Bold Girls: Characterisation: Cassie

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| Quote (Evidence) with scene and page reference | Context | Explanation |
| “Michael’s been dead three and a half years, Mummy. I should think she could try a wee smile on for size now and then don’t you? (Sc 1, pg 8) | Cassie is trying to convince Marie to come out to the club. | Shows Cassie can be blunt and not very sensitive. Champion of tough love. |
| “Heart like a Brillo pad, that’s me.” (Sc 1, pg 9) | Remembering Marie drunk in the taxi | She admits to be harsh and rough. |
| “Six gin and limes, I worked it out...mind you, I could always give the grapefruit a miss couldn’t I?” (Sc 1, pg 16) | Talking about her new diet | Shows she likes to party/drink – not like a traditional woman should be |
| “I want something quick. You wait, Marie. I’ll have a completely new body by the end of the month.” (Sc 1, pg 16) | Talking about new diet | Concerned about her appearance/looks |
| “You’d think if they didn’t know what was going on they’d just tell you ‘stead of making it up for themselves.” (Sc 1, pg 25)  “And here’s me never stopped dancing since they took mine away.” (Sc 1, pg 25) | Listening to the radio after gunshots  Discussing Joe being arrested | Shows impatience/frustrated about events – doesn’t like being lied to (contrasts with end)  Breaking the traditional role of a woman – happy instead of sad her husband getting taken away |
| “Well I’m telling you Marie. It’s Mummy here had the temper in our house. We were all terrified to leave our shoelaces undone.” (Sc 1, pg 28) | Talking about Sean | No matter what, Cassie blames Nora for the atmosphere and events of the house growing up |
| “She needs something Mummy, or she’s after something. I wonder you can have her in the house, Marie.” (Sc 1, pg 28) | Talking about Deirdre | Shows she is suspicious of people/doesn’t like people coming in from outside |
| “There’s that cramp again, in my leg. I’ll wobble.” (Sc 2, pg 34) | During the minute’s silence for young boy | Shows she’s disrespectful/unsympathetic; only cares about herself. |
| “(*raising her glass)* To the bold girls.” (Sc 2, pg, 38) | At the club before dancing | She’s proud to be seen as breaking the traditional role of woman/doesn’t care what anyone thinks |
| “Mummy if there’s something on your mind, would you just out and say it please?” (Sc 2, pg 38) | Sitting with Nora while Marie plays ‘Price is Right’ onstage | Frustrated with Nora’; blunt and to the point; wants everyone to come out and say what they’re thinking |
| “Oh so I should just get back in my box and wear bin liners till he’s out should I?” (Sc 2, pg 40) | Sitting with Nora; discussing Joe being in jail | She doesn’t really care what other people think; wants to be able to do what she wants |
| “I don’t care what the world thinks.” (Sc 2, pg 41) | Talking about Joe | She isn’t listening to what anyone says about her. She is defiant and aggressive. |
| Cassie’s monologue starting Sc 2, pg 43  “My mummy taught me...) | While waiting at bar for drinks | Reveals that the role of women is to look after their men and do what they’re told and let them get away with anything while men can do what they want |
| “I’m giving your man there something to look at.” (Sc 2, p 46) | On the dancefloor | She is provocative and extroverted |
| *“Cassie’s dancing becomes more extravagant.”* (Sc 2, pg 47) | On the dancefloor | She likes the attention |
| “I tell you Marie I can’t stand the *smell* of him. The greasy, grinning, beer belied smell of him. And he’s winking away about all he’s been dreaming of, wriggling his fat fingers over me like I’m a poke of chips – I don’t want him in the house in my *bed*, Marie.” (Sc 2, pg 48) | Discussing Joe impending release from prison on the dancefloor | She is physically repulsed/disgusted by Joe. He treats her like she is a piece of meat/a commodity/no more valuable than a bag of cheap chips. She hates the idea of physical contact with him. |
| “It’s our life style Mummy, we’ll have to change our life style.” (Sc 2, pg 52) | After the club is raided | Her hands are shaking – shows she is still affected by the violence and conflict around them |
| “It’s desperate, isn’t it? Thirty-five years old and she’s stealing from her mummy’s purse.” (Sc 3, pg 58) | Talking about buying fruit to take to Martin and Joe in jail | Depressed/upset/bitter that she can’t do anything with her life – she has no money to start over again. |
| “I could leave her the children. Teresa turns to her before she turns to me.” (Sc 2, pg 58) | Talking about leaving Belfast | Reveals she thinks she is a poor mother -Teresa thinks of Nora more like a mother than Cassie. Cassie is upset by this – feels useless. |
| “I’m getting chewed and swallowed and eaten alive by all that I’m wanting and can’t have whatever I do.” (Sc 2, pg 58) | Talking about leaving Belfast | She is angry and frustrated about the lack of control she has over her life – she feels like she is used up. |
| “First I thought of ground glass, but how do you grind it?” (Sc 4, pg 61) | Talking about killing Joe | Reveals her anger/hatred of Joe by talking of various ways to kill him. |
| “I’ll start crocheting a new house for us tomorrow.” (Sc 4, pg 62) | Talking to Nora about her marriage to Joe | Being sarcastic towards her mother who thinks she should be grateful for the perfect marriage that she has |
| “Is it hard being good?” (Sc 4, pg 68) | Talking to Marie before reveal of affair | Being cruel towards Marie and taking out her frustrations on her. |

