

AS and A Level English Literature



EXEMPLAR RESPONSES

AS paper 1 Section B – drama (pack 3)

About this exemplar pack

This pack has been produced to support English Literature teachers delivering the new GCE English Literature specification (first AS assessment summer 2016).

The pack contains exemplar student responses to GCE AS English Literature paper 1 (Section B – Drama). It shows real student responses to the questions taken from the sample assessment materials or additional specimen papers.

For schools delivering a co-taught AS and A level course, the 'other' drama text i.e. non-Shakespeare will be covered in the first year, as it is assessed at AS level, as well as A level. For schools teaching a linear 2 year A level only, the course content can be taught in any order. Please see the example [course planners](#) for more support on delivering the course content.

The AS questions address 4 Assessment Objects: AO1, AO2, AO3 and AO5.

Students must:	
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression
AO2	Analyse ways in which meanings are shaped in literary texts
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
AO4	Explore connections across literary texts
AO5	Explore literary texts informed by different interpretations
Total	

Each response has been annotated by the examiner, and/or a mark and some summative comments have been provided.

Mark scheme for AS paper 1, Section B

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Student exemplar responses
AS paper 1, Section B – Drama

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

SECTION B: Drama

Answer ONE question on your chosen text. Write your answer in the space provided.

TRAGEDY

Doctor Faustus, Christopher Marlowe

- 3** 'Repentance is never a serious possibility for Faustus: he is doomed from the start.'

In the light of this comment, explore Marlowe's dramatic presentation of repentance in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4** 'The forces of evil in the play can be funny as well as frightening.'

In the light of this comment, explore Marlowe's dramatic presentation of the forces of evil in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)

'The forces of evil in the play can be funny as well as frightening'. In the light of this comment, explore Marlowe's dramatic presentation of the forces of evil in 'Doctor Faustus'

In 'Doctor Faustus', Marlowe's dramatic presentation of the forces of evil is sometimes humorous, but fundamentally these forces are presented as something to be feared. The forces of evil, such as Mephistophilis and the devils, are presented using satire, physical comedy and sarcasm, which suggests that Marlowe wanted the audience to find them funny. However, the comedic aspects of the forces of evil are overshadowed by the terror they induce in Faustus and the audience. Furthermore, Marlowe also explores more implicit forces of evil, such as Faustus' overambitious nature, suggesting that the humorous aspects of the manifestations of evil are a façade for sinister forces. Particularly in the final scene, it is evident that the balance of the play is towards fear not comedy.

Clearly addresses the question.

Marlowe's dramatic presentation of the forces of evil includes many aspects of comedy, which is evident in the characters representing the seven deadly sins in scene 7. The depiction of sloth as "begotten on a sunny bank, where I have lain ever since" is satirical, as the character directly enacts the characteristic of sloth by claiming to have "lain ever since" birth. This satire is emphasised by gluttony asking "wilt thou bid me to supper?" which again shows the characters directly enacting the seven deadly sins, as gluttony is gluttonous. However, the crimes committed by the seven deadly sins are relatively mild, as gluttony merely wishes to eat "supper", which cannot be considered to be a serious wrongdoing. This suggests that Marlowe is mocking those who condemn these sins, by implying that gluttony and sloth are mild misdemeanours, rather than presenting them, as the church did, as serious crimes. Furthermore, the seven deadly sins are part of the Roman Catholic doctrine, which suggests that the presentation of evil in this scene serves as a mockery of Catholicism. Within an Elizabethan audience this would have been particularly humorous, as the English reformation had occurred recently, and criticism of the Roman Catholic Church was widespread. There would also be the possibility for a director to create further satire in this scene by portraying each sin as a public figure, showing that Marlowe's dramatic presentation of the forces of evil are open to comedic interpretation. It is also interesting that in scene 8 the friars are described as "whose summum bonum is in belly cheer", suggesting that these representatives of Roman Catholicism worship "belly cheer", rather than God- the "summum bonum". Here Marlowe is insinuating that Catholicism is corrupt and guilty of the sins that appeared in the previous scene, showing that populist religious humour is used to condemn the Roman Catholic Church, and it is presented as containing the evil it condemns for comedic effect.

Explores writer's craft.

Alternative readings

Nicely embedded references to context.

Although humour is used to portray the forces of evil, which lends support to the statement "the forces of evil can be funny as well as frightening", Marlowe's dramatic presentation of Mephistophilis suggests the humour is superficial, and fundamentally the forces of evil are to be feared. In scene 5, Faustus says "come, I think hell's a fable", and Mephistophilis' response "ay, think so still, till experience change thy mind" shows the use of dry wit, as the sarcastic tone of Mephistophilis' line suggests Faustus' assertion is naïve. There is also the possibility of dramatic irony here, as Mephistophilis' utterance "think so still", implies Faustus is mistaken, and within an Elizabethan audience, which would have been predominantly Christian, it would be assumed that hell was literal and not "a fable". Therefore humour is used here because the audience and Mephistophilis are both aware of the mistake Faustus is making, but he is not. However, the wit in these lines is superficial, because the clause "till experience change thy mind" alludes to the sinister motives of Mephistophilis, showing that he is to be feared. The conjunction "till" suggests that

Sustains argument.

