



Examiners' Report

June 2018

IAL English Literature WET02 01

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Introduction

WET02 demands the application of knowledge of literary techniques and features, to produce crafted, analytical answers that are informed by wider critical reading and a variety of contextual factors that shape the production and reception of two studied literary texts.

There are two sections to the paper, each carrying 25 marks. Section A requires the analysis of a studied drama text from pre-1900, Section B requires the analysis of a text from the post-1900 period. In each section, there are 5 texts to choose from, and candidates select one of two questions on their chosen plays. The personal response of the candidate to the question is expected to be supplemented by a demonstration of knowledge and understanding of a variety of critical interpretations of the text (AO5), and relevant contextual details (AOs 3 and 4). Depending on the specific focus of the question, critical interpretations might include reviews of productions in books or periodical publications (contemporary or modern), critical analysis by academic literary scholars, historical evidence of reader/viewer responses, and the aesthetic choices made by actors and directors. Answers which recognise ambiguity in texts, and recognise different potential interpretations, will also be rewarded in AO5, so long as the interpretations are relevant to the specific question focus. Relevant AO3 contexts might include socio-historical information, intellectual history, generic conventions, biographical details, and staging history.

Overall, the work done in this series was considered to be not quite so successful as in previous series. There were more scripts this year in previous series that did not produce work of sufficient quality or depth to move beyond Level 2. In some cases, this was due to candidates opting for one of the more technical questions (such as 'use of irony' in *Othello*, or 'use of music' in *A Streetcar Named Desire*) without sufficient depth of knowledge. Once again, AO5 achievement was, as in the June 17 series, the least fully achieved of the four assessed AOs. The series-by-series improvement that has been reported in the use of contextual support for answers, assessed at AOs 3 and 4, was not maintained in this series. Although there were exceptions, such as in the work done on *Doctor Faustus*, *Top Girls*, and *Waiting for Godot*, and in some answers on *Streetcar*, most questions were supported by contextual materials that lacked depth or, crucially, relevance.

As one marker put it, "With AO3 and AO4, vast over-generalisation was common. Even candidates who can see beyond over-simplified stereotypes often enlist Shakespeare as a proto-feminist or early race campaigner, a dangerous elevation of politics over art, if not done tentatively."

The Behn, Goldsmith and Hansberry attracted only a handful of entries, so the comments in this report pertain to the more 'popular' texts only.

Question 5

TWELFTH NIGHT

Question 5 was approached with confidence. Olivia's changeability was anatomised with regard to both the construction of a complex, interesting character and its contribution to the comic effects of the play. Candidates who saw her sharing a (different but equally noticeable) tendency to self-indulgence with Orsino made fair comment on dramatic structure. Issues of class were raised, which enriched discussion of her relationship with Cesario, but tended to lack sufficient precision to move beyond Level 3 quality for AOs 3 and 4.

Candidates opting for Question 6 were perhaps a little less assured in considering the twin moods of melancholy and joy. (This was evident in all questions that involved a more technical analysis of literary form or specific literary devices - in this case, many answers could not anatomise the precise techniques used by Shakespeare to create and shift the 'mood'). There was a tendency to see the play as uniformly sad until marriage brings joy at the end, supported by Olivia's bereavements, the supposed losses of Viola and Sebastian, and Orsino's lovesickness. Those who qualified this in terms of genre cited the speed with which Olivia is jerked out of mourning by Cesario, the almost inevitable reunion of the twins, and the way Orsino, comically, seems to love being lovesick. There were numerous detailed discussions of Malvolio - how his incarceration darkens the mood of the play, and the tension between the final wedding bells and his cry for revenge.

In both questions, while there were some references to attributed interpretations, AO5 was more often satisfied by the candidates' own recognition of ambivalences and possible viewpoints, which is all well and good, but a familiarity with the interpretations of reviewers, critics, actors and directors would serve to enrich many answers.

Question 7

DOCTOR FAUSTUS

Both questions were tackled with a good degree of confidence. Faustus as an overachiever in his greed for knowledge - often linked explicitly to a kind of intellectual Gluttony - was widely examined, but was also effectively challenged by some who contended that his real lust was not for knowledge but for power. Contexts - humanism, the Renaissance, attitudes to education, the status of religious imperatives - were used appropriately by most candidates, but some provided excessive details of Renaissance humanism and textual analysis was squeezed as a consequence. Those who made extended comparisons between Faustus and the lesser characters were able to show how knowledge imbues both the tragic and comic elements in the play.

The importance of religion, the focus of Question 8, is obvious; candidates considered it from a number of viewpoints and with a good deal - again, sometimes too much - of pertinent contextual knowledge. The humiliation of the Pope was widely discussed in terms of contemporary church politics; the dramatic impact of the Seven Deadly Sins both as a commentary on the tragedy and a source of comic relief was noted; the Angels and the Old Man were investigated for religious and allegorical significance.

In both questions, a large number of candidates grounded their AO5 comment in productions of the play: it is pleasing to see that so many had encountered the drama in a performance context.

This is a wonderful answer to Question 7. It covers a huge amount of ground, both in terms of texts and contexts. There is a real sense of intellectual exploration here. It is beautifully written for the most part too. It scored full marks.

Plan

Marlowe's presentation of knowledge

Context

• Marlowe's use of allusion to his own education

↳ won Cambridge scholarship writing religious poetry

• Aristotle's poetics - *hexameter*

↓
Faulstich's habits

• Faulstich's hunger for knowledge leads to his downfall
"nothing so sweet as magic is to him"

• Influence of knowledge on different classes - Elizabethan expectations of comedy
"now I will make all the widders in our parish dance at my dance, but naked" → "There cannot read!"

• Morality play genre - audience becomes more knowledgeable about moral issues - sin/denial - personification of seven deadly sins
wider: "Now Faulstich, how dost thou like this?" F: "O this feeds my soul!"

• Faulstich's knowledge of theology doesn't matter - he doesn't save himself (too naive) - (i) Lucifer laments at the last of the stage
"I'll burn my books. O Mithrasophiles!"

Interp

↑
powerlessness,
fragments of knowledge

Jude: Faulstich is the slave of his passions.

Doubt: Faulstich is a renaissance man who pays the national price for being one.

↓
overseer ↓
renaissance humanism

• Glorification - books become alive
• non-diegetic music - first soliloquy
"recounted books and legends!" → slips at
"A loud angelic voice is a mighty god"

Erasmus

In 'Dr Faustus', Christopher Marlowe presents knowledge as an influence that leads Faustus down the dark path and to his downfall. Comedic scenes within the play also shed light on knowledge and ~~the~~ power and ^{the} responsibility that comes with it.

It can be interpreted that Faustus' desire for knowledge and ~~the~~ consequently more power is what leads him to ~~his~~ his downfall, as conventional tragedy genre may suggest. Aristotle's ~~the~~ Poetics had an influence on the play ~~and~~ and therefore Faustus himself. His hamartia or fatal flaw being his hubris is implied in the first Chorus, "nothing so sweet as magic is to him". This illustrates the degree of satisfaction that Faustus attains when pursuing the dark arts. However, we can also interpret that it is this very same desire that causes Faustus to appear naive. In the same Chorus, it is said that ~~the~~ Faustus was "Excelling all, whose sweet delight disputes / In heavenly matters of theology". The metaphorical use and repetition of 'sweet' emphasises Faustus' academic capabilities - something Marlowe alluded to in his own life within the play -

and although ~~the~~ having performed well in religious studies, Faustus is nevertheless unable to ~~be~~ foresee or predict the inevitable outcome that is his eternal damnation. Another interpretation is that he chooses not to, as ~~the~~ his hunger for ~~the~~ knowledge grows too strong before ~~the~~ it is too late.