Bold Girls: Characterisation

Marie

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| Quote (Evidence) with scene and page reference | Context (what is happening in the play at the time of quote) | Explanation |
| “Just the towels...Oh Nora, you didn’t need to carry that over, wee Michael was coming to get them.” (Sc 1, pg 2) | Nora has just came into Marie’s house with her washing | Shows she’s caring/worries about others – she didn’t want Nora carrying the towels – concerned about her |
| “But that was the thing of it, Nora, that no woman deserves ---“ (Sc 1, pg 6) | Discussing the film The Accused | Shows she is defending women; suggesting that Jodie Foster didn’t deserve what happened to her; she is sympathetic |
| “Cassie – do you believe in ghosts?” (Sc 1, pg 9) | Saying she has been seeing a wee girl in white | Superstitious |
| “That can’t be healthy, Cassie.” (Sc 1, pg 16) | Talking about Cassie’s new diet | Shows she is motherly/caring |
| “I’ll need to get my dinner if we are going out tonight. You’ll take something Cassie?” (Sc 1, pg 20) | Planning their night out to the club | Show’s she’s caring – looking after Cassie, mothering her making sure she’s eating |
| “I was wanting out with my crumbs.” (Sc 1, pg 30) | Talking about feeding the birds after the club | Shows her desire for freedom |
| “Was he young?” (Sc 2, pg 34) | During the minute’s silence | Shows she is caring/sensitive and focused on the boy unlike Nora and Cassie |
| “(*shivering)* I still can’t see him. I just think of coffins. (Sc 2, pg 35) | During the minute’s silence | Shows she’s experienced a lot of death – haunted by death |
| “Oh I hate standing out in front of everyone.” (Sc 2, pg 39) | About to play ‘Price is Right’ | Shows she is shy/nervous/introverted |
| “And when I get the chance I’ll hear what she has to say but it won’t be here with half the town hearing it as well Cassie!” (Sc 2, pg 43) | Discussing Deirdre taking her stuff | She believes in dealing with issues behind closed doors/in private – doesn’t want everyone knowing her business. |
| “Well, the jeans don’t fit any more so they’re yours and welcome and I never was desperate fond of the top so you can have it, but those earrings were a present from my husband so I’ll be having them back.” (Sc 2, pg 50) | Talking to Deirdre about stealing her belongings. | She is sentimental – doesn’t care about material things except those things given by her loved ones |
| “Oh I’m just the wee prude, amn’t I? Cleaner than a prayer book.” (Sc 3, pg 56) | Talking to Cassie outside the club | Angry that everyone assumes she hasn’t ever done anything wrong |
| “But you couldn’t leave your children. No – you couldn’t leave your children.” (Sc 3, pg 58) | Cassie reveals she wants to leave Belfast | Marie tries to remind Cassie she is a mother and she believes it is an important role and can’t understand why Cassie could do this |
| “*Marie reaches over and takes Michael’s picture. She goes and rehangs it carefully.”* Sc 4, pg 67) | After Cassie has tried to retrieve her money from behind the picture | Shows she still believe Michael is the centre of the home/important |
| “It’ll tear the heart out of her, Cassie.” (Sc 4, pg 67) | Talking about telling Nora about Cassie leaving | Shows she’s sympathetic/kind and thinks about the effects of things on others |
| “Aye you’re a bold woman altogether.” (Sc 4, pg 68) | Talking about Cassie’s affairs | Sarcasm – doesn’t believe Cassie has done half the things she has said she has done |
| “I’ve got a lot to be thankful for. I’ve my kids, a job, a nice wee house and I can still pay for it.” (Sc 4, pg 68) | Cassie tells her she has no money | Marie still looks for positives in life despite hardships |
| “Your daddy was a good man and a brave man and he did the best he could and he’s in heaven watching out for you..And that’s what keeps us all together, keeps me going, keeps me...(*She can’t go on. After a second she gets up and goes to the child).* (Sc 4, pg 71) | Comforting her little boy after learning about Michael and Cassie’s affair | She tries to convince herself that Michael was still innocent but Cassie’s revelation has completely destroyed the illusion she had constructed of Michael being the perfect husband and father. |
| *“Marie crosses slowly to look at Michael then she rips him off the wall and throws the picture at Deirdre.”* Sc 4, pg 74 | After Dierdre asks for the truth about Michael | His position in the house has been lost – Marie has seen him for what he truly is |
| Marie’s speech on pg 76 beginning “But I’ve no story, haven’t they told you...?” (sc 4, pg 76) | After Deirdre asks for ‘stories’ about Michael | Marie has realised she didn’t know her husband at all and she has not truth to offer Dierdre |
| *“She wrenches the knife and the picture off the startled Deirdre and smashes and slashes Michael’s picture with swift, efficient destructiveness.” (*Sc 4, pg 77) | After telling Deirdre she has no ‘stories’ | Symbolically destroying Michael and his presence/influence over her house and life. |
| “It’s Cassie’s now. It’ll go back to her. She needs it to dream with.” (Sc 4, pg 79) | After Dierdre returns the money she stole | Realises Cassie will never act upon her desire to leave but needs the money to give her the illusion she could |
| “Not at this hour. It’s nearly morning I’ll get the breakfast started.” (Sc 4, pg 80) | Offers Dierdre breakfast | Has reverted back to motherly role |
| “I like the common wee birds, the pigeons and the starlings and the sparrows, it’s easy enough to build a great wee nest when you’ve a whole forest to fly in, but you’d need to be something special to build one round the Falls.” (Sc 4, pg 80) | Talking about feeding the birds | Symbolises the hardships of life in the fall due to conflict and domestic issues and that to survive you have to be something unique and out of the ordinary. |