Faustus cannot escape his fate, as the point at which he learns by "experience" is inevitable. The reference to "experience" as a euphemism for damnation is also sinister, as the punishment Faustus will undergo is implied not directly stated. This has a chilling effect on the audience, as the implication that Faustus cannot escape eternal damnation is obscured by the façade of humour. Therefore the forces of evil can be funny, but fundamentally they are frightening, and the use of comedy in their presentation creates a sinister effect.

Broadens scope

In 'Doctor Faustus', Marlowe presents the forces of evil in literal characters, such as the devils and Mephistophilis, but the nature of evil in human beings is also explored, and this is presented as frightening rather than funny. Faustus' downfall is the product of his overambitious character, which is evident in scene 1, in which he expresses his desire to "make man live eternally/or, being dead, raise them to life again". Both of these ambitions are blasphemous, as living "eternally" is only possible through God, according to Christian teachings, and "raise them to life" is an allusion to the Resurrection. This implies that Faustus desires to obtain the qualities of God, showing that his ambition surpasses that of human achievement. This ambition is presented as a force of evil by the chorus, in which Faustus' downfall is foreshadowed: "swollen with cunning of self-conceit...melting heavens conspired his overthrow". This directly links the "self-conceit" of Faustus- his ambition and arrogance- with his "overthrow", which suggests that the evil qualities within Faustus are implicated in his downfall, and not just the external forces of evil. This idea is further suggested by Marlowe's assertion that the "heavens conspired his overthrow" which implies that Faustus' damnation is agreed by both the external forces of good (the heavens) and evil. This is in line with the Calvinist teaching of predestination, which was prevalent at the time, as it suggests that Faustus is destined for hell at the beginning, and his position there is agreed by both God and Lucifer. This implies that the forces of evil are inherent within Faustus, as his characteristics of arrogance and excessive ambition are instrumental in his downfall. Marlowe's exploration of the evil within human beings would have been frightening to an Elizabethan audience as he suggests that damnation is possible for all human beings, regardless of external forces of evil. Therefore the forces of evil are fundamentally to be feared, and only the external characters of Mephistophilis and the devils present humorous characteristics.

The balance between humour and fear in Marlowe's dramatic presentation of the forces of evil alters in 'Doctor Faustus', suggesting that comedy is used to mislead Faustus and the audience. In scene 5 the devils are presented in a comedic fashion, displayed in Faustus' description of one as a "hot whore". The implication is that the devil pretending to be a woman is either unattractive, or dressed in a crude fashion, and this humorous depiction of the forces of evil reduces the fear the audience would have experienced of devils- a symbol of hell and damnation. However, by scene 13 Marlowe's presentation of the devils is significantly different, as they are "adders and serpents", and Faustus begs them "let me breathe a while". The grotesque imagery of Faustus being choked by snakes evokes traditional ideas about hell, and Marlowe's depiction of the devils as "adders and serpents" would have been familiar to an Elizabethan audience as an accepted representation of the forces of evil. This is more frightening than funny, whereas the earlier image of a devil as a "hot whore" had a greater comedic effect. This shows that the balance between fear and comedy shifts throughout the play. By ending the play with a depiction of the forces of evil as frightening, Marlowe could be suggesting that the forces of evil are predominantly to be feared. The reason why the final presentation is not comedic could be that by the end of scene 13 Faustus cannot escape damnation, and therefore the forces of evil have complete power over him. This means there is no longer any risk of Faustus being scared into repentance so they can appear in their true, grotesque form. This suggests that the forces of evil are fundamentally frightening, but comedy is a façade to prevent Faustus and the audience from realising their true characteristics.

Overall the presentation of the seven deadly sins, and the dry humour of Mephistophilis lend support to the statement "the forces of evil in the play can be funny as well as frightening". However, humour is used as a façade for the sinister motives of Mephistophilis and the devils, which suggests that on a fundamental level, the forces of evil are to be feared. Furthermore, Marlowe's exploration of human nature, and the inherently evil characteristics within human beings, suggests that the implicit forces of evil lead to damnation, which would have terrified a contemporary audience. Although the forces of evil can be funny, the balance of the play is towards fear not comedy. ✓

Argument is fluent and convincing.
Effective analysis of writer's purpose — although a more evaluative approach to his craft would be helpful. 20

Very strong on contextual understanding.
Confident exploration of different possible readings. 23

43
—
48

‘The forces of evil can be funny as well as frightening’

Explore Marlowes presentation of forces of evil in Dr Faustus?

In the didactic play, Dr Faustus, the forces of evil are presented in both comical and frightening ways. At first, Marlowe employs a facade of superficial comedy to mask the innately frightening nature of the evil forces, however as the play progresses the facade is drawn away and the forces of evil are revealed to become more frightening especially prominent in Faustus' final soliloquy.

Clear intro.

In Dr Faustus there are many opportunities for humour, however, these opportunities often have undertones of fear and do not overbalance the terrifying nature of the play. The first arrival of Metastophilis is potent and frightening, Faustus asks him to “change thy shape” - here, the force of evil is presented to frighten both Faustus and the audience. The initial frightening appearance of Metastophilis is masked by his satirical secondary arrival as an “old franciscan friar”. This would have been seen as comical to a contemporary audience as the Franciscan order were seen as a trivial in failing to live up to its own ideas supporting about the old Catholic church and were highly satirised in protestant literature. Furthermore, the slapstick mockery of the Roman Catholic Church continues when Faustus plays tricks the pope. The slapstick mockery and satire of the church would have been particularly comical for the reformist audience, especially, after the 1558 abolition of catholic traditions under the act of supremacy and the well known excommunication and break away from the Roman Catholic Church.