Having established that Faustus ~~chooses~~ may have chosen not to save himself, this idea is portrayed in the Globe Theatre production of the play. During the last scene, the audience ~~can~~ see Lucifer crouched on the stage corner, while Faustus speaks to his rebel and ~~(engages in)~~ performs a soliloquy rather than choosing to repent. This positioning of Lucifer may indicate that Faustus' fate was inevitable, regardless of how many 'whores' he consults with or without their knowledge. Another interpretation is that Faustus has come to terms with this ~~his~~ fate and Lucifer is simply lurking in the back of his mind at the most critical hour, as Faustus says during this soliloquy: "The devil will come, and Faustus must be damned". This portrays the idea that Faustus has become complacent with the idea of fate and its

inevitability, having knowledge of the part he signed while not understanding its consequences at the time. (~~Marlow made the decision~~) This relates to Elizabethan ideas of predestination which the contemporary audience would have been familiar with, but also the original 'Faust' text where Faustus is saved. Thus the difference in ending places the burden of knowledge on Faustus in a way that the original 'Faust' text did not.

More ideas regarding knowledge and its influence are further present within the Globe Theatre production. Most notably, in the opening scene of the play, "recreant books" and various other books are personified with actors holding them up. This demonstrates the kindness that Faustus felt when surrounded by knowledge. Critic Taine also has something to say on this matter, ^{interpreting} (saying) that "Faustus is the slave of his passions". Thus, another interpretation is that the books close around Faustus and make him powerless. The idea of forbidden knowledge being glorified is also present in the same production, when uplifting, non-diegetic music occurs in Faustus' first soliloquy, starting with "recreant

looks me heavenly" ^{and} ending with "a round
meridian is a mighty god". The ~~use~~ use of a
paradise in the first quote is used to juxtapose
and emphasise the aspect of ~~the~~ forbidden knowledge
when ~~the~~ contrasting it with a positive religious
aspect. Meanwhile, ~~(the second quote would)~~ the
non-diegetic music ends abruptly upon hearing
the second quote, drawing audiences' attention to
it, with a contemporary audience not being
comfortable with Mendels drawing comparisons between
~~(man and a more)~~ the power men then have and
that of a 'god', all through the element of
forbidden knowledge.

Furthermore, the comic scenes in the
play also use knowledge to shed light on the
main plot and mirror it in a humorous way.
For example, Robin in scene 6 says how "I
will make all the maidens in our parish
dove at my pleasure stark naked". This ~~is~~ is
used by Mendels to contrast the previous scene
where Faustia ~~was~~ attempts to have a wife
removed by Mephistophilis, demonstrating the
shared ^{sexual} desire of humanity, regardless of class or
education ~~(Hence, the same)~~ as knowledge does not
impose a ~~the~~ boundary on said desire. This is

made clear when Lucifer says "Come, what dost
thou see with that lame book? Thou canst not read!"
(~~this portrays that~~) Similarly, this portrays that
despite being unable to read, lower classes also
have the same desire ~~to~~ for knowledge
and will attempt to go out of their way
to attain it. Moreover, the morality play genre
(also) was used under the Catholic Church to teach
people ~~the~~ moral lessons regarding the negativities of
sin and damnation. Marlowe, ~~(also)~~ having a
Protestant generation watching his plays, creates a
theatrical twist to this genre with the
personification of the seven deadly sins. In the
Globe Theatre production we see them rise from
the ~~floorboards~~ floorboards, representative of hell, yet
Faustus says "O this feeds my soul" when
asked by Lucifer, "how dost thou like this?"
We can interpret that the knowledge gained of the
'positives' of hell and desire to be drawn to its
entirety. Faustus, thus demonstrating his contentment.
However, we can also interpret that Faustus was
warned of the dangers ^{and harm} that Lucifer could come
to him, therefore this knowledge instead led him to
satisfy Lucifer in letting him ~~hear~~ hear ~~the~~ what he
wants to hear from Faustus.

Christopher Marlowe presents knowledge as being a desirable element that different social classes attempt to attain. However due to ~~his~~ ^{his} ~~father's~~ ^{father's} ~~flow~~ ^{haughty} being hubris he is naive and does not understand the responsibilities that such knowledge holds, thus leading him to his downfall as conventional tragedy genre suggests.



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Examiner Comments

Top Level 5

Question 9

OTHELLO

As usual, *Othello* was much the most popular text in Section A. Most candidates showed real engagement with the play, recognising the fascinations, fallibilities and frustrations of the characters, though this enthusiasm did not always translate into consistent or substantial AO achievement.

Answers to Question 9, focused on prejudice and corruption, were mostly centred, quite rightly, on race and gender. While contextual comments on contemporary attitudes tended to be simplistic, they were, for all that, firmly anchored to the text - there were more or less detailed discussions of the racist language of Iago and Brabantio, the treatment of Desdemona and Emilia by their husbands, and the status of Bianca. There were also refreshing detours from the main highway. Some took 'corrupt' as a transitive verb and charted Iago's destruction of Othello, which covered the key terms of the question. Others asked, if women were only good for bed, kitchen and delivery room, what do we make of Desdemona's rebellious marriage, her cogent public defence of it, and Emilia's fearless moral denunciation of her husband and her master? Some challenged the conventional view of Jacobean racism by pointing out that Africans were often seen as attractively exotic. Hints of political corruption in Venice were found in Iago's petition to 'three great ones of the city' and the Duke's willingness to overlook a questionable marriage which eventually kills the bride's father because he needs Othello to lead against the Turks. However, most treatments of corruption and prejudice were more simplistic than the textual analysis they were trying to support, and on this question, as on Questions 5 and 6, AOs 3, 4 and 5 were not so good as the work for AOs 1 and 2.

Irony, the focus of Q10, offered a wealth of material - dramatic, linguistic, situational, metatheatrical. Iago, as he does, and must, took centre stage for most. There were many relevant and often perceptive analyses of the ironies thrown up by his relationships to audience and characters; interesting comment on the irony that he who warns against the green-eyed monster is the most jealous person in the play; the bottomless irony that the chief villain of the play (and possibly of all literature) is the only main character to survive in the end; and much else. While Iago starred, ultimately comments covered the whole play. However, a significant proportion of those opting for Question 10 were not equipped with a sufficient understanding of irony to succeed.

For both *Othello* questions, very few candidates neglected AO2. There was effective use of the word-level analysis in charting Othello's moral, emotional and linguistic disintegration, so that such comment supported dramatic structure and the thematic irony of Othello in the later scenes reverting to the racial stereotype he had explicitly challenged in the earlier. For AO5, many candidates regularly and productively engaged with interpretations from critics, directors and their own ambivalent responses but a significant minority neglected it entirely, and scores were distinctly suppressed as a consequence.

This is a reasonable attempt at Question 9. The writing is fluent, and the argument controlled. There is an effort to introduce contexts of relevance and alternative interpretations. It might have scored in Level 4 had the answer not been a little on the brief side, and so short of specific textual detail.

'Othello' is a tragedy written by William Shakespeare circa 1603. Through his captivating characters, he explores various themes that even apply to the ~~the~~ present world. One of the main ones is the presentation of the values of the world in which the play is set. It depicts a world filled with corruption. As T.S. Elliot had mentioned, it is a "terrible exposure of human weakness", as it presents a deeply pessimistic view of human relationships. Shakespeare was writing in the ~~Renaissance~~ Renaissance, which encouraged him to challenge traditional values, hence portraying ^{Othello} an ethnic minority as a noble and civilised hero, whilst making Iago, a white man immoral and destructive. His characters and their beliefs depict the social stereotypes filled with prejudice.