Bold Girls: Characterisation

Nora

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| Quote (Evidence) with scene and page reference | Context (what is happening at the time of the quote?) | Explanation (what does it tell us about Nora’s character?) |
| “All my lino’s curled after that last time. I’ll never find a colour like that again.” (Sc 1, pg 3) | Asking Cassie to go back to the house to make sure the washing machine isn’t on | Cares about appearances – she is house proud and is always talking about how her house looks |
| “Jodie Foster or whatever you call her. I’m not saying she deserved it, mind, but she should’ve known better, she should’ve known what’d be coming to her.” (Sc 1, pg 6) | Discussing the film *The Accused* in which Jodie Foster’s character is raped | Reveals lack of sympathy – she has a man’s perspective on women. Women are always at fault (contrast with her thoughts on her own relationship with Sean) |
| (*stroking it)* Just feels rich doesn’t it? So are you coming out with us tonight, Marie?” (Sc 1, pg 7) | Talking about new material/going out to club | Talking at cross purposes – she’s not really listening to the conversation going on – thinking about her new fabric |
| *(peering round the edge of the blind as she does it)* Ahh! Will you look at what those great boots are doing to my nasturtiums.” (Sc 1, pg 11) | Watching the rioting going on outside in the street from Marie’s house | Despite violence/conflict going on outside, all she cares about is her garden being ruined. Shows how much she cares about appearances. |
| “Something to be grateful for Marie, we’ve a lot to weigh us down, the two of us: one man dead and the other in a prison cell. A lot to weep over.” (Sc 1 pg 25) | Talking about life and the men being jail | Shows the hardships she endures but tries to be positive |
| “We do not need to use language like that Cassie!” (Sc 1, pg 27) | Talking about Blind Date/telly | Nora is concerned with appearances – how they look to other people |
| “I thought birds were one thing that could look out for themselves in this town.” (Sc 1, pg 29) | Discovering that Marie feeds the birds | Doesn’t understand that Marie sees the birds as a symbol for freedom; something they can’t have |
| “I was just in that chemist today...They still hadn’t got my prescription in.” (Sc 2, pg 35) | After the minute’s silence for the boy who has being killed in an explosion | Being inconsiderate/selfish/unsympathetic – focused on herself instead of dead boy and respecting him |
| “There’s only one bold girl here, Cassie Ryan, and she’s broadcasting it to the world.” (Sc 2, pg 38) | Response after Cassie makes a toast to the ‘Bold Girls’ | Nora is concerned about how other people view them/what people say about them behind their backs |
| Nora’s speech Sc 2, pg 44-45 | Telling a story about one the neighbourhood woman asking for her advice when her husband was arrested | Focuses on appearance of home – if everything looks okay on the outside, you can pretend it’s okay on the inside |
| “I’d those ribs taped for months. Oh but my bamboo suite, Marie. Two hundred pounds and I’d only had it a week...” (Sc 2, pg 46) | Talking about Joe being arrested | Despite being injured seriously, she is more upset about her living room being ruined – ruining the illusion that everything is perfect |
| Nora’s monologue at the end of Sc 2, pg 54 | She has experienced pain and suffering. She has ‘stories’. | Nora doesn’t see the point in talking about things – much better just to stay quiet and get on with things |
| “Months I’ve planning how to make over the front room. Months.” | Nora’s moaning about her lost peach fabric. | Without the fabric, she cannot keep her illusion of everything looking okay so therefore being okay |
| “Oh you’ll be telling me a different tale in the morning! There’s no end to your wild tales, Cassie! (Sc 4, pg 66) | Cassie reveals she is leaving Belfast | Doesn’t believe her; doesn’t take her seriously |
| Nora’s exchange with Marie Sc 4, pg 66-67 | Nora talks about getting credit to get the fabric | Nora still refusing to accept Cassie’s revelation. She focuses her attention back on decorating her front room – she hides from reality |

