goal + is left desolate + isolated at end Salvaging and articulation)

AS SOMETHING THAT STEMS FROM AMBITION

Present the experience of learning (A03) *"The three bodies hang there."* (A03) *"We are men supposed to look... it is (The wall) supposed to scare."* (A03) *Dystopian.* *Strict, controlling society.* A means of social control

as a societal consequence of the ambitions of the people responsible for death

Some final words "Seek happiness in tranquility and avoid ambition"

death in connection to loss

Heard of Justine

In that, loss and death have one

complicated by society + pain

(A03) *Rousseau.* (A03) *religious fundamentalism.* *fear.*

explored a kind of death of one's personality + individuality

Creature becomes monstrous due to isolation. The goodness in him died. (A03) *chop 16, burning college, a climatic turning point.* Offered completely loss her individuality in Gilead. 1st person narrator. Self-objectification. "I am a national resource" "Two-legged womb, that's all." "We are containers" "My name isn't Offred..." "I have no true name" "It's forbidden"

"I am malicious because I am miserable"

Characterisation.

"My soul glowed with benevolence"

Anthony MBS

5

Turn over ►



In both Shelley's Frankenstein and Atwood's The Handmaid's Tale (HMT), the writers explore death, presenting it to be a damaging consequence of ~~ambition~~ male ambition. The writers both explore physical death and a more metaphorical presentation of death.

In both novels, the writers explore a kind of death of one's individuality and nature.

In Frankenstein, ~~the death~~ a death of the Creature's gentle, benevolent nature can be explored in his narrative, where he explains how his mistreatment by society ~~has caused~~ his and rejection by his creator, Victor Frankenstein, has caused his descent into monstrosity. The characterisation of the Creature by Frankenstein, another of the narrators in this polyphonic novel, as monstrous and evil is undermined by the Creature's first person account of his suffering and mistreatment in his narrative in the centre of the novel frame narrative. The Creature explains to Frankenstein ~~however~~, "I am monstrous because I am miserable", suggesting that it is not in his nature to be monstrous, suggesting his "soul glowed with benevolence" but the extremity of his isolation ~~has~~ and loneliness has led to his monstrosity. Contextually, ~~the Creature's~~ death of the Creature's innate goodness can be connected to the philosophical ideas of Jean-Jacque Rousseau, who suggested that humans were born with an innate goodness that was only corrupted by bad influences, particularly bad societal influences. This corruption of the Creature's 'childhood' goodness is clear in the novel, as the Creature's continued rejection and loneliness ~~corrupts~~ corrupts his good nature and



results in his descent into ~~monstrous~~ monstrosity, which both he and Frankenstein explore in their first person narratives. A turning point in the Creature's gradual death of the innocence and kindness of the Creature can be seen in the climactic scene in which he sets fire to the De Lacy cottage after their rejection of him due to his monstrous appearance. The Creature retells the events to Frankenstein, explaining how "the cottage was quickly enveloped by the flames", demonstrating a ~~shift~~ dramatic shift from the Creature's gentle manner to a highly destructive, clearly monstrous behaviour, completely ~~untypical~~ uncharacteristic of the Creature thus far in the novel, behaving innocently and only from the goodness of his heart thus far. It seems clear that Frankenstein's ambition to ~~judge the Creature~~ unnaturally create life and society's, perhaps unconscious, desire to judge and mistreat outsiders causes the death of the Creature's goodness and sparks his descent into monstrosity.

Similarly, in TMJ, a death of the protagonist's personality and identity is explored, presented to be a consequence of the ambition of the authorities of Gilead to raise the birth rate. Throughout the novel, the handmaids ~~seem to~~ are continuously objectified and exploited for their reproductive value. ~~Off~~ The first person narrative voice is particularly effective in exploring Offred's dehumanisation and loss of her sense of self as she ~~is~~ objectified ~~her~~ on numerous occasions. When considering the roles of the handmaids, she ~~describes~~ declaratively says, "we are containers" and also suggests that



the handmaids are "two-legged womb's, that's all." The ~~self~~ objectification of herself through the first person narrator is particularly effective in exploring the death of Offred as a unique individual person, becoming a "national resource" to Gilead's authorities. Contextually, this loss of individuality can be connected to the Dystopian genre, with key tropes of Dystopian literature being a loss of individuality, reflecting liberal fears about losses of individuality. Further, it is important to consider the atmosphere in which Atwood was writing HMT, at a time in the mid 1980s, a time when religious fundamentalist groups in the USA threatened women's newly found rights from the second-wave feminist movement of the 1960s and '70s by demanding a return to traditional gender roles and the tightening of abortion laws. It is likely ~~Atwood~~ ~~poses~~ perhaps Atwood poses some criticism about the continued mistreatment of women in society, presenting her fears about the loss of women's rights. Offred The death of Offred's individuality and self can further be seen when she reveals to the reader, "My name isn't Offred", revealing that her "other name" is "Forbidden" in Gilead. The ~~extent~~ renaming of the handmaids with patronymic names to demonstrate a kind of possession of them by their Commanders is highly objectifying, clearly presenting the extent to which the handmaids in Gilead are stripped of their true selves and forced to become new people.