Nicely embedded references to context.

Marlowe presents a further opportunity for comedy in the ‘pageant of the seven deadly sins’. The sins are presented using images to evoke amusement from the audience. The procession of the seven deadly sins was a a festive, spectacular and performative tradition of medieval England. The costumes of the sins would have been a chance for amusement - in contemporary and modern productions of the drama, costumes of the seven deadly sins were excessive and exaggerated to add comedy to the scene. However, a dramatic contrast can be revealed between the seven deadly sins and the seven holy virtues that were well known in the 16th century. The contrast between the sins and virtues perhaps foreshadows Faustus' turn away from God and the holy virtues towards deadly sins and Lucifer creating a dramatic and frightening atmosphere for the audience. Furthermore, the comical pageant is used, by Lucifer and Metastophilis as a distraction in order to prevent Faustus from turning to salvation and repent - the forces of evil, the devils presenting the “pageant of the seven deadly sins”, could be seen as frightening. Therefore, the pageant of the seven deadly sins can be seen as comical, on a superficial level through their costumes festive to masks the dramatic and frightening contrast between heaven and hell, good and evil.

Some textual detail would be helpful here.

The use of comic subplots intensify the central plot of the drama and parallel the more serious aspects of the play. Comical parallels to the main plot were a common aspect of tragical Elizabethan theatre and often serves to create a dramatic contrast to the more frightening aspects of the play. In Scene 5, 6 and 9 Robin and Rafe demonstrate the dangers of magic. Robin wants to use magic to “make all the maidens in our parish dance at my pleasure stark naked before me”. Robins desires are limited by the boundaries of his lesser world and parallel to the aspirations that Faustus has at the start of the play of “flying to India for gold” and “search all the corners of the new found world”. In Scene 9 when Robin summons the force of evil Metasphophilis calls them “damned slaves” and “villains”. He frightens them with fireworks and turns them to animals. The transformation of Robin and Rafe to animals would have been viewed as highly comical however, the scene serves a more serious and frightening purpose as it anticipates the frightening

Some analysis of how this works in the text?

punishments that Faustus will suffer when the devils claim his soul suggesting his inevitable downfall.

Some analysis of these would be useful.

In the drama some forces of evil are presented in a frightening manner and do not have a superficial comical facade. In Faustus' final soliloquy the literary techniques and images evoked provide the audience with a frightening spectacle of the forces of evil escalating the tension as Faustus' full twenty four years become closer. The forces of evil are presented as "adders and serpents". Imagery which alludes to the story of genesis is a recurring motif throughout the play to signal Faustus' final and predestined damnation. The form of the devil as "adders and serpents" is significant as in the finale it reminds the audience of the initial temptation of Faustus that persuaded him to turn to necromancy and cause his final damnation. The frightening aspects of the play and the referral to the forces of evil as "serpents and adders" heightens the didactic aspect of the play. The contemporary audience would have been highly biblically educated and thus would glean the importance of repentance and not falling for the temptations of the necromantic arts.

Use a variety of quotes as illustration.

A further aspect of the play which presents the forces of evil as frightening is the intense conflict between the forces of good and the forces of evil. The conflict transgresses from primarily represented by 2 angels to being represented by the 'old man' and 'Lucifer'. The battle between the two diametrically opposed forces takes place on the battle ground of Faustus' body. The conflict, heightens dramatic presentation of the evil forces as they compete with the good forces leading to the epitome of the battle between the old man and Lucifer in scene twelve. The Old Man utilises emotive violent language and language from the semantic field of decay in "stench" to present an accumulative sense of Faustus' disintegrating chances for repentance and additionally to suggest Faustus' corrupt soul, urging Faustus to repent and turn to the forces of good and God. On the other hand, Faustus, having internalised the words and actions of Lucifer, balances the emotive language of the old man. Faustus describes himself to be "damned; despair and die". The dental 'd' sound creates a sense of urgency and desperation which Faustus feels as time to a close. Furthermore, just as the battle is created through the opposing emotive choices, the power and frightening nature of the evil forces in contrast to the forces of repentance and good are further presented by the balanced structure of the lines. Through the line "I do repent, and yet, I do despair" the inverted syntax and parallelism creates a further sense of battle that is occurring within Faustus. The legal lexical choices of "traitor" and "arrest" would have heightened the sense of battle for a contemporary audience because throughout the Tudor period there were many legal trials regarding high treason. Marlowe therefore utilises the legal language to remind the audience of the legal contract that Faustus signed with "thine own blood". This further heightens the contrast between good and evil forces and escalates the frightening nature of the evil forces.

Good.

In conclusion, forces of evil can be seen as superficially hidden under a facade of comedy that masks the serious and frightening nature of the evil forces. The comical subplots parallel the main action of the play and often have frightening undertones that foreshadow the final damnation of Faustus. Although in the play there are many comical presentations of the forces of evil, there are similarly many frightening presentations of the evil forces which is further heightened by the contrast to the good forces. Therefore, it can be established that the presentation of the forces of evil leans more towards fear than comedy.