The relationship between Iago and Othello, is destructive and pessimistic. Othello trusts his ensign ~~the~~. Throughout the play Iago is constantly characterised as honest and noble, while in reality he is immoral and manipulative. Although ~~the fact that~~ the Renaissance

is echoed through the fact that the importance of reason is emphasised, and Othello tries to 'maintain his best judgement' and wants 'ocular proof' of Desdemona's infidelity. Iago's manipulation takes over him, and he blindly believes him eventually losing his mind. Iago feeds Othello's insecurities. In Elizabethan England Moors were portrayed as violent savages and in general they were presented in literature as lustful dangerous villains (e.g. in Titus Andronicus), although Othello in the beginning appears noble and self-controlled going against those stereotypes at the end he seems to confirm them. Many modern critics have explored the idea of 'otherness' in Othello. He is an outsider, and even he knows it deep down, that he is not fully accepted from the Venetian society, he is even called a 'barbarous horse' and he has been compared to the devil, echoing the social prejudice at the time. Iago, his trustee manipulates him into believing that ~~the~~ his marriage with Desdemona is 'nature erring from itself' and unusual and subsequently he is feeding his insecurities turning him into a pawn for his 'game'. The audience acknowledges Iago's hatred for Othello, however his motives are unclear, which is why he is a true villain, as he enjoys revenge. ~~He~~ ~~manipulates~~ ~~everyone~~ he manipulates ~~everyone~~ anyone he has to, he appears

selfish and even at the end of the play he doesn't reveal his true motives giving him a certain power. In a Marxist reading of the play, Iago's motives stem from a struggle for power. He hates Othello because he is in a higher hierarchy than him and because he chose Cassio as his lieutenant. However, if this was his true motive for revenge he had no reason to continue after ~~Iago~~ Cassio lost his position and he took his place. Iago was ~~manipulative~~ manipulative and destructive by nature. He depicts ~~the~~ ^{the} corruption that existed. His relationship with Othello is deeply pessimistic as it was one-sided. For Othello it was a friendship filled with trust, whilst for Iago it was just a part of his manipulation.

Social prejudice is depicted throughout the play. Emilia works as a foil to Desdemona. Whilst Desdemona is youthful and naive, Emilia recognizes reality. ~~Although~~ Which is why Desdemona is an easy target to the play's antagonist. Although Venetians were seen as sophisticated, Venetian women were thought to be promiscuous, Iago voices this stereotype by calling Desdemona a 'super-subtle Venetian' implying that all Venetian women were unfaithful. Women were also expected to be virgins until marriage, a man's honour was closely tied to his wife's (or daughter's reputation) which is why Othello appears

So distraught to the idea of Desdemona's infidelity. Her weakness is her femininity. She wants to help Cassio, which is why she turns to a child-like behaviour and doesn't know when to stop. Emilia however, also understands her duty to her husband which is why she betrays ~~the~~ Desdemona's trust. In a feminist interpretation, Desdemona and Emilia, echo the oppression women felt in a male dominated society. They had to appear a certain way and they belonged to their husbands.

In a nutshell, the relationships in Othello are destructive. They echo a world filled with manipulation and hatred. Racial ^{and Social} Prejudice played an active role in their society. Iago ~~is~~ as the villain of the play is an embodiment of the pessimistic idea about the world as he takes advantage of Othello's fatal flaw.



Be sure to clinch your arguments with a wide range of evidence from the text. Context is only fully rewardable when it is supporting direct analysis of the play.

The next script, also answering Question 9, is far more successful: the analysis is more focused on the question's key terms, and the contextual support for the argument is far more substantial.

Shakespeare depicts a world that is filled with ~~more~~ vices of corruption as well as prejudice ~~to~~ through the plays exploration of different circumstances ~~expi~~ undertaken by the titular protagonist, Othello. ~~These circumstances and Shakespeare's anthropological interpretations of the Elizabethan England when the play was written, as well as provide for the reflection on the fate of the character in the play.~~ Prejudice and corruption are themes that run throughout, and are presented as bearing a large impact on the ~~situ~~ circumstances of the characters themselves, as well as being tools used by Shakespeare to offer his anthropological interpretation of ~~the~~ of society in Elizabethan England.

~~Othello, being an~~ ~~exists as a~~ black man who undergoes the most prejudice. Prejudice and corruption are presented through the derogatory treatment of Othello by the play's antagonists; his coloured skin is something that is used against his otherwise noble name by his envious ~~to~~ rivals, such as Roderigo and Iago. Furthermore in the play's opening act, we observe Iago and Roderigo speaking ill of Othello as they 'rouse' Brabantio regarding the elopement of Desdemona. — They also shout about ~~to~~ the Othello, 'an old black ram' ~~to~~, as 'tipping your [his] white eye!'. ~~Thus~~ Here, we observe an indirect connotation to Othello's dark skinned and elderly stature (as opposed to the younger Desdemona) through Iago's

dialogue. Additional contrast is already made between the phrases 'black' and 'white'. The animal imagery associated with the economic of the ram and the ewe denotes Othello to an animal; thus rendering him inhuman, and said inhuman metaphor is supported as Shakespeare writes the word 'hopping' through Iago's dialogue. ~~to their horses ewes observe Iago's racist descriptions~~ ~~the regarding Othello is to light to~~ The word 'hopping' itself is ~~most~~ more informal and ~~add~~ a more vulgar way to describe the vile nature of his lies, but is beneficial in giving us deeper insight into how Shakespeare employs contrasts or themes of corruption during instances of severe prejudice; Iago's ability to be versatile in his use of low level language whilst employing a more educated technique (i.e. the metaphoric relationship between ram and ewe) displays his cunning nature and his ability to deceive surrounding characters; as it is with this same ability that he is able to corrupt Brabantio, of course with the aid of the derogatory phrases he uses. An alternate meaning to Iago's said phrase ~~is that the the white~~ could be the ^{socially, racial} ~~analogical~~ similarity between 'ewe' and 'you' heard differently when the play would have been performed. Hence, Shakespeare Iago could be referencing the fact that the 'old black ram' that is Othello is tarnishing his otherwise 'white' reputation, which opens up the idea of prejudice and corruption being portrayed on scales larger than Iago as an individual.

Contextually, Shakespeare's ~~would~~ writing of such derogatory dialogue would have been considered appropriate at said time, and as it was in line with the thoughts of people in Elizabethan England; hearing of a black character be described as an 'old black ram' would not have upset anybody, when it

would be seen as a form of *charivari*, ~~due~~ or comedy, and hence have seriousness removed from it; even Queen Elizabeth felt discontent to people of colour and encouraged to have them deported. ~~However, as supported by literary Shakespeare and Eng. literature professional Tania Hashmi, Othello's Shakespeare~~ However, Shakespeare's anthropological reflection of this derogatory and corrupt mentality is contrasted in the play, since Othello is a noble man of a high position in government, who is respected by the officials of the play; 'Variant Othello...' speaks the Duke of Venice upon meeting Othello in Act 1, Sc. 3. With even a simple deadjective, Shakespeare assigns ~~value~~ social value to Othello's character through his interactions with other upper-class characters in order to contrast the prejudice associated with Othello being a person of colour. Such is supported by Shakespeare professional Tania Hashmi, who states that Shakespeare's ~~own~~ presentation of Othello as being respected is done as a 'sign of hope' from the writer himself that the ~~fallen~~ prejudice-filled ideologies associated with race and colour escape the minds of the Elizabethan people. This parallels the views of ~~more~~ contemporary readers who view this prejudice as being a negative factor in the world depicted in Othello, as opposed to a more ~~as~~ widely accepted topic in the Elizabethan era.