Bold Girls: Characterisation

Deirdre

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| Quote (Evidence) with scene and page reference | Context (what is happening at the time of the quote?) | Explanation (what does it tell us about Deirdre’s character?) |
| First seen “crouching on all fours.” (Sc 1, pg 1) | Deirdre is not part of the action; she is off to the side | She seems suspicious, wild, uncivilised, she is hiding something |
| First monologue (Sc 1, Pg 1) | Deirdre is not part of the action; she is off to the side | Very bleak, negative character. Desperate for belonging/answers? (I want to get inside. Can’t keep me out.) Animalistic. |
| Second monologue (Sc 1, pg 13) | Deirdre is not part of the action; she is off to the side | Reveals her as depressive; bleak; negative |
| Appearance: “about fifteen”  “white mini-dress, damp and grubby, battered white trainers”  Legs “bare and scratched”  Smudged make up  “stands uncertain” (Sc 1, pg 18) | Deirdre has just entered Marie’s home | Builds a picture of Dierdre as a ‘poor soul’ – neglected, not dressed appropriately; unsure of herself; doesn’t know what to do. |
| *Deirdre says nothing. He doesn’t look up from the fire*  *Deirdre jerks her head without turning.*  *Deirdre shrugs (Sc 1, pg 18-19)* | Nora is questioning Deirdre about where she is from | Shows she is rude/doesn’t have manners; strange; she isn’t very talkative and practically ignores the women |
| *Deirdre takes it without saying anything, starts to eat furtively and ravenously. (Sc 1, p 19)* | Marie brings her tea and sandwiches | Not polite/well mannered  Possible hungry – she is neglected/not looked after? |
| *(with her mouth full and eyes on the screen)*  Buses burning and Brits everywhere (Sc 1, pg 21) | Answering the women who ask about what is going on outside | Not well-mannered; talks with her mouth full; not very communicative |
| *Deirdre shrugs*  *Deirdre gives no response*  *Deirdre gives a head nod (Sc 1, p 23)* | Nora and Cassie are trying to find out more about Deirdre. She has just told Cassie she’s seen her before | Rude or shy; not communicative, doesn’t know how to talk in company |
| Deirdre’s third monologue (Sc 1, pg 24) | She is talking about how she saw a man holding a knife to someone | Violent, threatening, confusing – she can get the “truth” with a blade. |
| *Deirdre hands the big box over with a model’s grin* (Sc 2, pg 42) | Handing over prize at the club | Likes being centre of attention |
| “The whole town’s a prison, smash chunks off the walls ‘cause we’re all in a prison.” (Sc 2, pg 49) | Club is being raided | She feels trapped; she wants to be free |
| *She snatches the knife out of the chair and waves it at Marie. She advances on her slowly.*  “I want the truth out of you. I mean it.” (Sc 4, pg 77) | Wanting to know stories about Michael | She is violent and wants answers and doesn’t care how she gets it. |
| *Deirdre flinches, then allows the touch* (Sc 4, pg 78) | She has returned Marie’s clothes and Marie reaches out to comfort her | Timid, frightened, fidgety, doesn’t trust people |
| “Just the fella she’s got living with her just now. “ (Sc 4, pg 78) | Talking about her mum and how she got the bruises | She is beginning to open up – reveals she has been abused |
| “I’ve got cold blood. That is what they say...” (Sc 4, pg 80) | Tells Marie she is used to being on the outside | Not good at relationships, not very caring or loving or emotional |

Bold Girls: Relationships

Cassie and Nora

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| **Description of relationship** | **Quote/Evidence** | **Explanation** |