More focus on the writer's craft is needed. 18+20

Excellent engagement with context.

Good awareness of alternative readings.

38/48

'Doctor Faustus', first published in its A-text form in 1604, presents the audience with ~~sex~~ a tragic hero, the eponymous Faustus, who is presented with several opportunities to repent throughout the play. It is his own human choices, however, which determine his 'hellish fall'. Although based on the traditional morality play popular in sixteenth century England, where the play was first performed, the Marlowe presents to the audience, as Robert Potter believed, 'a new kind of psychological tragedy', in which Faustus' own personality and choices ~~off~~ ^{decide} his demise, so he is not 'doomed from the start'.

Faustus' first ~~appearance~~ ^{appearance} to hamartia is immediately revealed to the audience in the form of the Chorus' opening soliloquy: alluding to the over-ambitious Icarus, who flew too close to the sun through foolishness and ignoring wise advice, Faustus 'wasen wings did mount above his reach'. As the audience is by now already well aware of Faustus' 'fruitful plot of scholarship', we ~~are~~ know Faustus to be far superior to the traditional Everyman of early morality plays. As a well-rounded character who has 'excelled all' in various academic pursuits, it is clear that Faustus' only flaw is his hubris. Although this would make it seem as though repentance is never a serious possibility for Faustus, it could be argued that every human has 'wasen wings' metaphorically, but it is our choices in life that determine whether or not they will 'melt'.

From the very first scene of 'Doctor Faustus', Faustus' potential to repent is exposed in the form of the Good and Bad Angel. Although these characters would have appeared real to a largely religious Elizabethan ~~not~~ audience, modern interpretations view these allegorical figures as fragments of Faustus' conscience and a window into the protagonist's psychomachia. Their very existence therefore

Shapes an argument

Well-embedded understanding of context

excellent

Sense of the writer at work

Grasp of context

proves Faustus' capacity to repent that will last until the end of the play. The Good Angel demands that Faustus 'lay that damned book aside' and 'read the scriptures'. The diabolical adjective 'damned' reveals that Faustus is able to ~~view~~ understand 'that is blasphemy' and the fact that the Good Angel ~~appears & speaks first~~ suggests that Faustus' first thought upon choosing magic is its rejection of God and how he may ~~be~~ return to 'heavenly matters of theology'. A

Sustains and broadens the argument

Cleanth Brook argues, 'Faustus is a man all dressed up but with nowhere to go'. Although Faustus has achieved all that is ~~humanly possible~~ Faustus understands that his actions are sinful and that 'the reward of sin is death'; it ~~therefore he is~~ is his purposeful omission of the fact that after sin, God forgives those to repent that determine his fate.

Needs a little more attention

AD1/2 Explain. The Old man, who is undoubtedly symbolises the purity of religion, offers Faustus the opportunity to repent before Faustus commits the sin which 'thrust the throne of his tribunal seat'. As a human being, the Old man cannot be discredited as imaginary, as the ~~angels~~ ^{he} may have ^{done} been with the angels. Therefore when the elderly man, who represents Faustus' imminent death speaks, Faustus must believe him. He offers Faustus a chance to repent, tells him that Jesus' 'blood alone must wash away thy guilt'. It is at this point that repentance truly is a serious possibility for Faustus, as 'an angel hover over thy head', offering salvation if Faustus is willing to accept it. Faustus ignores this advice, however, reminding the audience of ~~the~~ Icarus mentioned at the beginning of the play, and it is at this point that he loses all power to repent. As Faust WH Grey commented, 'Faustus irrevocably damns himself when he commits the sin of demorality', bodily intercession

AD1/2

AD1/2

with a demon. It is therefore clear that Faustus is only really 'doomed' when he succumbs to temptation ~~by~~ because of the succubus Mephistopheles conjures for him. An Elizabethan audience would have been aware of this and extremely shocked by Faustus' decision.

Repentance is possible for Faustus earlier on in the novel after his pact with Lucifer, despite the protagonist believing that his 'heart's so hardened I cannot repent'. The point in the play in which this is most apparent is when he exclaims in desperation, 'Christ, my Saviour, seek to save distressed Faustus's soul'. Although various critics such as George Bernard Shaw have claimed that the lack of presence of God or Jesus in the play proves that Marlowe manipulated Faustus as a mouthpiece to support atheist beliefs - in fact, one critic argued that 'Faustus is Marlowe' - a more accurate interpretation would be that Faustus' ultimate quest to achieve 'eternal bliss' was then ignoring Lucifer who subsequently enters, and remembering the Good Angel's words that it is 'never too late' to repent. As Helen Gardner believed in 1948, it is 'presumption and despair that damn Faustus' not a decided fate to hell.

Marlowe exploits the character of Faustus to represent a Renaissance man constrained by medieval limits. It is not predestination that leads Faustus to 'ugly hell', as the Lutheran Protestants of Marlowe's audience may have believed, however, but the result of Faustus' hubris manipulated by devils that caused the Great Chain of Being to become disrupted and lead a man 'base of stock' yet 'excelling all' to his demise.