However, being the tragedy that it is, Shakespeare pushes this ideological boundary by introducing corruption as a far stronger force that results in the reveal of Othello's tragic flaw, as well as leads to the tragic elements of the play itself. It would be too straightforward to simply bring Othello down due to his race, and so Shakespeare makes him well respected and able to combat this thought. However, the envy of the antagonists, especially Iago, take advantage of Othello's nature and corrupt him through their own corrupt minds; ~~they~~ Othello begins to rethink his values as a result of being poisoned and

takes drastic steps to achieve an equilibrium; he is torn as a character between his side of high status; his role as a general, man of the military vs his human side; his role as a husband, and as a lover.

As the corruption ensues, Othello's equilibrium becomes more and more unbalanced; to the point where the conflict between not one, but both of his sides that lead him to murder Desdemona.

The central conflict in Othello is noticed in Act 3, Sc 3 when Iago first plants the seeds of doubt in Othello's mind; upon contemplating

'If I do prove her haggard, / ... I'd whistle her off and let her down the wind', he states. Othello describes letting go of Desdemona in a more serene way; he Shakespeare implements the metaphor of a ~~more serene way~~ anthropomorphic metaphor of Desdemona being like a 'haggard', or untrained hawk, in Othello's blank verse. He describes how he would

'whistle her off' if she were to be proven guilty of adultery, as accustomed to a hawk being untrained or unloyal; he further states that he would 'let her down the wind', consisting to leaving the birds downward so they can flow away with the wind itself in attempt to distance themselves from the birds. This more gentle description is contrasted within the same lines as we observe Iago's corruption take its toll;

'She's gone; I am abused, and my relief / Must be to look for her' he states. Here, the romantic becomes more grim, and the imagery much darker, due to the link between phrases such as 'abused' and

'look for'. Now, Othello describes the pain and anger he would feel if her her supposed acts were proven to be true. Hence, we observe the conflict between his more human side of being a gentle lover and his side that represents him in a more serious manner.

Shakespeare corrupts Othello and thus conflicts him through the corruption of Iago. Iago's manipulation so as to change the views of positions and stereotypical views on coloured people versus white people; contrary to popular belief, it is the white characters to perform the manipulation and is the bringer of the most ill-intent of actions, ~~not~~ instead of the noble Moor, Othello. Shakespeare thus aims to ~~not~~ remove the false ideologies by presenting to the audience that the treatment has the same effect both ways; irrespective of physical attributes. The stereotypes in this scenario become named as the stereotypical Moor, Othello, is actually more honest than the stereotypically 'honest Iago'.

To conclude, Shakespeare presents the values of the world in which the play is set as having elements that are drawn contextually from moments in Elizabethan history, but are reversed and portrayed contradictorily by the ~~not~~ essence of the characters and their interactions with surrounding characters as well as with antagonists in order to further present Shakespeare's anthropological and rather hopeful prediction of what a society that let go of racial stereotypes could become, paralleling the contemporary reader. Also, due to the play's tragic nature, he allows forces of corruption to triumph through ~~creating~~ the creation of conflict inner conflict between the values of the protagonist.



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High Level 5

Question 10

This attempt at Question 10 is mostly successful. It shows a good (though not excellent) understanding of different types of irony and how they are deployed by Shakespeare. AOs 3, 4, and 5 are all adequately met, but AO2 is perhaps the answer's strongest feature, in the analysis of the soliloquy as a vehicle for dramatic irony. On the whole, while there are some aspects of the answer that feel more in keeping with a Level 3 score, it makes enough relevant points to get into the middle of Level 4.

As we go through life we go through events which present us with an unexpected and new perspective to what we are going through at the time. In the play 'Othello' the playwright William Shakespeare presents the device irony as a method of heightening the tragedy.

One character who suffers an unfortunate yet tragic ironic fate is the character Desdemona. She is firstly presented to the audience by other characters using words such as 'white' and 'lamb' to ~~describe~~ ^{present's describe} her which immediately presents her to ~~have~~ be pure, innocent and harmless. Therefore by Shakespeare firstly naming her Desdemona which passes the word Demona he is immediately creating an atmosphere of irony around her. Secondly by Othello referring to ~~des~~ Desdemona as 'the devil' not only is Shakespeare capturing the position of women in their own marriages which is to be powerless but also ~~shows~~ ^{and} how Desdemona becomes a victim of society's view that women become unfaithful but also ~~the~~ future emphasising

how ironic Desdemona's very existence is.

The tragic protagonist Othello is also presented by Shakespeare to be a character plagued by irony. This can be said because, like what a critic once stated 'Othello is one of the most unheroic heroes to be in one of Shakespeares plays'. For example firstly Othellos own weakness or kryptonite which is his insecurity immediately makes him an extremely ironic character clashes with his public and social role which is being a general within the Venetian army. Therefore by having Othello fall immediate victim to the racism present in Venetian society as he is a moor thus leading him to suffer by the insider, outsider culture which leads to him feeling like he doesn't belong in Venice which leads to his insecurity. Shakespeare successfully creates Othello to be an extremely strong and successful general who is not mentally strong. The irony between Othello's physical strength and success versus his mental strength is further brought out in the play by Desdemona stating 'I would listen to the stories he told my father... and for what he's been through, I loved him for them' thus contrasting the immense amount of success and power Othello endured by being a successful general so much so that he was able to get Desdemona to break

the the social norm of there being interracial marriages during that period of time.

By Gassner stating 'Desdemona is a prize, a spoil of war' the audience is further presented with the theme of irony in the play. This can be said because as Shakespeare creates irony in the immediate foundation of Desdemona's and Othello's relationship by bringing to light how neither one possessed a profound understanding of each other in this marriage, of how Othello only viewed Desdemona as Gassner states 'A prize, and spoil of war' which can be further backed by Othello's own dialogue of stating 'I won her' and 'my sweet warrior' whilst Desdemona states 'I loved him for the hardships he has faced' thus showing how Othello only viewed Desdemona as an ornament ~~and~~ thus objectifying her whilst Desdemona's supposed 'Love' seems to be presented to the audience as a woman abstract by his tales.

Shakespeare further creates irony in the relationship between Desdemona and Othello by having a clash between stereotypes take place. This becomes ironic because, at the very beginning of the play by Shakespeare having Desdemona break

firstly the stereotype and taboo of interracial marriages, then break the stereotype of women always obeying the command of a dominant male and finally by her speaking openly in front of the whole senate and duke about her rather taboo marriage due to present social views on racism and classism. Irony is then extremely evident as soon after Desdemona breaks these stereotypes she is immediately presented by Shakespeare to fall into a relationship where the character 'Othello' who is currently victimised by society's stereotypes to then implement the stereotype of being an unfaithful as Desdemona. This therefore becomes ironic as the audience would expect that someone who is suffering by the implementation of stereotypes to not apply stereotypes onto someone thus highlighting the plot as well as shedding light onto how their tragic fate may have been inevitable.

Irony of the betrayal of duties is also a major theme which aids in the extensive progression of the play 'Othello'. For example by having Emilia betray her mistress Desdemona in order to satisfy her husband by stealing the handkerchief immediately creates irony. This is the case as Emilia completely betrays the safety of her mistress and her duty of being a

body in service. By Emilia doing so Shakespeare is able to completely present the power and dominance which men possessed back in Venetian society and globally over women. The low status of women and power present during that time is further brought out by Iago who states 'A good woman'. This irony is further used by Shakespeare to carry out one of the final tragedies in the play 'Desdemona's death' is Othello's betrayal of husbandly duties. This can be said because by Othello smothering Desdemona he immediately violates the male role of being a protective figure for his wife as well as his general (war) duties of being a protector towards everyone. This betrayal of duties and the irony created by Shakespeare can be backed up by a critic who states 'Othello became a slave to his own insecurities'.