| **Beginning**  Relationship is quite tense particularly when the subject of Sean arises but seems like typical mother-daughter relationship. They have a disagreement about the washing machine and Blind Date but Cassie defends Nora when it seems Deirdre is ignoring her. There is also humour when discussing Joe being arrested by the police. | **Cassie:** Will you look at what that woman’s wearing?  **Nora:** What’s wrong with it?  **Cassie:** She looks like she’s ready to go in the oven for Christmas dinner.  **Nora:** I think I’m going deaf.  **Cassie:** No I don’t think you are, Mummy.  **Cassie:** I didn’t know which of them to go to first, Joe, or Mummy in the hedge with her little legs waving in the air.  **Nora**: (*getting sharper)* He had a temper when he had a drink in him.  **Cassie:** *(sharp back)* If he was pushed. | **Cassie and Nora have different views/tastes and bicker over silly things. They sometimes get along but mostly argue.**  **Despite their differences, Cassie will defend Nora if she thinks someone is violating the women’s circle or offending them.**  **They share fond memories – Cassie gently mocks Nora during the story of the arrest.**  **At the mere mention of Sean, their relationship changes from a normal mother-daughter one to a sharp, tense one where they care ready to attack one another.** |
| **Middle**  Relationship becomes more fraught as more revelations are made – particularly during discussions mentioning Joe. There are still hints of humour and solidarity between them. | **Nora:** Oh, we’re great entertainment tonight, Marie.  **Cassie:** Mummy, if there’s something on your mind would you just out and say it please?  **Nora:** Joe isn’t here, is he?  **Cassie:** Oh so I should just get back in my box and wear bin liners till he’s out should I?  **Nora:** you’re just determined to let the world think the worst of you, are you?  **Cassie:** I don’t care what the world thinks.  **Cassie and Nora:** (*together, mimicking Nora’s tone)* “Oh but you’ll not hit a woman.”  **Cassie:** And wasn’t she lucky that Mother Teresa was ready to hand them over!  **Nora:** You should’ve said something to her, Marie. | Nora is angry at the way Cassie is conducting herself but doesn’t say it directly so Cassie confronts her. Cassie wants everything out in the open.  Nora and Cassie have different views on how Cassie should be acting while Joe is in jail – Nora thinks she should be in the house being a wife and mother and waiting for him.  Nora worries about appearances and how other people judge them but Cassie says she doesn’t care.  Still slight humour but Cassie shows she’s bored of Nora telling the story of Joe’s arrest.  Cassie and Nora are on the same page when someone outside of the circle threatens them, despite their arguments and disagreements. |
| **End**  Their relationship comes to an explosive head. The reasons for their tense/angry relationship are revealed in this scene.  Lots of arguments about Sean, Cassie’s dad/Nora’s husband. Cassie confronts Nora about her true feelings for her daughter. | **Nora:** She’d come down in the morning, Marie, and find me crying on the floor with bruises going black on my face and all she’d say was, “Have you been upsetting daddy again?”  **Cassie:** He never beat you that bad […]  **Nora:** Eight years old, Marie, and all I saw on her face was hatred, of me. *Of me.*  **Cassie:** your precious Martin put my daddy in his grave!  **Nora:** That’s a black-faced lie!  **Nora:** But your home’s here! Your family’s here!  **Cassie**: Yes. It is.  *Cassie and Nora stare at each other for a few seconds.*  **Nora:** And what I feel goes for nothing, does it?  **Cassie:** What do you feel, Mummy? For me? What have you got left?  **Cassie:** Mummy’s heart is made of steel. She had to grow it that way. | Cassie and Nora’s disagreements about Sean become more and more heating. Cassie blames Nora while Nora is heartbroken that her only daughter hated her. Cassie doesn’t believe that her dad treated Nora badly.  Cassie accuses Martin of killing Sean but Nora refutes it causing more friction and tension to build up.  Cassie has revealed she wants to leave Belfast. Nora is clearly upset despite the anger and animosity between the women. Cassie asks Nora how she honestly feels about her daughter. Thinks that she doesn’t have love for her.  Cassie acknowledged that Nora has had a hard life and had to become cold and distant to survive. |