Lots of perceptive exploration of text and context. There perhaps could have been more direct focus on the question and a better-structured

The thrust of this argument is not always clear.

overall argument. Candidates should avoid trying to include too many critical views — far better to respond in some detail to just one or two possible readings.

19 + 20

39

'Repentance is never a serious possibility for Faustus: he is doomed from the start'. In light of this comment, discuss Marlowe's dramatic presentation of repentance in Doctor Faustus.

Avoid merely citing critical views with no engagement.

AD5 Doctor Faustus, first performed in 1588, has been described as "one of the best examples of Renaissance paganism" by George T Brooke. Faustus, the central protagonist of the play, plays the tragic hero who by his fatal flaw, of ambition, is doomed to spend eternity in hell after twenty four years of knowledge and power. The theme of good vs evil/heaven vs hell is a key theme explored, and the possibility of repentance remains until Faustus' final soliloquy, although a Renaissance audience would perceive Faustus to be doomed from the start once he makes the pact with the devil, which people thought occurred often with people thought to making deals with the devil in exchange for wealth and knowledge, such as Dr Johannes Faust, who was banished from his home city after being thought to make a pact with the devil in exchange for magical powers.

AD5
keep writing just write ready

Rather sweeping.

AD2 A technique used by Marlowe in the dramatic presentation of repentance is by the sound of the clock, Faustus' watch and thunder and lightning in his final soliloquy. The sounds cause Faustus to be interrupted in his thoughts, reacting by saying "Ah, Faustus" and "O soul, be changed into little waterdrops" for example. D J Palmer, 1964, commented that "the chimes of the clock are a cue for action" in his criticism of Faustus, indicating the disruption they give Faustus in terms of his thoughts. The noise first begins small as a watch, and the builds into thunder and lightning, which is used by Marlowe to build the dramatic suspense to the climax when Faustus will be carried off to hell. As the tension builds up to the devils taking Faustus to hell, Faustus asks God to "let Faustus live in hell a thousand years".

Not clear how this links to the question.

AD1 Develop
AD3 A Renaissance audience would be paranoid of people making pacts with the devil, as there was no longer the belief that God would protect you from the devil. Therefore, to a Renaissance audience, the sounds of the clocks are there for dramatic tension, although a more contemporary audience would see them as indications to repent as time runs out, as a contemporary audience may have more sympathy for Faustus' position. Marlowe uses the sounds as a reminder to Faustus and the audience about the decreasing time left to repent, rather than decreasing time left of Faustus' life.

Writer at work.

AD3 In addition, Marlowe uses sibilance to present repentance in Faustus; Faustus asks "ah Christ, my Saviour, seek to save Faustus' distressed soul". The stresses on the "s", from the sibilance technique, give the audience a sense Faustus is whispering to God, as Faustus seems to have "a repeated protest against the nature of God", as put by Nicholas Brooke. The dramatic presentation of repentance, by use of sibilance, is presented by Marlowe to be present, although subdued, as we see a sense of Faustus' fear of the presence of the devils, and therefore cannot speak repentance too loudly.

Identifies structural feature.

This view needs analysis

Which line?

There is an essence of Faustus' hubris in this line; Faustus's hubris makes it impossible for him to repent, as his pride prevents him from accepting his mistake regarding the signing of the pact. Therefore, Faustus' possibility of repentance can be seen to be 'doomed from the start' due to his excessive pride; this links to another feature of the tragic hero, the hero must be superior to others in some line of work, and Faustus' pride, caused by his extensive intelligence, relates to this feature of the tragic hero.

Rather glib.

Another dramatic presentation of repentance is Faustus is the characters of Old man and good angel. These characters offer Faustus the possibility of repentance, the good angel tells Faustus to "lay that damned book aside". The good and evil angel are personifications of good and evil as part of a morality play structure, and personify Faustus' mind in terms of his moral and immoral thoughts. Marlowe shows the audience that Faustus has the possibility to repent, as the presence of the good angel suggests he is considering and thinking about the possibility of repenting and being forgiven, as the angels are visual representations of his mind.

The Old man is also a presentation of repentance, he prevents Faustus from stabbing himself "ah, stay, good Faustus". The use of language in a semantic field of good and heaven helps the idea of repentance to be more apparent to the audience, Faustus was criticised during his time at Cambridge university of converting to Catholicism, and practicing Catholicism was punishable by law from 1558. Therefore we can see the characters of Old man and the good angel are both an indication that Faustus has the thought of repentance in his mind, and that Marlowe himself supports the idea of heaven, by creating two likable characters who represent repentance, and dismiss the accusations of him being a heretic.

Marlowe uses blank verse to present the idea of repentance; Faustus seems anxious after his disruption of the Pope's holy feast, and in blank verse says "bell, book and candle, candle, bell and book". Marlowe has a pattern to structure the comedic scenes in prose, such as the sequence with the horse-courser, and the more serious scenes, such as the final soliloquy, to be styled in blank verse. Therefore, Marlowe presents repentance in blank verse after a comedic sequence, which makes it have a larger dramatic impact by the rhythm and natural beat of Faustus' speech. The difference in style makes it more noticeable and clear to the audience about Faustus' thoughts on repenting.