Shakespeare also creates irony from within the character Iago who uses his soliloquies as a technique in order to inform the audience of his diabolical plan thus creating a higher state of climax felt by the audience as they now have a much wider view of the plot and what events are expected to happen in the plays progression which therefore becomes an extremely ironic

literary technique for Shakespeare he use as soliloquies usually decrease the climactic state of a play rather than increase as the audience in Othello now feels a sense of helplessness, guilt and suspense.

furthermore by Shakespeare presenting the Antagonist Iago in the play to not have any specific motive and outcome in mind, such as how a critic states 'A motiveless malignity' whilst paired with an extremely anticlimactic ending of mass death and the Antagonist surviving long is created as at the end of the play by highlighting death ^{has} being observed, therefore in conclusion despite the play resulting in the death of the pure, innocent and good the states Shakespeare presents to the audience that sometimes evil cannot be tamed and controlled despite being motiveless.



ResultsPlus
Examiner Comments

Mid Level 4

This answer to Question 10 is much less successful than the previous script. Though it makes a genuine attempt at the question, the candidate clearly does not have a sufficient understanding of irony, or an awareness of the various types used by Shakespeare: some fair points are made on verbal irony but there is little sense of dramatic irony, a key feature of the play. The writing is mostly accurate, though there are some slips in expression. The candidate strives to contextualise and explore alternative interpretations, but the materials cited are not always relevant to the question. Ultimately, these shortcomings served to suppress the achievement, and the score is confined to the top end of Level 2.

Shakespeare's tragedy "Othello" describes the story of a ~~black Moor~~ black Moor ~~that~~ who fell in love with a young Venetian. Shakespeare One of the most powerful techniques employed by Shakespeare, in the novel, is irony. ~~In many parts of the tragedy there are ironic parts that the audience~~ The audience is presented with many ironic facts throughout the novel.

From the very beginning, Othello is presented by Iago and Roderigo ~~by~~ through the use of insulting words and phrases. Iago calls him "thick-lips" and a "black Moor" whereas Roderigo calls him "a barbarian". It is ironic how in the beginning, these insults seem^{ed} to not affect Othello's perception of his own self. But, later on, when he starts losing control, one factor that contributed to ~~his complete~~ his complete loss of mind is the words used against him. As a Moor who lives in Venice and is a general in the Venetian Army, he has a high social status but in many people's eyes he is an outsider and not one of them. During Shakespeare's times,

Moors were perceived as violent savages and so it would be considered ~~as someone~~ ^{"normal"} Othello to be seen as a dangerous and lustful villain by some people. Due to his place of birth he is still perceived as an outsider. So, this place in the army comes in contrary to his outsider ~~stereotype~~ ~~As Othello loses control~~. It is clear that him believing those insults ~~had~~ contributed to his loss of mind in the end. He feels inferior and ^{an} outsider despite his social status, ~~Even if he is included in the cycles~~ ^{high-social} in Venice.

In addition, Shakespeare was writing in Renaissance which was a cultural movement, inspired by the Classical Arts that took place in Europe between the 14th and the 17th century. This movement challenged old traditions and celebrated reason. Shakespeare was influenced by the Renaissance when writing Othello. Firstly, he challenged traditional values by ~~portraying~~ ~~portraying~~ Othello, a ~~Moor~~ Moor, ~~who~~ who was an ethnic minority as a noble and civilised hero. So, it's ironic when Othello, in the end, becomes violent and dangerous just like the stereotypes would describe him, leading to their confirmation. Also, Shakespeare's emphasises on the ~~importance~~ importance of reason. ^{for example,} The Moor wants "ocular proof" for Desdemond's infidelity.

Moreover, it is constant throughout the play, Iago's perception of women ~~is~~ ^{being} inferior. In Elizabethan England, women ~~was~~ were thought to be inferior to men by some ~~men~~ ^{people} like Iago. ~~Also~~ Also, women had few legal rights and their life choices were dictated by their fathers and their husbands. However, Shakespeare created strong female characters in Emilia and Desdemona who ~~challenged~~ ^{challenge} the social order even if they cannot overthrow it. Iago confirms the stereotype of women being inferior when he characterises Desdemona as a "super subtle Venetian". He also, talks ~~rudely~~ ^{in a rude} manner to his wife, Emilia; ~~when~~ ^{for example} he says "it is a common thing to have a foolish wife". So, it is ~~clear~~ ironic when someone as clever as Iago ~~still~~ ~~is~~ believes in this stereotype. ~~A feminist~~ A feminist critic would point out the unfairness towards women. That men rule over them ~~when~~ because they were physically stronger. Again, the ironic thing is that even if women don't have the physical power to make a change, but they use their mind, and most of the times, having better results.

Othello, as a tragic hero, has ~~the~~ a fatal flaw, his being jealous. ~~So, when he fell in love with Desdemona and married her,~~ ^{His marriage with Desdemona,} which was seen as something unnatural, ~~and~~ scandalous and "nature, erring from itself".

with ~~with~~ in combination with the insults by others lead to his ^{poisoned} ~~poisoned~~ judgement*. So, it is ironic how Desdemona fell in love with him the same way Othello was poisoned by Iago; through the ear. Lastly, Othello says in Act 2 to the Duke that his judgement and performance as a general would not be affected by Desdemona's presence which is ironic. This is because in the end this is what happens so ~~to~~ his statement foreshadows what it's about to happen.

To sum up, irony is a powerful device used in the play. It ~~creates~~ ^{has} different effects on the audience with the main one being the fact it keeps the play interesting.

* Desdemona fell in love with him through his stories as a soldier. What he's been through, as a slave and as a warrior "fascinated" her (as she points out in her first appearance in the play).



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Level 2

Question 11

TOP GIRLS

Churchill's play attracted a fairly small entry, but most candidates showed engagement with the text and the issues arising from it, with a strong appreciation of the writer's purposes and stagecraft. Understanding of the context of the 1980s and Margaret Thatcher was the rule; the play's manipulation of gender stereotypes was addressed; and a genuinely complex mixture of disapprobation and sympathy emerged for Marlene. Some candidates for Question 11 focused, perfectly reasonably, on self-deception, others on a socio-economic system which lauds itself for liberating women while denying them central aspects of their femininity. While some rather naïve Question 12 answers saw the 1980s as a distant historical period which we've now outgrown and rectified, the majority saw the themes of the cost of success and the tension between professional achievement and human identity as being still all too pertinent today.

Question 15

DEATH OF A SALESMAN

Context is usually strong in responses to Miller. Here, a knowledge of the importance of capitalism, consumerism, urbanisation and the American Dream was virtually universal. Change pervades the play and was addressed from the looming buildings of the initial stage directions through to Linda's enigmatic 'We're free' at the end. The main focus was Willy and his inability/refusal to accept change, be it technological (the tape recorder), commercial (the disappearance of patrician and human values from the company), or familial (Biff growing up). Elsewhere there were interesting discussions of lack of change in other characters - in Happy, who seemed, for some, doomed to the same dreams and destinations as his father, and Linda, whose dogged pursuit of family harmony does not, in the opinion of many, allow her to react sufficiently to Willy's crisis.

In Question 16, the word 'nation' was as important as the word 'man', and was a discriminator. The higher scoring candidates were served well by their contextual knowledge. Willy's fetishes of likeability, personal attractiveness and sporting prowess were seen by many as typical of a national outlook and a national narrowness. Consumer goods (fridges, cars), financial credit and planned obsolescence were cited as evidence that Willy is only one of millions controlled by an economic system he cannot escape or resist because of societal expectations. Many noticed the irony that perhaps the two most successful people in the play, Ben and Bernard, achieved their success in ways that Willy either fears or despises as being not in harmony with the American way. Irony was seen too in Biff finding his greatest happiness in another American way - physical labour in the great outdoors - that is all but dead and gone.

