

## ENGLISH STANDARD

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Moving into a new experience experiential paradigm can be a difficult process with many obstacles to overcome. The transitional pathways into such new worlds requires the growth, change and consequence of an individual evident throughout Willy Russell's 1980's comedic play *Educating Rita* alongside Woody Allen's 2011 romantic comedy *Midnight in Paris*. Through both the protagonist and antagonists within each text individuals making a transition will undeniably encounter obstacles however transport themselves into a new experience and reap rewards.

Transformations along life's journey have the potential to enrich or impede an individual's future growth. Throughout Willy Russell's play, "*Educating Rita*", the notions of personal growth can be seen through the desire of the protagonist, Rita, to gain greater self-knowledge and self-fulfilment through the vehicle of tertiary education. Contextual circumstances act as a limiting factor inhibiting movement into a new experience, with the case of Rita is symbolised by the door to Frank's office, initially she struggles to gain entry however as the play progresses the door merely acts as a conduit to enter Frank's world. This limitation acts as the inherent limitation that prevents Rita from transgressing classes in the British societal system. Her journey is initially triggered by the barriers holding her back, Denny's ultimatum for Rita that 'either I stop comin' here an' come off the pill or I could get out altogether'. Rita's choice of finding herself has come as a sacrifice of her marriage as she knows she can no longer be content with her old lifestyle, feeling as though 'I'm a half-caste' as the metaphor demonstrates Rita's conflict with identifying herself, reinforcing that her transformation comes at an enormous personal cost.

Individuals often experience times of hardship in order to trigger their journey towards a new experience. Throughout Allen's film *Midnight In Paris* the protagonist, Gil Pender partaking in the unfulfilling job of screenwriting is thrust into a modernized Paris. Allen uses number of long-shots of the many picturesque vistas of Paris, to emphasise the romantic notion that Paris is a majestic city of beauty that draws the 'romantics' of the modern age. The reiteration of the mythology that Paris is city that acts as a muse for creative souls is a key theme that is referenced and represented in Allen's text. In addition the long shots where Gil lingers at the back of the group signifies the discomfort experienced within his societal and relational context. Gil's disillusionment with the modern reality in dreaming of his 'golden age' provides a pseudo-vision masking the reality in the longing for attaining his dreams. In essence Gil's free will and careless nature act as his conduit to freely travel to the past and venture into his new idealist world and overcome the hardships in his modern reality.

The process of transformation can lead individuals to a new beginning or change their life in its entirety. The dual perspective narration two perspectives that are provided from the principal characters throughout the play allows the reader to delve deeper into the mysterious and distant nature of Frank who in essence has drifted away from a passion within teaching. As 'the great thing about booze is that it makes one believe that under all the talk one is actually saying something' providing Frank with a masking agent from the harshness of reality even when through the theatrical use of silence 'I might have fallen off my dear but I went down talking --- and came up talking --- never missed a syllable' the insight into Frank throughout Act 1 provides a humanizing view of people within society. Imperatively Rita's transformation triggers Frank's deceit through his use of literary allusions as 'I think...I shall change my name...I shall now insist on being called Mary, Mary Shelley' referencing her essays 'these aren't your views' forcing Frank to accept the changed individual. Here, Russell's use of intertextuality acts as a means by which Rita is able to transgress social boundaries. Frank's inability to act like a civilized individual within society forces him to take 'two years in Australia' allowing Frank a path to a new start. With Rita's assistance through the final stage directions as she finds a pair of scissors on the desk and waves them around provides Frank with a haircut that can shape his new beginning. Ultimately the path into a new experience can be a struggle for an individual, taxing personal attributes but also becomes a sense of personal enlightenment.

One must ultimately venture out and explore new experiences to gain fulfilment. In Allen's text, the protagonist Gil Pender, desires to live in his idealised 'golden age', Paris in the 1920s. This romanticized setting is the tonic for Pender's problems in his life thus the composer utilizes 'magic realism' to transport Pender to the 1920s. His contact with the great writers of the early Twentieth Century, such as Ernest Hemmingway and F. Scott Fitzgerald allows Pender to find a sense of worth and vocational validation. His pivotal transformation occurs through Gertrude Stein having in Gil 'You have a clear and lively voice don't be such a defeatist' from this pivotal point there is a distinct change in both the diegetic and non-diegetic sound from being bleak and with low tonal modulation there is a distinct change to an upbeat and fast paced sound board providing Gil with confidence to go his own way. Gil realizes that he cannot literally live in the past, as 'everyone has their golden age', but he can make do with the pleasures within the present day. The discovery of a new found love in Gabrielle allows for Gil's new start in life with a woman that shares his passions as 'Paris is its prettiest in the rain'. Fulfilment can only be truly attain by exploring new experiences.

Ultimately both texts illustrate an individual's capacity to enter new worlds is dependent on their willingness to cross certain boundaries and make necessary sacrifices. The play 'Educating Rita' and the film 'Midnight In Paris' illustrate how an individual's entrance into the world may offer problems which they must surmount in order to gain rewards. Both texts exhibit how education, change and sacrifice determine the outcomes of their chosen pathways and the difficulties of entering into the world.