In both novels, the writers also explore death to be a kind of punishment.

Frankenstein is a death novel characterized by the many deaths that occur throughout the course of the narrative. The chronology of the narrative, framing Frankenstein as a Gothic novel. This death ultimately all stems from Frankenstein's transgressional and unnatural creation of his creature, from whom the deaths seem to all stem. Perhaps all the deaths of Frankenstein's friends and family, which leave him "desolate", can be seen as a punishment for his ambition for glory and transgression. Transgression is another key trope of the Gothic, further framing Frankenstein as a Gothic novel. Contextually, an alternative to the subtitle for the novel is 'The Modern Prometheus'. Prometheus was a classical figure who was eternally punished by Zeus after disobeying the gods and giving knowledge to mankind. Frankenstein can be seen as a modern incarnation of Prometheus, giving him the transgressional act of unnatural creation and being punished through his suffering and mental turmoil. Death as a punishment can be seen after the death of Frankenstein's father, one of the final victims of his ambition, when he ~~seems to finally~~ reveals "I am the assassin of these most innocent victims", presents a kind of guilt and responsibility which Frankenstein is rarely characterised to show. Death can also be seen as a kind of punishment of the Creature, when



Frankenstein destroys the female creature he's making for the original creature, with the creature giving a "howl of despair" demonstrating the pain this abatement of his companion brings him.

In HMT, death and execution is used as a punishment by Gilead as a means of social control. This can first be seen when Offred and Ofglen go to visit the Wall in the 'Shopping' section and Offred tells the reader: "We are supposed to look" and that the dead bodies on the wall are "meant to scare", demonstrating how Gileadean authorities use the presentation of the dead as a means of social control, scaring people into conforming. This idea of a strict controlling society can be connected to the genre of Dystopia, in which key tropes include strict authorities, strict rules and fear as a means of social control, framing HMT as a Dystopian work of literature. The idea of death as a punishment is again explored by Offred in her discussion of another of the key ceremonies in Gilead, the Sellings; essentially state, public execution which act as a deterrent ^{against disobedience}. Offred retrospectively reveals how "The three bodies hang there ... with the white sacks over their heads", again revealing how in Gilead death is used as a punishment, but also a means of social control. Perhaps Handmaid offers a criticism regarding the use of death executions as a punishment, which she presents through the protagonist Offred who does not seem to yet have been completely indoctrinated by Gileadean authorities. The complete loss of individuality created by these hangings and white sacks, as well as



the use of patronymy, further exaggerates the use of death as a punishment in Gilead, with the complete loss of your identity in your death in Gilead being perhaps the worst form of punishment one could endure suffer.

To conclude, both writers explore death as something which stems from the ambitions of men, always framing it as something which causes pain, suffering and, often, a loss of individuality. Perhaps the writers seek to offer a warning to the reader regarding the damaging consequences of uncontrollable ambition, which, when inflicted upon others, causes pain and often leads to innocent death. Atwood perhaps offers a more specific criticism on the dangers of the repression of individuality and on the damaging consequences of death as a means of social control on individuals.

Shelley's criticisms may indeed extend to a criticism of society as a whole, criticising the nature of society to judge and mistreat people just because they're different.

~~At the end of the novel, the Creature is left isolated and to the most extreme, presented to be with the final lines of the novel presenting the great extremity of the Creature's isolation. "He was soon borne away by the waves and lost in darkness and distance."~~ ~~for~~ This isolation, which the Creature reveals will end in his death, is perhaps presented to be a punishment of the Creature for the many murders he

commits and does because in the novel, which of course stems from Frankenstein's ambition.



Script 4 – Paper 3 – Question 1

- 1 Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *History* by John Burnside (on pages 4 and 5).

Compare the ways in which both poets explore thoughts and feelings evoked by places.