In both questions Miller's stagecraft was appreciated. The flexibility of time and location in the enclosed space was detailed, and there were a number of interesting discussions of Miller's assertion that there are no flashbacks in the play, that everything has become coeval in Willy's mind.

This answer to Question 15 drifts in and out of relevance to the question. The contextual support to this answer is negligible, and the candidate has no real grasp of alternative interpretations. Despite occasional glimpses of Level 3 qualities, this brief answer best fits the descriptors for Level 2 achievement.

In *Death of a Salesman* by Arthur Miller change is presented in many ways such as, the scenery, growth, and expectations and chances of being successful.

Through the stage directions the audience sees the changes around the house. The sound of the flute links to nature and Willy's father while it tells "of grass and ~~tree~~ trees and the horizon" (Act I). ~~Flute~~ We are then introduced to "towering, angular shapes" behind and around the ~~house~~ Loman's house and "Only the blue light of the sky falls upon the house".

"We see a solid vault of apartment houses around the small, fragile seeming home." "An air of the dream clings to the place" (Act I). "An air of the dream" the audience won't know at first what "dream" could represent. Instead, they may imagine the feeling of being sleepy or in a cozy dream clinging to the air around the house. While "the dream" actually represents the American Dream throughout the play.

The characters Bill and Happy had more chances of being successful when they were seniors in high school, only that now

as adults Biff has wasted his opportunity to become successful in life when his passion was being athletic ~~until he graduated~~ and continued when he graduated. Throughout his adulthood Biff has worked on a farm and would continue if Willy didn't pressure him about being a salesman, Biff has done other jobs on convenience stores and similar but always stole from his the employees, would not last long in a job and eventually went to jail. On the contrary, Happy managed to stay in have a stable job in a convenience store as the assistant's assistant and pretends to be the assistant's buyer to make Willy proud. Happy is said to be compared to Biff can be said to be more 'successful' and following the American Dream. In the requiem Happy exclaims "He had a good dream. It's the only dream you can have" "I'm gonna win for him", here Happy still didn't come to the reality of the futile effort the American Dream offers and is willing to follow Willy's footsteps only to come to the same end as him.

The changes in being successful and in earning money for your family are quite severe. In the past, Willy's father ~~was~~ handcrafted and sold flutes ~~wherever he went~~ and Willy was set on the career of a salesman. The similarity between ~~the~~ father and son is they gained their living however they could. Willy, believes that the ~~re~~ only real way to success is through hard work and follows Ben³ as inspiration to wealth and success. When the memory of Ben often shows up visiting the house and the family, Willy pushes and pleads Ben to show his kids his way to success - the only way to success. "No,³ Ben! Please tell about Dad. I want my boys to hear" (Act 1)

"I want them to know the kind of stock they spring from." The way Miller uses "stock they spring from" could relate to the places his father made money with or wanting to prepare his boys to be successful in the future with a good career in the business world and see them flourish like "spring" as he wants them to, or to be able to leave something he created behind as his legacy. For Willy, his kids were his legacy but ~~disappointed them~~ became disappointed when they didn't flourish as he wanted because his ~~to~~ awful parenting and not seeing the transition of boys to men because he was ~~too~~ solely focused on being completing ~~the~~ ^{his} American Dream.



High Level 2

Question 17

A STREETCAR NAMED DESIRE

Question 17, on secrets and their revelation, attracted the majority of responses and were treated with circumspection and often a measure of subtlety. The number of candidates who reached for their off-the-peg Blanche essay was mercifully low: most crafted their (often compendious) knowledge of the character to the demands of the question. There were focused discussions of how, through stagecraft, Williams controls the flow of information to reveal secrets: hints through gesture, lights, music, sound effects; partial revelation in dialogue; full disclosure in confrontation. Blanche has, or tries to have, so many secrets that candidates were never at a loss for material, but almost all spread their net across other characters too, though not always with the same clarity of focus. Those who pointed out that in a way Stella will have to bury the knowledge that Blanche was telling the truth about the rape in order to survive showed a creditworthy sensitivity.

In Question 18, quality varied widely – just as it did in the other technique-focused questions elsewhere on the paper (Question 6, Question 10). Those who knew the text well dealt very capably with Williams' use of music; those with less in-depth knowledge of the play tended to work chronologically through the play, making reference to each use of music as it arose. The obvious problem with this approach is that so many of the sounds are reprised: answers taking this linear route often ended up repeating themselves and ultimately lost their way or more often ran out of time. The play is very noisy, but all candidates distinguished the dominant motifs of Varsouviana and blue piano, the one playing to a dead past, the other to a vigorous and rather threatening present. The interventions of the clarinet and the hot trumpet were also widely recognised as signalling sensuality, vitality and danger. Other auditory effects - cat, locomotive, jungle, silence - when used in relation to the music were relevant.

In both questions, the wealth of close reference in the majority of responses was noteworthy and impressive - candidates clearly find the play memorable. Contextual factors - gender issues, the decay of the Old South, the author's own life - were usually firmly linked to the text, and there were very few who failed to consider interpretations whether professional or personal.

A delightful answer to Question 17. The writing is always fluent and sometimes elegant; textual analysis is unerringly relevant, and enriched by contextual support and alternative interpretations (though some of the psychological theorising is less convincing). It fell just short of full marks.

Plan

Presentation of events and their rebellion

<u>Context</u>	Aesthetic features - Trip of scenes - lights	<u>Interpretation</u>
<ul style="list-style-type: none"> → husband - Allen • Williams himself drinking/mental illness 		<ul style="list-style-type: none"> • Jopp: "Blanche is the victim of the mysterious of Southern Belle"
<p>Aristotle Poetics</p> <ul style="list-style-type: none"> • Tragedy genre - human self-determination 		<ul style="list-style-type: none"> • Clamon: "Blanche as a sensitive woman driven to insanity" • 1951 film adaptation by Otto Preminger → non-diegetic soundtrack • extremes of Stanley and Blanche
<ul style="list-style-type: none"> • Blanche's resort of drinking as a habit - her, alcoholism 	<p>"I've got to keep hold of myself!" "unfalsely replaces the bottle"</p>	
<ul style="list-style-type: none"> - Stanley + (Stella) keeping the call to a Doctor a secret ↓ changed ending → justice done to Stanley - "I just told her that - and she was convinced, [...] wired in her mind with deep hatred." 	<p>needs to be effect of "don't you ever come back!" Stanley</p>	
<ul style="list-style-type: none"> • Impact of Allen being sexually harassed → led to his suicide "in the middle of the dance the boy I had Blanche's dreamt dreamer named made away from me." - "A few months later - a shot!" [putting down abruptly] 		

Essay

In 'A Streetcar Named Desire', Tennessee Williams presents secrets and their revelations ~~as~~ ~~the~~ ~~cause~~ ~~of~~ ~~Blanche's~~ ~~delusion~~ and ~~hysteria~~ as causes of Blanche's delusion and hysteria. However, secrets are also kept from Blanche herself, leading to her inevitable downfall.