The pace and repetition of the speech gives us the sense of Faustus' anxiety at being "cursed to hell" as the speech is fast moving and gives us a galloping sense, as though he realises that his twenty four year time is running out. Realization of the fatal flaw, in Faustus' case the realisation of his time of power running out, and resorting to ludicrous tricks, is a feature of Aristotle's tragic hero, which Doctor Faustus has distinct connections to.

Lastly, the character of Mephistophles is another dramatic presentation of repentance, although Mephistophles acts as a barrier to repentance, and not as a passage to repentance. Mephistophles prevents Faustus from repenting in act five, by threatening "in piecemeal, I'll turn thy flesh" which leads Faustus to sign a second pact out of fear of Mephistophles. The references to the words "piecemeal" and "flesh" give the words a bigger impact on the audience due to the disgusting imagery created. The terms can also be regarded as hellish terms, as they refer to rigorous violence and abuse on Faustus.

Therefore, the dramatic presentation of repentance in Mephistophles is the barrier to repentance.

Mephistophles acts as a barrier to repentance again when he says "o, what I will not do to obtain his soul", which gives the audience a shocking and fearful feel, ^{en.} as the paranoia of the devil, and the plans of Mephistophles to "obtain his soul" would give the scene a tense and fearful mood, due to large fear of making pacts with the devil.

could this be expanded with the appearance of ^{who} ~~the~~ ^{hell?}

Another character ^{who} is presented to a barrier to repentance is the evil ~~angel~~. The evil angel acts on Faustus' fatal flaw of ambition, enticing Faustus with thoughts "of honour and wealth" to convince him to sign and continue with the pact, and to persuade him away from repenting. The Greenwich theatre production in 2010 of Faustus had the same actress play the evil angel and the spirit of Helen of Troy. This presents Helen of Troy to be another dramatic presentation of a barrier to repentance, and the Greenwich theatre production would have built suspense by having the actress play these roles, as the audience would realise that Helen of Troy will be cause in the destruction of Faustus.

AD5 ✓

To conclude, the comment '*repentance is never a serious possibility fo Faustus: he is doomed from the start*' has both truths and falshoods written in it. Faustus as the tragic hero means he has one hamartia which causes his invetible demise, meaning he is "doomed from the start" if the Aristotle tragedy structure is being followed. Nicholas Brooke in 1952 spoke about how "the power of God has left man desiring a greatness he cannot achieve", which refers to the influence of Faustus' tragic flaw for ambition. However to a Renaissance audience, the possibilty of repentance is never "a serious possibility" as Faustus' connections with necromancy and the devil make him a feared person, and deserves his painful demise into hell. Although a more contempory audience may have more sympathy for Faustus, as the power of the church and the paranoia of devils are not as prominent in modern day society.

At times this essay veers strongly off course. The argument is not clear and developing and links between paragraphs are a little clumsy.

A number of perceptive points are made — it just doesn't quite hang together.

14 + 13

27

Answer ONE question on your chosen text. Write your answer in the space provided.

The Home Place, Brian Friel

7 'Richard Gore is a complex creation – comic, sinister, and perhaps brave.'

In the light of this comment, explore Friel's dramatic presentation of Richard Gore. In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

8 'The domestic setting and music heard at the start of the play create a false sense of security.'

In the light of this comment, explore the dramatic presentation of fear in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)

- ① Brave - in his field, a pioneer, abreast of development
 - latin 'barbarus' - savage, treatment of women
 - ↳ primal ; sees himself as brave 'tribe' leader?
 - ② Comic - irony, 'Victorian Confidence' - empire dispersion
 - Relationship w/ Perkins - caricature: master and servant
 - Oblivious ; photography 'special trophies' in face of poverty
 - ③ Sinister - Brahmin widow comparison with Mary ; hatred of poor 'don't look at me'
 - Call for 'instrument box' & 'specimens' - probes + tortures, philistine view of humanity
- contrast - not brave: cowardly stand-off w/ con

Engages properly with the question.

It may seem an odd admission to title the character of Richard Gore as brave, however ^{there} ~~this~~ is evidence to support the claim that Richard is a brave man within his anthropological field. As a pioneer in this area of study, Richard keeps abreast of prominent developments within these realms; a quality exemplified through reference to not only the "London Anthropological Institute" but additionally, mentions of historically profound events for anthropology such as the "Frankfurt Congress". Together with Perkins, the work of Dr. Gore is portrayed by Friel to be leading. Another aspect of bravery within Richard's character is his bold ambition - his recognition of the value in ~~known~~ anthropological knowledge that was, at the time "just beyond our reach" would enable him to "rule the entire universe" - a brave, or some would say foolish, goal. Nonetheless, it is at this point that more sinister motives within Richard's logic become apparent - his desire to lead is clear, evidently through his primal need to undermine the men surrounding him, "twittering again, Chris". Richard's hunger for dominance perhaps stems from his warped view of self as a brave "tribe" leader - his "tribe" being the English.