(Total for Question 1 = 30 marks)

Chosen question number: Question 1 ☒ Question 2 ☐

In both "Now We Are Things Invisible" by Capildeo and "History" by Burnside, there is a significant focus on places and setting and how they bring people together. Both poems contrast the natural and unnatural within a setting, and present a place as a form of escape or grounding. They also both explore how the loss of, or fear of the loss of, a place can negatively impact people. However, whilst the focus in Capildeo's poem is on the ~~the~~ joint memory of ~~the~~ a lost place, ~~the~~ a park, and how its loss has transformed the community, Burnside's poem focuses on the use of a place to ~~to~~ ponder on recent events, namely 9/11, and the finding of life, hope and ~~innocence~~ through a natural setting:

Both "Now We Are Things Invisible" and "History" employ free verse to create a vivid contemplation on a place by the speaker, and reveal how places have affected, or do effect, them. However, ~~whilst~~ Capildeo's poem, perhaps, creates four sections to their poem through lines repeatedly beginning with "The", listing each consequence of the "essential ~~paradise~~" closing, ~~as meaning~~ clearly demonstrating the loss of this place leading to the speaker thinking of a loss of refuge, nature, community and a place for "inward silence", but also a loss of "cigs", "sinister statues" and uncleanness. Burnside, on the other hand, employs an unusual line structure which, less clearly, appears to



represent the drifting ~~of the~~ of the "sand" and sea "tide", but also the speaker's drifting thoughts involved by this setting, as he is brought by the natural place to think back and forth between the present where he is, and the wider world, society and nature as a whole. The effect of these similar ^{yet} ~~but~~ contrasting structures is that "Now We Are Things Invisible" appears as a sort of organised public announcement of the park's closure ~~and the~~ where the speaker's frustration and resentment towards its loss creeps in, whereas "History" appears as a scattered and fragmented contemplation on current events, namely '9/11', and the wider world, ~~using~~ the speaker using the place they are in as a setting for an existential breakdown of the world and ~~to~~ its meanings.

Both "Now We Are Things Invisible" and "History" contemplate, therefore, on destruction and loss. Capildeo's poem lists beautiful, ~~natural~~ ^{more} natural features of the park, ~~as~~ ^{the} "pansies", as wonderful, and describes its artworks, "statues", as "vaguely sinister", seeming to paint a negative picture of the place. However, this is contrasted by the description of "gratuitous / marigolds" and the benches which have the ability to make the homeless hurt "less in sleep", but also by the supposed "Memory" held of the park as "reskylcat" with "willows" and "a bridge /... to catch a wish". This juxtaposition could suggest the loss of the park as a public space has removed beauty, relief and hope from people's lives, but also creates a dichotomy in the possibility that the park was never so beautiful or needed, but that "Memory" romanticises the place.



once it has gone. This possibility is emphasised by the final line: "For love of things invisible", which could be Capildeo suggesting we only come to "love" and need a place so much once it is no longer accessible to us. In "History", similarly, loss of places and the pain this brings is also explored ~~in a similar way~~ when Burnside writes: "Sometimes I am dizzy with the fear of losing everything - the sea, the sky, / all living creatures, forests", listing what ~~could~~ be lost in a similar way to Capildeo - however, unlike in Capildeo's poem, this is only a fear of potential loss, and the speaker fears the loss of nature all around the world, not just in the one place in which the speaker stands to contemplate this. The speaker goes on to contrast ~~the~~ ^{this} precious natural imagery with "the virtual" that "we trade so much to know", creating a contrast with the natural and unnatural and the ~~wast~~ destructive human disregard for nature ^{in favour of} ~~for~~ the "virtual", similarly to how the speaker creates a contrast ^{with} ~~between~~ "leaves" and "birds" compared to "drones" and the "indoors". Both poets ^{therefore} ~~expose~~ ^{expose} how ~~we~~ ^{humans} see nature as unneeded compared to unnatural, modern developments, whether sacrificing a pocket of the natural in a "park" or the whole of nature and its "living things". In "History's" case ~~this~~ Burnside therefore exposes how this means humans "scarcely ^{in our place in the world} apprehend" world-wide change, while in "Now We Are Things Invisible", Capildeo reveals how this leads to negative changes in human connection when people are no longer brought together or given "help" as they lose the



public places they could once call their refuge. Overall, History's setting ~~to~~ reflects the fear from, largely, the recent event of '9/11' ~~man~~ - with "finding evidence of life in all this/driftwork" possibly reflecting the attempts to recover bodies from the rubble of the Twin Towers in New York across the world, emphasising human connection through places - whilst "Now We Are Things Invisible"'s setting ~~reflects~~ use of place invokes ideas of the flawed modern disregard for places of nature and community, evoking loss of hope which people must attempt to keep alive through memory.