The dead husband of Blanche, Allan, was homosexual in secret. This mirrors ~~the~~ Williams ~~himself~~ himself who was also homosexual, however did not contain it a secret in the same way which led to many of his failed relationships, as a similarity to Blanche. ~~Blanche~~ Blanche tells Mitch about her experience with Allan, "in the middle of the dance the boy I had married broke away from me", followed by her saying "A few moments later - a shut!" This alludes to Allan's suicide and ~~also~~ also ~~led~~ led to Blanche's developing promiscuity as she felt ~~the~~ the need to compensate for the rejection she felt upon finding out that Allan was ~~the~~ homosexual. This entire revelation led to ~~the~~ Williams' use of developing a complex and compelling story to his characters, emphasised by the idea that Freudian and Jungian psychoanalytical works were being read by writers at the time during

the 40s, especially when comparing characters (~~to previous~~
~~tragedy~~) in tragedy refreshed. Such ~~travels~~ * can be
demonstrated in Williams' use of the plastic theatre
genre, using sounds, lights, screens and stage directions
to present the chaotic world from Blanche's perspective.
Every time the revelation of Allan's homosexuality is
brought up it leads to Blanche (~~being~~^{hearing}) this non-diegetic
ground, with stage directions saying that "[The Polka
music stops abruptly]". Thus, the degree of trauma
that such a secret caused to Blanche is revealed to the
audience, in such a way that they would ~~the~~ experience
the events unfold from Blanche's point of view.

Tragedy genre conventions are also present in
relation to Blanche and the secrets she keeps. Aristotle's
Poetics would lead (~~tragedy~~) the protagonist in the
(~~play~~ I) play to ~~have~~^{have} a ~~humilia~~ humilia, and in
Blanche's case, it's her self-debias. This is demonstrated
through her drinking, ~~she~~ ~~saying~~ saying "I've got to
keep hold of myself!" The stage directions add to
this idea, describing Blanche to "carefully replace the
bottle", which demonstrates how she wishes to keep her
drinking habits a secret, as well as her inability
to control herself, emphasised by the exclamation
marks and effort which an actor playing her would
* and development

perform. However, we can also interpret that ~~the~~ another of Blanche's flaws is lying as she attempts to maintain her secrets. When offered a drink, she says "I never touch the stuff", portraying to the audience the extent to which her self-delusion and lack of control has led her.

Theatre critic Harold Clurman describes Blanche as a "sensitive woman driven to insanity". Her sensitivities are portrayed not only in her weak mental state but also her constant baths, and the extent of her madness is demonstrated in the 1951 film adaptation of the play by Elin Kuzem. Most notably, ~~the~~ with Stanley's rape being the last straw in causing her self-delusion, Stella ~~who~~ who is her sister, keeps a ~~secret~~ secret from her, "I ~~just~~ just told her that - we'd made arrangements [...] mixed in her mind with 'Step Huntleigh'". We can interpret that Blanche artificially constructed the idea of a 'Step Huntleigh' in her mind, expecting to be saved from the harsh realities of the real world. However, another interpretation is that once this secret is broken, Blanche begins hearing non-diegetic echoes in the film adaptation upon realizing that Huntleigh was ~~never~~ never due to meet her. These echoes of

Stanley's voice ~~was~~ and the doctor's emphasis that Blanche is becoming disoriented from reality as a result of the ~~the~~ revelation of the secrets kept from her. What was previously non-diegetic, distorted music, turns into a melody upon Blanche's delivery of the line, "Whoever you are - I have always depended on the kindness of strangers". Thus, another interpretation would be that Blanche is at this point ~~is~~ seeking any form of assistance or hope she can cling on to, in some way as her ^{grabbing} ~~reaching~~ for ~~the~~ her paper ~~the~~ lamp was symbolic of her comfort and control, as a result of the revelation behind Stella's secret.

Blanche attempts to also cling on to the idea of herself as a 'Southern Belle' - a young upper class girl in the South with good manners. Critic Tapp interprets this as "Blanche is the victim of the mythology of 'Southern Belle', implying that such ~~the~~ ideas no longer existed and were fictitious. Having ~~the~~ undergone the revelation of meeting the doctor, Blanche becomes reoriented as the doctor's good manner adhered to ~~the~~ what she so desired. This was demonstrated in the film adaptation through the use of explicitly non-diegetic music that followed Blanche's 'rescue'. We can also

interpret that this breaks away from conventional tragedy genre, ~~the~~ due to Blanche not being directly punished in the end. * The revelation of Stella's secret about institutionalizing Blanche also causes her guilt, shown by ~~the~~ the repetition of "Blanche! Blanche, Blanche!" ~~to~~ while Blanche's downfall was inevitable, her sister nevertheless feels remorse regarding such a secret. This is emphasized in the film adaptation, where Stella says words to the effect of "Don't you ever talk to me again!" ~~to~~ to Stanley, ^{sounding} "not present" in the play. Therefore as a result of the secret, a contemporary audience would have found greater satisfaction knowing that ~~the~~ Stanley was punished by Stella leaving him, in contrast to the text, where greater emphasis is placed on Blanche's downfall ~~and~~ ^{with} Stanley and Stella continuing their way of life.

Secrets and their revelations are presented as causes of Blanche's ~~self-~~ self-destruction, tying into ~~tragedy~~ tragedy genre conventions such as (~~denial~~) her having a kermess. Allan's suicide and homosexuality as a secret act a justification for her fatal flaws, and the secret Stella keeps

* instead, she drives away in a ~~car~~ car and is safe.



High Level 5

Question 18

This, like many other answers to Question 18, was a little briefer than one would prefer. However, the nature of the question - on the dramatic function of music in the play - required candidates to spend quite a bit of time looking through the text's stage directions for instances of Williams' thinking on this matter. This answer is around 3 pages long, but it reveals a very acute mind at work, being dense with relevant detail, insightful analysis, and sensible contextualisation. It sits on the borderline of Levels 4 and 5.

'A Streetcar Named Desire' by Tennessee Williams follows the story of a woman named Blanche Dubois who moves to New Orleans to live with her sister and brother-in-law. It is set in 1940's, New Orleans, shortly after the Second World War. While Williams himself has referred to his writing as "lyric" he furthers this musical sense through his background music.

At the ~~very~~ ^{very} start of the play we are introduced to the very first musical motif in the play which is the Blue Piano that 'expresses the spirit of the life which goes on here'. This piano ~~recurs~~ ^{appears} all throughout the play and stands to represent the loud and lively way of ~~the~~ ^{life} in the very-bourgeois, as critics have called it - New Orleans. It is said to be played ~~by~~ ^{with} the 'infatuated fluency of brown fingers'. This shows us how engulfed one can become with the music, to the point where you do not even need to ~~for~~ focus in order to play

it.

Next we see that the Varsouviana is also a key musical element in this play. This is associated with Blanche's late husband Alan. Alan was a homosexual and due to the ^{discrimination} ~~penalisation~~ and marginalisation he may have felt from society, as well as the shame he had to bear, he killed himself. As said by Patricia Hern, "Blanche's "discovery of her young husband's sexuality perhaps reflects the kind of response Williams himself may have encountered". This song is not only played everytime she feels guilty about Alan, but it is also played an increasing number of times as the play progresses. This illustrates Blanche's ^{descent} ~~descent~~ into madness.

The Polka, as described by Michael Hooper, becomes, "more and more insistent as the truth of Blanche's past moves closer and closer to her present refuge". The first time it is heard is at the end of Scene 1 when Stanley asks Blanche about her past, but the music itself is very "faint in the distance". However, it becomes louder when she ~~spea~~ talks to Mitch about being a widow. At

The beginning of scene 9 where Blanche is hunched up alone in her robe, the polka is extremely fast, and even feverish.

'Paper Doll' which Blanche sings helps to bring out how music acts as a "permeable membrane" as some have said between reality and Blanche's fantasy. These lyrics very explicitly bring this comparison out, such as in the lines, "it wouldn't be make-believe if you believed in me", and this line is repeated throughout the song. In addition to this however, other characters do have sounds associated with them, as noted by P. Hern. For example Stanley, "is associated with the powerful note of a locomotive engine."