Bold Girls: Relationships

Cassie and Marie

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| **Description of relationship** | **Quote/Evidence** | **Explanation** |
| **Beginning**  A warm, teasing relationship is established between them at the beginning. Early hints of Cassie’s frustration of Marie’s passivity. | **Cassie:** Can I ask you a personal question, Marie? Do you have a pair of red knickers?  Marie: I think I do, yes.  **Cassie:** With wee black cats, with wee balloons coming out their mouths saying “Hug me, I’m cuddly”?  **Marie:** (*Stops peeling potatoes briefly, gives Cassie a severe look).* They were in a pack of three for ninety-nine pence.  **Cassie:** Look, when did you last have a night out?  **Marie:** I was over at yours watching that video just the night before last.  **Cassie:** Oh, it’ll take you a while to get over the excitement of that, I can see.  **Marie:** A diet! What for?  **Cassie:** To lose weight!  **Marie:** That’s what I mean. What for?  **Cassie:** (*sarcastically)* Amazing, isn’t it Mummy?  **Marie:** I like the birds. | Cassie is teasing Marie about her washing ending up on the lamppost in the street – they have a friendly, comfortable relationships at the beginning.  Cassie is frustrated at Marie not going out more and still mourning for Michael. She wants her friend to move on with her life. She is sarcastic towards her.  Marie is supportive and caring and encourages Cassie that she looks fine. Compliments her.  Cassie doesn’t understand Marie’s need to feed the birds – but they symbolise freedom for her, just like the money symbolises freedom for Cassie |
| **Middle**  At the club and outside, it becomes clearer how close the woman are despite their differences. Cassie is outgoing and provocative while Marie is shy and not confident. Cassie becomes frustrated by Marie not confronting Deirdre and Marie acts as peacekeeper between Cassie and her mother. | **Cassie:** What are they all watching us?  **Marie:** They are.  **Cassie:** Let them.  **Marie:** (*with a shaky laugh)* Feel a bit like the last meat pie in the shop out here, Cassie.  **Cassie:** I’ll go crazy.  **Marie:** I won’t let you. You won’t get a chance Cassie, I’ll just be across the road, I won’t let you go crazy.  **Cassie:** you’re not letting her get away with it altogether?  **Marie:** She’s a look about her.  **Cassie:** You are ruining my best dress since that you’ve had on loan since Easter.  **Conversation outside the club about Cassie’s marriage (Sc 3, pg 56-57)** | Cassie is provocative and extroverted, she wants everyone to watch and revels in it whereas Marie wants to hide and sit down quickly because she’s unsure of herself and what people will think.  Marie is supportive of Cassie and reassures her that she will be okay when Joe gets out of prison.  Cassie wants Marie to stand up for herself against Deirdre, thinks people walk all over her.  Share things, close friendship but signs of tensions and frustration.  Cassie admits to being unfaithful to Joe and wanting to get away, she reveals how unhappy she is and that she is willing to leave her children behind. Marie supports her but tries to change her mind. |
| **End**  Relationship comes to an explosive head with Cassie’s final revelation about her affair with Michael. Cassie can no longer contain her frustration with Marie and Marie goes from passive to aggressive. By the end of Scene 4, we assume their friendship has ended. | **Cassie:** You see, you’re good. And I’m just wicked.  **Marie:** Aye you’re a bold woman altogether.  **Cassie:** Is it hard being good?  **Marie:** I took lessons.  **Cassie:** Well, tell me what you’ve got to smile about Marie, because I can’t see it.  **Marie:** I’ve a lot to be thankful for: I’ve my kids, a job, a nice wee house and I can still pay for it.  **Cassie:** You’ve two wee boys growing out their clothes faster than you get them new ones, a part time job licking envelopes for a wage that wouldn’t keep a budgie and three red bills on your mantelpiece there.  **Marie:** That’s trust, Cassie.  **Cassie:** That’s *stupidity,* Marie. You haven’t the sense of a hen with its head off!  **Marie:** Michael would no more lie to me than you would, Cassie.  **Cassie:** Well we both did! That’s what I’m telling you Marie! We were both lying to you for years!  **Marie:** It’s Cassie’s now. It’ll go back to her. She needs it to dream with. *(She shakes her head)* She’ll not use it for much else. | Major tensions bubble to the surface between the women. Cassie and Marie are frustrated at each other and this comes out as sniping and sarcasm. Cassie tells Marie that she cannot afford to live but Marie insists she is still happy. Marie doesn’t believe that Cassie is half as wild as she says.  Cassie finally loses her patience with Marie’s naivety. Compares her to a small-minded animal. Marie still denies Michael would be unfaithful before Cassie deals the ultimate blow by revealing their affair.  She realises her friend is unhappy and broken but knows there is nothing she can do about it – the money will allow her to continue her artificial reality. |

Bold Girls: Relationships

Marie and Michael

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| **Description of relationship** | **Quote/Evidence** | **Explanation** |
| **Beginning**  Michael still huge presence in the house. Marie has set up almost a shrine to him in the house. She sees Michael as the perfect husband and father. | *“a large grainy blow-up photo of a smiling young man on the other. He has a seventies’ haircut and a moustache.”*  **Marie:** Just with the way he put his feet down, bold and happy together, and those hands that were so warm and gentle you hardly worried where he was putting them and why would a man like that wait two hours in a cold church for a wee girl in a damp wedding dress?  **Marie:** And then I was married and Michael brought me here and the rain stopped. | **Michael is still centre of attention in family home despite his death and betrayals. He is treated almost like a religious figure. He is looking down on her, keeping her safe and protected in her bubble.**  **Marie feels like she didn’t deserve Michael and felt strong and protected when she did marry him. She defines herself through her marriage to him.**  **Michael signified the light in her life – Marie is the ideal women and therefore is protected from the rain, unlike others like Deirdre and Cassie.** |
| **Middle/End**  Marie is still holding onto her vision of Michael as a good man before Cassie’s revelation. She is completely in denial, living in her own reality. | **Marie:** We cared about each other. We were honest with each other.  **Marie:** He was a great-looking man. He was away a lot. There were bound to be stories.  **Marie:** *(Eyes, shut, still rocking)* Your daddy was a good man and a brave man and he did the best he could... | **Even though Cassie hints at his betrayals, Marie still clings to the notion that he was faithful and honest.**  **Marie acknowledges the rumours about him but still dismisses them.**  **Despite now knowing the truth about Cassie and Michael, she still clings to the idea of Michael being the perfect husband but she cannot hold on anymore.** |
| **End**  Marie’s view of Michael has finally been destroyed by Cassie’s revelation about the affair. | *She wrenches the knife and the picture off the startled Deirdre and smashes and slashes Michael’s picture with swift, efficient destruction.* | **The knife, which symbolises the truth, is used to destroy the photo of Michael – Marie finally destroys the illusion of Michael as the perfect husband.** |

