

Candidate 1 evidence

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2)	In Robert Browning's dramatic monologues, 'My Last Duchess', 'Porphyria's Lover' and 'The Soliloquy of the Spanish Cloister', Browning presents the unsettling emotions of obsession, jealousy and hypocrisy. These unsettling emotions are explored through structure, repetition and imagery to allow the reader to gain an insight to the speaker's warped thoughts.	
	In 'My Last Duchess' the dramatic monologue presents the Duke as an obsessively jealous character, ~~who~~ who believes his Duchess should be an accessory to him rather than an equal. His careless act is repeatedly undermined throughout the monologue by the use of long dashes, demonstrating his inability to let go of his anger towards the Duchess despite him	

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	attempting to maintain his polite facade. The Duchess is seen by the Duke as an object that is below him, with him saying "At starting, is my object" demonstrating his lack of respect for her and creating the unsettling image of someone the Duke believes he should be in complete control of. He repeatedly dehumanises her throughout the monologue, with repetition of words such as "lesioned" or "tamed" which show what the Duke expected of the Duchess as a wife. He is obviously extremely jealous and disapproving of the Duchess as he feels he cannot control her, and she does as she pleases. "'Twas not her husband's presence only, ~~that~~ which called that spot of joy into the Duchess' cheek." He uses this "spot of joy" as a motif for the Duchess' presumed flirtatiousness, and his constant notice of this demonstrates how desperate he was to control her. His disapproval at her joy in speaking to other people furthers the unsettling jealousy of the Duke, and shows how	

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	he does not believe she should be happy if it is not with him. Similarly, in 'Porphyria's Lover' the speaker is clearly jealous of ~~her~~ Porphyria's social life, feeling as though he is not the most important thing in ~~her~~ life. "And last, she sat down by me." This quote demonstrates how he feels like her last priority, and forebodes his ~~for~~ reasoning for murdering Porphyria. Alongside this, in 'The Soliloquy of the Spanish Cloister' the speaker is inherently jealous of Brother Lawrence, a fellow monk. The speaker desperately tries to catch Brother Lawrence sinning, however like Porphyria and the Duchess, ~~the speaker~~ Brother Lawrence does not do anything wrong. ~~This~~ leads the speaker to try and make out that Brother Lawrence is committing sins, whilst unknowingly allowing the reader to see he is the one who sins. "blue-black, lustrous, thick like horsehair," the speaker's ability to deeply describe the sin he thinks Brother Lawrence is committing is dramatically ironic,	

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	as he is showing the reader he is the one who has committed these sins before.	
	In 'Porphyria's Lover' the speaker is unsettlingly obsessed with Porphyria, and appears to go to any length to have her to himself. He puts Porphyria on a pedestal, seeing her as more than human, "And in glad Porphyria, straight." His angelic description of her simply entering a room demonstrates his obsession ^{with} her and how desperate he is to be with her. Before she enters, the speaker describes his surroundings, "the sullen wind tore down the elm tops for spite and did its worst to vex the lake." His description is depressing, showing how his life is made better when Porphyria is there, and unsettlingly foreshadows his reasons to make the decision to kill her. The ~~type~~ structure of the poem also gives the reader an insight into the effect Porphyria has on the speaker, before she enters, the poem is ordered using caesura to give the	

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	impression of control, when Porphyria enters, ~~the~~ enjambment creeps in, showing his lack of control over her ~~star~~ until he murders her, where the poem then becomes ordered and without enjambment again, he has gained total control. Whilst the speaker considers what to do about Porphyria he says, "When I debated what to do." This sentence is particularly unsettling as it is kept within the regular rhyme scheme, showing the unhinged nature of the speaker and how he believes what he is going to do is rational and acceptable. As all 3 poems are dramatic monologues, it allows the reader to see the development of the speaker's unsettling thoughts, and how all of the speakers rationalise their actions, the dramatic monologue structure creates an echo chamber for their thoughts which leads them to become engulfed by their thoughts. In 'Porphyria's Lover' the speaker confirms that he believes he has done no wrong, saying,