In conclusion, both Capicdeo and Burnside's poems use places to invoke the human feelings of yearning for nature and human connection, fearing loss and destruction, and needing settings for escape and relief. However, "Now We Are Things Invisible" largely explores the nostalgia, yearning and isolation evoked by the loss of an important place, whilst "History" primarily explores how natural places can evoke thoughts of human connection through tragic events by allowing people to process them.



Script 5 – Paper 3 – Question 11

- 11 Explore the ways in which the power of the creative mind is portrayed in *Ode on a Grecian Urn* by John Keats and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

POWER OF THE

CREATIVE MIND

Question 24 ✕

Question 25 ✕

Question 26 ✕

In John Keats' 'Ode on a Grecian Urn' the power of the creative mind is explored through Keats' ability to imagine the lives of those on the urn. The poem opens with the recognition that they are the "foster-child of silence and slow time" highlighting that not only ^{did} Keats know this is imagination but that they were at once people who evoked the creative mind of the creator of the urn which almost creates a parallel between the two. Keats' creative mind is powerful through its ability to allow us to hear the "melodies are sweet, but those unheard are sweeter" as if we were in the urn. This poem could be suggested to be an escape for Keats; he wishes he could live in the urn; not experience death, tuberculosis, melancholy but only happiness through "happy, happy boughs!". It could be argued that the power of Keats' creative mind explores the escape to the urn through music and sound due to the constant semantic field of music and instruments "pipes", "melodies", "boughs" etc all connotating warmth and happiness in the first 3 stanzas. However, Keats



powerful, creative mind begins to juxtaposes the warmth in the final stanzas as the the "little town will silent be" creating a cold, frozen tone as the urn is no longer alive for Keats also suggested through the oxymoron of "Cold pastoral" as pastoral is usually suggested to be warm and harmonious but is now dull, frozen and without harmony. This could link to the industrialisation of the time and the effect on pastoral businesses and agriculture. Finally the poem ends with "Beauty is truth, truth is beauty" suggesting the idea of Keats' powerful, creative mind's philosophy of "negative capability" which is the thought that we won't know, can't know and have to just continue anyway. "Beauty is truth" could highlight the thought that when we die only the beauty is remember because "truth is beauty" meaning all we can physically see is what matters, not the metaphysical or the invisible. Keats 'Ode on a Grecian Urn' presents the power of the creative mind as Keats explores life and death through the people on the Urn to ultimately aid his own understanding of death, Keats' family died around him leading him to feel a constant sense of melancholy which was made worse through his own illnesses. It could be suggested that this poem allows Keats creative mind to be at rest with death despite his longing for love and beauty through his companionship with Fanny Brawne which could link to stanza 3's description of "happy love!"



portrays
'The Question' by Percy Shelley, the power of the creative mind is portrayed through Shelley's ability to personify his feelings into a dream of presenting someone, possibly Mary Shelley, a "nose gay" (small bunch of flowers) to help them deal with similar loss to him i.e. miscarriages. The poem begins "I dreamed that... Bare winter suddenly was changed to spring" portraying not only the lack of literal reality in the poem as it is a dream but the creative mind's ability to turn winter into spring. For the romantic poets as a whole, the natural sublime is something which they all explored but particularly through winter being death and spring being life. The creative mind is therefore explored to leave Shelley's thoughts of miscarriage and ill-health of Mary due to them and imagine a time of new life and nature blooming in order to create happiness. The way this poem is structured to have the question at the end; "to whom?" is significant as it forces the reader to go back and reconsider the whole poem which signifies the power of the creative mind as originally the reader may infer Shelley to be solely describing the nature but in reality he is considering the effect of each flower on the "nose gay"; "flowers azure, black, and streaked with gold, fairer than any wakened eyes behold". At first this line is a description but upon second read could be interpreted to suggest what the flowers make you think of, how they make you feel, and ultimately would they fit into the "nose gay". Shelley's miscarriages were something which clearly created hurt for both her and Percy yet it can only be assumed through the language this poem was written during that time as it was published by Mary after his death. The final stanzas ending "I might there present it! -- Oh! to whom?" however may suggest Shelley felt although through it all he lost Mary; they perhaps could no longer communicate due to the amount of loss they faced so he felt alone hence asking



"to whom". Overall, "The Question" by Percy Shelley explores the power of the creative mind through Shelley's connection of his losses and miscarriages to something naturally sublime. As well as the idea that despite creating a romantic, bright, lively poem he still felt alone in his marriage with Mary. Shelley's creative mind suggests to us that we should perhaps read the whole 'story' before answering questions and attempting to answer them.