The word brave itself originates from the Latin, 'barbarus', meaning savage and untamed. It is in this light that we can proclaim Richard brave, or rather 'barbarus', particularly in his treatment of women. Degrading Margaret as a "delicious creature" suggests, 'delicious' is often a description of food, Richard's wish to devour her has dehumanised Margaret, a "creature", on the basis of her race and gender - this sort of comment carries a sinister edge and reveals Richard's ~~or~~ rather philistine view of humanity. Richard maintains a persona typical of an 1870s English landlord - brash, permissive and entitled - throughout the majority of the play, operating under the belief that the Irish are his "subjects" and, in reference to the colonial subtext, should naturally obey for they, in the eyes of Richard, had no brains of their own - "deformed by inbreeding". Yet with Friel's introduction of Con during the stand-off, there is a noticeable shift in the once brave leader Richard - in terms of speech, "I" changes to "us"; with the first sight of trouble, pious Richard defaults from clear-headed individualist to bumbling collectivist, adopting a team attitude when convenient. This shift could therefore be interpreted as a direct contrast to the portrayal of Richard as brave - his cowardice is exposed through such a social retreat.

Richard remains oblivious to the comic aspect of his persona due to the stifling air of self-importance he carries, evidenced through the declarative "I'm a scientist" - this status seemingly ~~raises~~ elevates Richard to a level requiring far more respect than his fellow Gore family counterparts. Friel employs irony to mock such "Victorian confidence" through Richard's frequent reference

Sense of the writer at work

Paragraph

Sustained argument

Discriminating interpretation

Writer's craft

Nicely argued

Impact of context

to the "empire" and imperial views concerning the many benefits a "generous infusion of English blood" would do the Irish. It is here that the benefit of hindsight provided by the play's 2005 publication & supply the humour - Richard's misplaced pride in an empire destined to be disbanded. Friel later uses Richard as a vehicle for foreshadowing the events regarding the ~~the~~ 21st immigration as a defining feature of the 21st century, "the rest of the kingdom is made up of mongrels".

Illustrative?

Richard's interaction with poverty-stricken Mary Sweeney is illustrative of his sinister core - recounting the story of the Brahmin widow that would rather die with pride than live and be pitied, he appears to advise Mary in doing the same - altho said jokingly, "you could learn a thing from her" alludes to the deeply entrenched hatred festering within Richard. This view is cemented as he later instructs her "Don't ~~look~~ look at me" he refuses to meet her pleading gaze. The suggestion that Richard believes the poor to be lower forms of life, better off dead is conveyed through his description of the woman as she immolated herself; "not a whimper out of her" - almost as if Mary is being scolded for daring to make a sound in her desperate plea for help. Richard is totally impassive towards the extremus of poverty standing directly in front of him his total lack of emotional response and engagement further highlights the sinister views lodged so deeply within him.

Broadens argument

Richard's call for the "instrument box" adds an additional layer to his character - the connotations of an "instrument" allude to Richard's glee and perverse relish in probing and almost torturing his "specimens" - his view of humanity as a means for his experiments is what truly alienates the reader from this character - Friel's portrayal of Richard may ~~be~~ ^{be} mocking on the surface, yet upon deeper inspection ~~we~~ one can begin to unravel his harrowing psyche.

Perhaps a redeeming quality of Richard is the comedy his interchange with Perkins provides - a caricature of the typical English master-servant partnership, these are roles in which both "enjoy" playing. The repetitive call to attention of "Perkins" met by the response, "Sir" provides a lighthearted aspect to Richard's role. Most likely a character that divides opinion; bombastic, crude and imperialistic Richard is nevertheless a vital ingredient in the success of 'The Home Place'.

22 + 23

45

Consistently effective. Secure understanding of contexts and alternative readings. Perhaps some further consideration of Friel's purpose in presenting the character?

Answer ONE question on your chosen text. Write your answer in the space provided.

A Streetcar Named Desire, Tennessee Williams

- 9** 'Elysian Fields is a world filled with violence, in which Blanche cannot survive.'

In the light of this comment, explore Williams' dramatic presentation of violence in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

- 10** 'Mitch may be a weak character, but his treatment of Blanche is still disturbing and harmful.'

In the light of this comment, explore Williams' dramatic presentation of Mitch. In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

Williams' 'A Streetcar Named Desire' presents violence against Blanche as inevitable. corroborating with Blanche not being able to 'survive'. However, this is in the question as Blanche's ultimate downfall at the hands of Stanley could have been prevented and avoided, were it not for Blanche's sensual desire. Rather than, Elysian Fields being a 'world filled with violence', it appears as though Blanche's arrival at Elysian Fields triggered the violent scheme of events that would follow, contrary to the historically cohesive, liberating and lively associations with New Orleans, the setting central to the play.

Shaping an argument

Stanley's ultimate rape and destruction of Blanche's world as the critically proclaimed 'creature of fantasy', is shown as inevitable and bound to happen at any moment. Williams foreshadows this through Stanley's stage direction throughout the play with the aggressive lexical field of 'charged', 'stalled', 'tenses' and 'fiercely'. This makes Blanche, the ideal target for Stanley's violence as she is described as a 'moth', which conforming to the conventions of 20th century use - masculinity. Blanche's inevitability of falling victim to Stanley's ~~violent~~ rape is shown through her ~~own~~ fragile contrast of being 'like a moth', with moths generally being attracted to danger, in this case Stanley. Stanley confirms ~~ing~~ this by claiming that him and Blanche have had a 'date set', whilst Blanche calls Elysian Fields a 'trap'. This ultimately portrays Blanche as a victim to Stanley's ~~violence~~ of violence, as the question statement 'Blanche cannot survive', suggests, corroborating with Felicia Hausman Under's empathy for Blanche and Harold Chorman's condemnation of Stanley as an ~~antichrist~~ 'antichrist'.