## Layout

### Introduction

- Moving into a new experience experiential paradigm can be a difficult process with many obstacles to overcome.
- The transitional pathways into such new worlds requires the growth, change and consequence of an individual evident throughout Willy Russell's 1980's comedic play Educating Rita alongside Woody Allen's 2011 romantic comedy Midnight in Paris.
- Through both the protagonist and antagonists within each text individuals making a transition will undeniably encounter obstacles however transport themselves into a new experience and reap rewards.

### Body 1 – Educating Rita

- Transformations along life's journey have the potential to enrich or impede an individual's future growth.
- Throughout Willy Russell's play, "Educating Rita", the notions of personal growth can be seen through the desire of the protagonist, Rita, to gain greater self-knowledge and self-fulfilment through the vehicle of tertiary education.
- Contextual circumstances act as a limiting factor inhibiting movement into a new experience, with the case of Rita is symbolised by the door to Frank's office, initially she struggles to gain entry however as the play progresses the door merely acts as a conduit to enter Frank's world. This limitation acts as the inherent limitation that prevents Rita from transgressing classes in the British societal system.
- Her journey is initially triggered by the barriers holding her back, Denny's ultimatum for Rita that 'either I stop comin' here an' come off the pill or I could get out altogether'. Rita's choice of finding herself has come as a sacrifice of her marriage as she knows she can no longer be content with her old lifestyle, feeling as though 'I'm a half-caste' as the metaphor demonstrates Rita's conflict with identifying herself, reinforcing that her transformation comes at an enormous personal cost.

### Body 2 – Midnight In Paris

- Individuals often experience times of hardship in order to trigger their journey towards a new experience.
- Throughout Allen's film Midnight In Paris the protagonist, Gil Pender partaking in the unfulfilling job of screenwriting is thrust into a modernized Paris.
- Allen uses number of long-shots of the many picturesque vistas of Paris, to emphasise the romantic notion that Paris is a majestic city of beauty that draws the 'romantics' of the modern age.
- The reiteration of the mythology that Paris is city that acts as a muse for creative souls is a key theme that is referenced and represented in Allen's text. In addition the long shots where Gil lingers at the back of the group signifies the discomfort experienced within his societal and relational context.

- Gil's disillusionment with the modern reality in dreaming of his 'golden age' provides a **pseudo-vision** masking the reality in the longing for attaining his dreams.
- In essence Gil's free will and careless nature act as his conduit to freely travel to the past and venture into his new idealist world and overcome the hardships in his modern reality.

### Body 3 – Educating Rita

- The transformation process can lead individuals to a new beginning or change their life in its entirety.
- The dual perspective narration two perspectives that are provided from the principal characters throughout the play allows the reader to delve deeper into the mysterious and distant nature of Frank who in essence has drifted away from a passion within teaching.
- As 'the great thing about booze is that it makes one believe that under all the talk one is actually saying something' providing Frank with a masking agent from the harshness of reality even when through the **theatrical use of silence** 'I might have fallen off my dear but I went down talking --- and came up talking --- never missed a syllable' the insight into Frank throughout Act 1 provides a humanizing view of people within society.
- Imperatively Rita's transformation triggers Franks deceit through his use of **literary allusions** as 'I think...I shall change my name...I shall now insist on being called Mary, Mary Shelley' referencing her essays 'these aren't your views' forcing Frank to accept the changed individual. Here, Russell's use of intertextuality acts as a means by which Rita is able to transgress social boundaries.
- Franks inability to act like a civilized individual within society forces him to take 'two years in Australia' allowing Frank a path to a new start. With Rita's assistance through the final **stage directions** as she finds a pair of scissors on the desk and waves them around provides Frank with a haircut that can shape his new beginning.
- Ultimately the path into a new experience can be a struggle for an individual, taxing personal attributes but also becomes a sense of personal enlightenment.

### Body 4 – Midnight In Paris

- One must ultimately venture out and explore new experiences to gain fulfilment. In Allen's text, the protagonist Gil Pender, desires to live in his idealised 'golden age', Paris in the 1920s.
- This romanticized setting is the tonic for Pender's problems in his life thus the composer utilizes **magic realism** to transport Pender to the 1920s. His contact with the great writers of the early Twentieth Century, such as Ernest Hemmingway and F. Scott Fitzgerald allows Pender to find a sense of worth and vocational validation.
- His pivotal transformation occurs through Gertrude Stein having in Gil 'You have a clear and lively voice don't be such a defeatist' from this pivotal point there is a distinct change in both the **diegetic and non-diegetic sound from being bleak and with low tonal modulation there is a distinct change to an upbeat and fast paced sound board** providing Gil with confidence to go his own way.
- Gil realizes that he cannot literally live in the past, as 'everyone has their golden age', but he can make do with the pleasures within the present day.

- The discovery of a new found love in Gabrielle allows for Gil's new start in life with a woman that shares his passions as 'Paris is its prettiest in the rain'.
- Fulfilment can only be truly attain by exploring new experiences.

### **Conclusion**

- Ultimately both texts illustrate an individual's capacity to enter new worlds is dependent on their willingness to cross certain boundaries and make necessary sacrifices. The play 'Educating Rita' and the film 'Midnight In Paris' illustrate how an individual's entrance into the world may offer problems which they must surmount in order to gain rewards. Both texts exhibit how education, change and sacrifice determine the outcomes of their chosen pathways and the difficulties of entering into the world.