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	"And yet, God has not said a word!" using this to rationalise what he has done, further developing the unsettling nature of the poem. Similarly, in 'My Last Duchess' the Duke returns to his polite facade, "which Claus of Innsbruck cast in bronze for me!" he says this after he has just been discussing the fate of his late wife, demonstrating the lack of respect he had for her, and showing how he sees no wrong in what he has done. This also gives the poem a circular form as he began the poem boasting about his wealth and power. This adds an unsettling ending as it confirms he is not affected by this situation, which is foreboding for the reader as we discover he plans to marry again, leaving the question of what will happen to his next wife.
	In 'The Soliloquy of the Spanish Cloister' the unsettling emotion of jealousy is explored using repetition and irony. The speaker

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	repeats the phrase he says at the beginning, "Gr-r-r" which demonstrates his intense jealousy and anger towards Brother Lawrence. The use of this onomatopoeia at the beginning of the poem creates an unsettling atmosphere as it begins with an intense emotion. In contrast, 'My Last Duchess' and 'Porphyria's Lover' begin in a calm, ordered way, showing how the unsettling emotions of jealousy and obsession are portrayed in different forms. 'The Soliloquy of the Spanish Cloister' is ironic as whilst the speaker tries to catch Brother Lawrence sinning, he is the one sinning himself, when he sees Brother Lawrence taking care of a personal possession he says, "Marked with L. for our initial." ecstatic to have caught Brother Lawrence sinning by ~~having~~ ^{taking pride in} personal possessions, however the speaker takes pride in being morally corrupt, so therefore creates dramatic irony. His happiness in Brother Lawrence's	

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	downfall, "He-he, there his lily snaps" presents him as the sinful monk rather than Brother Lawrence, and his joy in this further casts him in a bad light. The use of dramatic monologue in this poem is effective as it emphasises the extreme unsettling anger the speaker feels towards Brother Lawrence.	
	In 'My Last Duchess' imagery is used to create ~~a~~ a sinister setting, when talking about the fate of the Duchess, he says "half-flush that died along her throat" creating the unsettling image that he has her strangled, this shows the ~~great~~ desperation he had for total control and his obsession with keeping her to himself, similarly, in 'Pondyria's Lover' the speaker says "She was mine, mine, fair" after he murders her, showing how his jealousy and obsession has led him to need complete	

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	control of her.
	In 'My Last Duchess' his obsession with being in control meant he had to murder the Duchess, saying, "I gave commands, and then all smiles stopped together." Showing how his unsettling emotion of jealousy meant to regain his power and dominance, he had to get rid of her. Similarly, in 'Porphyria's Lover' he felt he could not have her to himself without murdering Porphyria, needing to have total control of her, he says, "and give herself to me forever." acting as though this is what she wanted, and rationalising his actions.
	In conclusion, Robert Browning's dramatic monologues effectively explore unsettling emotions and use literary devices such as repetition and structure to demonstrate the extent to which these emotions

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	can go.	

Candidate 2 evidence

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28.	Beckett's conscious move away from the classic Aristotle principles of drama allows him to expose ^{different} philosophical perspectives by using unique character interactions. Both 'Endgame' and 'Waiting for Godot' are considered to be in the ~~tragic~~ tragicomedy genre, with 'Waiting for Godot' ~~in being~~ however would be considered slightly more lighthearted. Nonetheless Beckett uses ~~humour~~ in both plays to highlight absurdity in the meaningless lives ~~of that~~ his characters live.	
	In 'Waiting for Godot', the two main characters Vladimir and Estragon frequently have bizarre and meaningless dialogue in the order to pass time. This is highlighted when Estragon ignores Vladimir and he says 'come on Gogo, return the ball' the metaphor	