Sense of dramatist at work.

This needs to be unpicked a little.

Critical readings

④ symbolised by the recurring 'blue piano' sound.

Alternative readings

However, it could also be argued that Blanche brought this violence upon herself and could have easily survived Elysian Fields with its 'raffish charm,' typical of ~~more post-war communities~~ and intermingling of ~~more~~ races, typical of urban, post-war communities. Blanche's failure to 'keep hold of [herself]' and subsequent seduction of Stanley through her

Context

'red satin robe,' costume with its connotations and suggestive connotations sets the precedent for his rape of Blanche, which many modern critics argue is Stanley, ~~in~~ was

Alternative reading

the sex-icon Marlon Brando (in the 1947 play) at his 'least sexually appealing,' whilst playing Stanley. If Blanche had stuck to the conservative, traditional persona of the 'white,' costume and 'fluffy bodice,' reminiscent of the southern belle persona of the pre-war period, she would have been able to avoid

the need for Stanley to 'defend his home,' in the words of director Elia Kazan. ~~and forcing Brando~~ whilst ~~Blanche's~~ Stanley's ~~force~~ rape of Blanche, ~~forcing~~ her to metaphorically 'lay her cards [on a table]' for him, inspires empathy from a modern audience, Blanche's flirtation with ~~him~~ asking for a 'drag' on [Stanley's] 'cig' provides the rationale for ~~Blanche's~~ viewing Blanche as 'pathetic rather than tragic,' in the words of Harold Bloom as ~~the sexual violence~~ she induced this sexual violence against her through her own actions.

Sustained explanation

Blanche's visit to Elysian Fields seems to be the root of disorder and violence towards other characters, directly opposing the idea of Elysian Fields imately being a 'world of violence'. Rather, Blanche creates this 'world of violence' through inspiring Stella's ^{new found} resistance to her husband's control and challenge to his masculinity, as Stanley asks 'since when do you give me orders?' This attitude and rebellion defies the convention of 1940s gender roles of female submission and passivity to the patriarchal figures and the harmonic connotations of the name 'Elysian,' meaning heaven in French. Blanche's influence on Stella subsequently leads to Stanley's domestic abuse and violence against Stella as Stanley 'charges,' at his pregnant wife prancing the rationale that 'everything was great till [Blanche] showed up here.' 'Stanshank's' critics maintain the fact that ~~Blanche~~ ^{Stanley} was simply 'defending his home' and that Blanche was as the 'insensitive destroyer,' as contemporary critics called her, inspired this violent outburst from Stanley, previously dormant as Stanley never usually enjoys the harmonious fraternity between him and the other men.

Sustains the argument.

Instead of Elysian Fields as a whole being a 'world filled with violence,' Williams embodies violence in the central character of Stanley. Stanley's violence is first portrayed as a crescendo from 'charging' at Stella to eventually 'raping' Blanche's almost lifeless body as he 'carried her to her bed,' creating a disturbing image of submission and passivity. Not only is Stanley physically violent, he ~~also~~ ^{in some} contributes to the mental decline of Blanche as his 'inhuman jangle (voice),' of his sexual attack leads to the reintroduction of the Varsoviana music in Scene 11, representing Blanche's mental deterioration and tarnished past.

Consistently effective argument. Fully evaluative in approach. Discriminating about contextual and critical factors. Excellent piece!

24/24
+
24/24

48/48

of her ~~mother's~~ ^{husband's} suicide. This mini was first heard when Stanley first asked about ~~Blanche's~~ ^{Blanche's} homosexual ~~man~~ (illegal at the time) husband in Scene one, delineating how central Stanley has been to Blanche's mental demise. Kazan's interpretation of the rape scene in the movie production features a hose ~~washing~~ being sprayed onto garbage, with the phallic symbol of the hose representing Stanley ~~creating a man~~ and the garbage representing ~~the~~ ^{creating} Blanche, ~~creating~~ a sadistic and macabre atmosphere, ~~further heightening~~ Kazan's interpretation of Stanley as he takes 'conquest with his penis,' cementing Stanley's place in the play as the epitome of violence rather than Elysian Fields as a whole. ~~Blanche's dominance of Elysian Fields as her dictator, the actions of the community, bullying Mitch.~~

To conclude, Williams leaves the audience in a 'liminal space' between Blanche's suppressed status as a victim of the inevitable violence against her and her active role in eliciting such actions. ~~Elysian Fields.~~ ~~Although not~~ One is left to ponder over whether Blanche could possibly have survived, her continuation of her illusion of 'Step Huntleigh,' and the doctor ~~reinstating~~ ~~institutionalising~~ her basing a gentleman caller, provides hope and suggests that the violence she's experienced hasn't overcome her internal fantasy and illusion. Although, not all the members of Elysian Fields are violent, illustrated through Mitch's 'awkward courtesy,' and Stella's 'gentle' nature, Stanley's presence does indeed make it a 'world filled with violence.' Through his ~~obvious~~ dominance as the 'King of Elysian Fields,' manipulation of Stella into 'neurotized tranquillity,' he is able to pervade Elysian Fields with the ~~same~~ ~~mental and physical violence that leads to Blanche's symbolic mute exit.~~