In conclusion we see that in the words of M. Hooper, the "visual projection of Blanche's inner life is complemented" by the music. Williams also uses music as a way to draw the audiences in, so they can live Blanche's ^{Nightmare} ~~nightmare~~



Level 4/5

Here is another rather brief answer to Question 18, but this one covers much less ground than the previous script. It mentions a few of the more important musical effects in the play, but struggles to analyse them deeply, or to contextualise them. The score was placed in the upper reaches of Level 2.

New Orleans is the city, which has its own special atmosphere, its full of immigrants, people of different races living in this piece of the USA. Music there plays a great role as it represents this atmosphere of city, which consists of people different races and classes.

In the "Streetcar named desire" the music plays ^{and never stops} goes through the all plays. It starts with "A corresponding air is evoked by the music of Negro entertainers at a bar-room around the

corner, or a few doors down the street, from a tinny piano being played with the intimated fluency of brown fingers. This "blue piano" expresses the spirit of life which goes on here.

As Williams said music expressed the spirit of life. As life never stops, the music continues to play, it could become louder, if the actions is in the boiling point or quieter if when everything is peaceful. In fact, the music in the "streetcar named desire" describes emotions and feeling of people, especially, Blanche.

Through the music we can understand what's going on in Blanche's mind.

The most unpleasant music for Blanche was polka and when it played we understood that the situation is awful.

This Polka has a big influence on

Blanche as it is connected with a

pain, ~~which~~ ~~ab-~~ about which she isn't

strong enough to forget. Her lovely

young husband, perhaps, the most

valuable person for her killed himself.

And all what she heard in this

moment was a distant revolver shot motif of polka. Her life ~~is~~ really changed after it and ^{moreover} ~~I would say~~ that it changed Blanche. Firstly, polka appeared in the first dialogue between Blanche and Stanley

Stanley: "You were married once, weren't you?"

[The music of the polka rises up, faint in the distance]

Blanche: "The boy - the boy died."

[She sinks back down]. I'm ~~so~~ afraid I'm - going to be sick

[Her head falls on her arms]

With Together with the music of polka rises up, the conflict between Blanche and Stanley is growing.

In the scene when Stanley raped Blanche, she also heard this music.

And when the doctor took her to a madhouse, Polka has associations

with Stanley, who was a polak.

It seems that this music has

links with death and ^{it helped to lead} it led Blanche to her moral death.

Mexican woman: Flores, Flores para los muertos

↳ The polka tune fades in)
Also this symbolism of death.

The play finished with
↳ The luxurious sobbing, the sensual fade away under the swelling music of the „blue piano” and the wailing trumpet
Blanche goes away but the life in New Orleans continues.

In my opinion, ^{the music} ~~it~~ explains the society, which goes and doesn't mention people, who ~~doesn't~~ don't fit in its structure, sometimes it breaks them and their desires.



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High Level 2

Question 19

WAITING FOR GODOT

As usual, the play attracted a band of enthusiastic and generally well-informed devotees. Setting and props (the focus of Question 19) were discussed with a good sense of generic dramatic impact - the significance of the tree and its ambivalent leafing, the biblical overtones of the mound, the boots and hat releasing both tragic and comic elements in the play, the carrot signalling the poverty of their existence. Pozzo and Lucky were also considered, though the interpretation of the rope as indicating the capitalist yoke enslaving the proletariat perhaps needed more substantiation.

A still smaller number wrote about memory and forgetting in answer to Question 20, with pertinent references to the intellectual disparity between the two principals, the creation of pathos in the recollection of the trip to Paris, the blurred memory of yesterday when Pozzo and Lucky reappear.

Contextual comment was quite rich, with relevant discussion of the Absurd, Chaplin and Laurel and Hardy, and Beckett's own experience during WWII. Existentialism was not always integrated, nor were the frequent allusions to Camus.

This answer to Question 19 is brief, but what is presented is relevant and purposeful. It selects a modest range of symbolic details, analyses them effectively, but is rather thin in terms of contextual support for the arguments advanced. A mid-Level 3 score was awarded.

In the play 'Waiting for Godot', Samuel Beckett's ~~uses the set an~~ use of set ~~and~~ ~~props~~ creates a sense of vagueness and ^{claustrophobia} ~~miscommunication~~. On the other hand, the use of props ~~creates~~ ^{conveys the} ~~evokes a sort~~ ~~of each of the characters~~ convey the character's struggles to remain alive by doing certain actions that would prevent them from becoming more hopeless. ^{A form of freedom for them.} They also inspire symbols.

In the case of Pozzo, his watch signifies his only strength to ~~be~~ survive in this Sisyphean world. ^{in Act 1,} ~~when Vladimir says that~~ once Pozzo loses it, ~~he begins~~ to lose it is followed by his loss of sight in ^{Act} ~~Part 2~~. When he uses it and they begin to listen for a tick, Vladimir believes they can only hear the heart. When Estragon says

"Perhaps it has stopped." it could imply that Pozzo has lost more than a watch, as his watch is the only thing keeping him from ~~becoming~~ internalising the fact that he is trapped inside the never-ending loop of time.

Similarly, ~~the character~~ Beckett uses ~~the~~ ^{other} props such as the hat and boots, to suggest the human need for performing mundane daily tasks to distract themselves from the inevitability of death. ~~the~~ The hat trick that Beckett creates between Vladimir's hat and Estragon's hat is illustrative of ~~the~~ Schopenhauer's idea that if a person ~~is to stop~~ must ~~be~~ remain preoccupied in order to remain alive, and that perhaps if one were to ~~stop~~ stop doing even the most mundane things - such as Estragon's "trying to take off his boot" repeatedly, - it would result in that person becoming tortured by ^{their own} thoughts ~~of~~ about ~~death~~ the insignificance of their lives and death.

~~Prior to the first act~~, in Act One, Beckett describes the setting of the play in an ~~untraditional~~ non-traditional manner. — "A country road. A tree. Evening. This indeed ~~creates~~^{gives} an 'elusive' and obscure tone to the play, almost claustrophobic. ~~Similarly~~ Perhaps like most objects in 'Waiting for Godot', the tree symbolises a specific ~~idea~~ idea, however ~~vague~~ vaguely it is described. — "It must be dead." ~~and suggest~~^{"No more weeping"} that the ~~tree~~ use of pathetic fallacy conveys that the tree is more than an object as it starts to symbolise ~~the~~ the idea of freedom through death to Vladimir and Estragon. — "~~Vladimir~~ Estragon: what about hanging ourselves?" — the prospect of hanging ~~and~~ and freedom are never possible however Beckett uses the set to suggest how the characters are always tempted but never receive what they truly want.

To conclude, the use of props and set in the play 'Waiting for Godot' by Samuel Beckett can be interpreted as both another means ~~that~~ through which the characters are tormented with the possibility of freedom, but at the same time they have symbolic meanings to each of the characters and ~~the~~ serve as coping mechanisms in ~~a never ending loop of time~~ a prison of time.



mid-Level 3

Paper Summary

Based on performance on this paper, future candidates are offered the following advice:

- Use a range of literary terminology to identify ways in which writers create meaning; discuss the effect of these techniques on the reader or audience.
- Remember that the texts you are studying are plays: demonstrate your knowledge of theatrical terminology and refer where possible and relevant to specific productions.
- Don't just copy out lots of contextual material or quotes from critics or reviewers or directors; make judicious selections from such sources to support what you are saying about the play, and tailor it to the precise terms of the question.
- Read the exact wording of the question carefully and answer this question, rather than one you practised before the exam.
- Enjoy your writing and share your enthusiasm with the examiner.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

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