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	it is true that the men seem to have a certain amount of resentment for each other with Estragon even admitting 'we weren't meant for the same road'. The metaphor conveys that these men are not supposed to be together but have stayed out of fear of being alone. Although this fact is true these ^{randomness of these} specific ^{show they} insults are less done out of ~~enactment~~ or malice and more like ritualised cruelty they partake in to help the time pass, to help distract from their meaningless existence. This actually creates a humour in the absurd and allows Beckett to emphasise the meaninglessness of life because if nothing truly matters then words have no meaning. ~~so any~~ This ridiculous dialogue exposes the tension that nothing in life truly matters and establishes that anything that happens, or doesn't happen in the play will be stripped of any reason or meaning.	

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	This idea of having meaningless dialogue to help the time pass is mirrored in Endgame particularly between the relationship of Hamm and Clov. This is illustrated clearly when Clov asks Hamm 'Why do you keep me here?' and Hamm replies 'The dialogue'. The short sentence emphasises the simplicity of why the two have remained together for so long and the very matter of fact tone that Hamm uses in his reply also holds aspects of silliness and humour, and exposes the tension of codependancy in their relationship. Their existence is sustained by this cycle of talking, arguing and interacting, without that neither of them would know what to do. If Clov were to leave and become his own person out of the role of 'servant' he would be paralysed with his own freedom, so in these ridiculous circumstances he stays. This also mirrors the ridiculous dynamic of Lucky and Pozzo in	

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	'Waiting for Godot' where Lucky appears to be a slave under Pozzo's rule but after Pozzo repeatedly states 'It's not his job.' we understand that Lucky stays there to avoid freedom. Lucky is 'Lucky' because he has Pozzo tell him what to do. This creates a humour ~~of~~ in the absurd and exposes the tension between ~~people and~~ humans and their own potential freedoms that they ignore because they are afraid of the responsibility it might have. It creates a tone of irony because it highlights the thing that everyone ^{say this} truly want they actively avoid.	
	On top of meaningless dialogue in Endgame Hamm also gives Clov meaningless tasks in order to pass time and as a way to feel some kind of the power or control in a world where he has none. Throughout the play he constantly orders Clov to 'put ^{me} ~~his~~ right in the centre' and 'open the window'. These ~~or~~ imperative commands emphasise	

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	Hammer's need for control. ~~as~~ This creates a sense of humour not by the orders themselves but by the fact that ~~Ham~~ Clov will always follow these orders. Hammer is ~~deaf~~ ~~and~~ blind and unable to walk it is he is bound to his chair forever, Clov technically has more power than Hammer however ^{is} still submissive. Hammer wouldn't be able to survive without Clov, highlighted with Hammer's repeated asking of 'Is it time for my painkiller?' this conveys repetition of this question conveys the desperation to be relieved from this pain that is existence however it also highlights how in order to be relieved from any pain ~~Clov needs~~ Hammer needs Clov. It is also clear that Clov is sick of these ridiculous tasks that Hammer gives him and even refers to them as 'an impossible heap'. The metaphor emphasises how Clov's entire life has been ~~been~~ ^{is} constricted	

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	of these neverending tasks that are impossible to follow amount to nothing. Yet he continues. This again emphasises the irony and also ~~to~~ exposes a level of hypocrisy from Clov who consistently complains and threatens to leave Hamm due to the poor treatment but never follows through with it. It creates this ~~to~~ unserious and almost silly tone within the play as we begin to understand that ~~that~~ when Clov says 'I'll leave you' the casual way it is said phrased means we understand that these are empty threats because although it is true that Hamm ~~needs~~ is physically dependant on Clov, ~~then~~ Clov is emotionally dependant on Hamm. This highlights how Beckett used unserious ~~Beckett also~~ uses humour to expose the tension between action versus inaction in his plays and humorous phrasing and language to ~~highly~~ expose ~~the~~ tension between ~~characters~~ action versus inaction in his plays ~~through~~	

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	these codependant relationships.
	This idea of cyclical enaction due to codependant relationship is replicated in Waiting for Godot between the relationships of Vladimir and Estragon. Their codependancy is established early on in the play and consistently touched on throughout. It is made apparent when Estragon is trying to sleep but Vladimir won't let him. 'Why will you never let me sleep?' and Vladimir replies 'I felt lonely.' word choice of 'lonely' highlights how neither of the men can stand to be alone, but sleep is the only respite. ~~Also~~ This moment also establishes their paradoxal relationship that mirrors Clov and Hamm's where one of them has a physical need yet the other has an emotional need. This is further emphasised when both men say 'hunts! he wants to know if it hunts!' the fact the men repeat each other

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	along with this rather over the top phrasing ~~displays~~ brings out this tone of humour within the tragedy of their miscommunication. Esbragon's foot hurts but Vladimir's mind hurts and neither can understand each other's pain. The theme of codependancy arises again later, along with the theme of inaction when Esbragon suggests 'What about hanging ourselves?' the casual phrasing is juxtaposed with such an extreme idea, creating a sense of humour and exposing the true suffering these men feel in their meaningless lives, by presenting suicide as this casual everyday thing. The men then decide to 'wait' and see what he says 'wait' connotes to the relentless inaction that Beckett's plays follow. The men decide against the idea due to their ~~part~~ fear that one may die before the other and they will be left alone even if it's only for	

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	a split second. This ridiculous rationale uses humour again to intensify the codependancy of their paradoxal relationship. This ^{suspicious} inaction is further emphasised when Maduinir recounts a memory that the two shared 'hand in hand on the top of the eiffer tower. We were respectable in those days. Now it's too late' this recourt provides a lighthearted imagery of another time they considered suicide but didn't go ahead with it. Beckett again mixes this playful ^{unserious} tone with an extreme idea to highlight the meaninglessness of life. The memory depicts them as being of a different status yet still with this disease of inaction. It suggests that this inaction ~~and~~ is more of a permanent state of being rather than a specific experience for someone in their circumstance. It implies that a life devoid of meaning is not only reserved for the misfortunate and rather a universal	

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	experience. The memory of them being 'Hand in hand' also suggests physical closeness emphasising their codependancy with a ~~humorous~~ childlike jovial tone of two men who are friends holding hands. ~~It is a final~~ ~~ex~~ The image is an ~~exposé~~ ^{idea} has humour to exposes the ~~simplicity~~ ^{intensity} and of ~~importance~~ of their reliance on one another. Suggesting it is easier to experience this cyclical paralysis, ~~In conclusion through~~ ⁱⁿ company.
	In conclusion, Beckett effectively uses bizzarre humour in order to emphasise the meaningless of the world.

Candidate 3 evidence

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13. Part B	Muriel Spark's novels 'The Prime of Miss Jean Brodie' and 'The Driver's Seat' are renowned for their narrative ingenuity. Her distinctive narrative style is not merely stylistic but it is a key mechanism she uses to influence the reader's interpretation with incisive social commentary on the limits of autonomy and the complexity of human motivation. Her respective protagonists, Miss Brodie and ^{are morally charged as they} live, strive for control in ^{unnerving} ~~unsettling~~ ways and ~~their~~ ^{their} disturbing mindsets are furthered by unreliable and ~~how through their openness~~ ^{both} narration. ~~Through opaque and erratic narration, both novels~~ ^{Both} explore the theme of control - how it manifests, how it is undermined and how external factors shape it, leaving ~~an impression on the reader's~~ ^{the reader to consider the} universality of these social mechanisms.

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	The <u>proleptic narrative</u> in this moment adds gravity & ~~weight~~ as Mary is not just set apart at school ~~as~~ but this identity follows her through life and seemingly leads her to her death. In this way the prolepsis reveals the fatalistic nature of control. ~~As the~~ ~~read~~ prolepsis reveals what has happened, this shifts the reader's thinking towards a "why doesn't" revealing the complexity of ~~her~~ ^{the proleptic} motive to control other's lives. Similarly the prolepsis in 'The Driver's Seat' complicates ~~our~~ reading the reader's interpretation as it is revealed through that life is orchestrating her own death. However, this is subtle and Spark creates a narrative puzzle forcing the reader to assemble life's motive and agenda through unnerving ^{and deliberate} contextual clues. We are told early in the narrative that: "She will be found dead tomorrow morning from multiple stab-wounds, her wrists bound with a silk-scarf," her ankles bound with a man's neck-tie, in the grounds of a villa, in the park of a foreign city ^{to} which she is travelling on the flight now boarding at Gate W."	

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	establishes the as ~~This immediately states the narrative~~ ~~describes a~~ preordained trajectory towards death. The <u>complex</u> <u>sentence</u> reveals the intensity to which she has planned her own murder and as a result we reconsider her actions of the first two chapters as a forced means of manipulation. She "absorbs all of the faces" she encounters in the airport, ^{the imagery suggesting she takes great interest in them} initially this simply seems perceptive, but the prolepsis at the beginning of the next chapter ~~see the end of paragraph 3~~	
Para 2	Similarly, the third person narrative <u>stance</u> utilised in both novels accentuates the unreliable narration ~~which~~, ^{raising} ~~raises~~ questions about how in control we are as we ~~do not~~ ^{as we witness the} restriction of character motives. Within the <u>climax</u> of 'The Prime of Miss Jean Brodie' Sandy, one of Miss Brodie's most loyal girls, ~~due to the narrative~~ betrays Miss Brodie, ^{yet it is not} not until the end of the novel we get full insight into why. When the betrayal is initially mentioned, the narrator mainly takes on the voice of	

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	representing the damaging impact of Miss Brodie on him. In this way, Sporn controls what we know through the narrative ^{↳ instability of the narrative} ~~variable~~ ~~version~~, commenting on the opacity of human interactions and the difficulty of moral ~~judgement~~ leaving the reader wondering whether Sandy's motives are justified. The same effect of <u>unreliable narration</u> is used within the <u>climax</u> of 'The Driver's Seat' since in Lise's altercation with Carlo, we do not get either of their full accounts and therefore do not know who is fully in control. In fact there are times due to the ^{third person omniscient} <u>narration</u> ~~source~~ where it is not clear whose account we are getting - Lise's or Carlo's. For instance when Lise first arrives at the garage where Carlo worked, we are told that Carlo's: "confidence plainly diminish [ed] in confrontation with this foreign distressed gentlewoman of intellectual family and	

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	conflicting appearance."
	Initially, through the characterisation, we may assume this is Carlo's account of his feelings towards Lise's erratic behaviour. However, it could also be argued it is Lise's, especially when paired with the ^{emotive} ~~evocative~~ description of Carlo's having "an air of helpless anticipatory guilt." This is how Lise wants her chosen ~~person~~ person to feel, like ~~they~~ ^{they} are not fully in control of what they will do to her, but know it is inevitable. Yet Carlo's aggressiveness and ~~an~~ unpredictability when he "grabs" Lise and kisses her through her "gurgles of protest" complicate this reading. Thus a disturbing situation is created and Spark refuses to anchor the narrative in a single viewpoint to mirror the instability of human interactions. Therefore, Spark's <u>unreliable</u> narration in

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	both novels shapes the readers interpretation as Spark critiques the assumption that we can fully understand and control others, especially within socially charged encounters.
Para 3	Finally, ~~dual perspectives~~ are used in each novel's <u>resolution</u> to create a further <u>unreliable narrative</u> used to establish the illusion of control and its social implications. By presenting different perspectives on the same event, we wonder whether each protagonist has successfully achieved ~~their~~ their own goal. In 'The Prime of Miss Jean Brodie', in one of her final letters to Sandy, Miss Brodie repeats that she does not believe Sandy was the one who betrayed her as she "had no reason" to, ~~but~~ the <u>repetition</u> revealing her delusional belief in her own influence. Miss Brodie believes Sandy has been moulded the most by her and Sandy admires her the most as Miss Brodie

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	notes that Sandy is the only girl in the Brodie set who possesses "both insight and impulse". However it becomes <u>ironic</u> when the narrative quickly switches to Sandy and this is undone:
	"Sandy replied like an enigmatic Pope: if you did not betray us it is impossible you could have been betrayed by us. The word betrayed does not apply..."
	Not only does Sandy's words towards Miss Brodie reveal the truth, but the interjection of her voice in the <u>simile</u> "like an enigmatic Pope" does too. It is the employment of the <u>narrative technique</u> of ~~deceit~~ ^{deceitfulness} which accentuates the confusion of the moral landscape as the <u>doublet</u> reveals Sandy now sees herself as above Miss Brodie in a moral standpoint, and this is a central reason for Sandy's betrayal and so we assume that Miss

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	^{successfully} Brodie's goal of ~~successfully~~ ^{has not achieved her} shaping these girls. However the final line of the novel counterbalances this - "Sandy replied: There was a Miss Brodie in her Prime." The return of the <u>central motif</u> reveals that Miss Brodie's influence, including her language, lives on. And so, Spark's narrative seems to conform to <u>a the archetype</u> that Sandy, a main protagonist, ^{holds the moral high ground} ~~is a hero~~. ^{advantage} ~~Spark's~~ ^{the} unreliable narration developed by the ~~consistent~~ ^{consistent dual} perspective ~~forces us to realise~~ ^{forces us to realise} that her commentary is nuanced - while authoritarian figures may lose control, their influence endures in subtle and troubling ways. Similarly in 'The Driver's Seat' the unreliable narration challenges us to look past stereotypes of control, as during the <u>switch to Richard's perspective</u> during life's orchestrated murder, ~~he~~ underscores the collapse of her control engaging us in the moral struggle and debate of ^{who} ~~and who~~ ^{is the victim}. ^{As do we perceive to be the victim.} At Richard stabs life, he does so "exactly as she instructed," as life is in control but, as the deed commences, "he stabs wherever he likes" the <u>swift</u>	

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	message that control is always mediated by others and is never absolute but often illusory. Therefore in both novels, ~~Sp~~ the unreliable narration challenges us to reflect on the external factors that impact the level of control we can have over our own lives.	
	PI continued * reveals ~~her~~ that she is looking for the man she will choose to kill her. Similarly she "sp" speaks in "a foreignly accented English" in the beginning chapters as well as many other details and we now realise this is all to create a mysterious and memorable persona. Like it essentially creating the witness list for her murder, ensuring she stands out to them. Spark's <u>narrative structure</u> forces us to reconsider Lila's actions as part of a controlled performance, yet the need for another to enact her murder undermines the notion of control. Therefore, ~~prolepsis~~ both novels cleverly use <u>prolepsis</u> to ~~to~~ deepen the and	

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	embolden the hidden meaning behind the narrative. Through prolepsis, Sparks communicates an idea of predestination and ~~that we are influenced by her~~ ^{with the erraticness of the anachronism} we have no choice but to consider Sparks' criticism's ~~criticism~~ on the social mechanisms that can shape individual outcomes and the limits of self-determination.	
	To conclude, Sparks plays ~~with~~ ^{the} ~~perfect~~ with narrative techniques to establish an unreliable narrators who raise questions about control and impact the experience for the reader. Ultimately, in both novels, these ~~Sparks'~~ methods interrogate the human desire for control and the social structures that undermine it, revealing how ~~not~~ ^{both} the protagonists' need to control their own lives and the lives of others ^{through the narrative} is not neutral but inherently dangerous. ~~This is furthered by~~	