Bold Girls: Relationships

Cassie and Joe

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| **Description of relationship** | **Quote/Evidence** | **Explanation** |
| **Beginning**  Clear that Cassie is unhappy in her marriage. | **Cassie:** Sure they did me a favour when they lifted him.  **Marie:** *(laughing)* You’ll be telling me next you made the phone call | **Cassie is relieved to be rid of Joe when he is arrested when she should be sad or upset.** |
| **Middle**    Cassie confides to Marie the extent of her unhappiness in her marriage during their conversation in the club. | **Cassie:** I tell you Marie I can’t stand the *smell*  of him. The greasy, grinning, beer bellied smell of him. And he’s winking away about all he’s been dreaming of, wriggling his fat fingers over me like I’m a poke of chips –I don’t want him in the house in my *bed* Marie.  **Nora:** So Danny says to me, “Mummy, I know our Cassie isn’t doing a line and so do you, but there’s plenty will think she is”  **Cassie:** And what business is it of Danny’s?  **Nora:** He’s looking out for you, Cassie.  **Cassie:** and what business is it of the boys?  **Nora:** I should think they’re thinking of Joe. | **She is physically repulsed by him – thinks he is disgusting. He treats her like a commodity, nothing more than a disposable pleasure. She feels like she’s being invaded/violated “my bed”**  **The boys are suspicious Cassie is cheating on Joe and having been watching her – she should be playing the dutiful wife, staying in, looking after children, visiting Joe in jail but she’s not. It is only Joe’s feelings and how he looks to others that matter.** |
| **End**  Cassie reveals she is leaving. Even thinking of leaving her children behind. It is clear she is utterly despondent about her marriage and life. | **Nora:** And him with his own business and good money coming in. There’s plenty would’ve been glad to be in your shoes, Cassie.  **Cassie:** (*kicking her own shoes off)*  They can have them, anytime they like.  **Cassie:** Oh I should’ve thanked him for that should I? Thank you Joe for not taking the poker to me every Saturday.  **Nora:** Well you should know what it could’ve been like. You of all people should’ve been able to see when you were well off. | **Nora is angry at Cassie for not appreciating the easy life Nora thinks she has had – money, a good husband but Cassie thinks her life is hard with Joe.**  **Nora’s definition of a good marriage is not being abused – Cassie doesn’t think this is enough. Nora thinks Cassie had an easy life.** |

**Relationships between characters –** the relationships between the characters in the play go through drastic changes as the play progresses. We have early hints of tension between them which develop and come to an explosive head by Act 4.

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| Characters | General comment on their relationship | Detailed references/quotes | What does it reveal to us? |
| Cassie and Marie | Cassie begins as dominant in the relationship. They appear to be very close. Cassie becomes frustrated towards the end. Marie assumes dominant role after revelation. | Cassie teases Marie about her underwear in Sc 1  Cassie confesses her fears about Joe to Marie  Cassie in the club scene  Cassie shouts at Marie about having no money in Sc 4 – red bills, boys growing out of clothes faster than you can replace them etc…  Sc 4 Cassie says “I’ll put the kettle on” then Marie starts being violent towards Cassie | They have a playful friendship  Cassie childlike – Marie motherly, reassures Cassie  Cassie is becoming frustrated by  Marie’s refusal to acknowledge reality  Cassie and Marie have reversed roles – Cassie has become docile and passive after revealing the affair while Marie becomes aggressive. |
| Cassie and Nora | Cassie and Nora have a troubled relationship. They argue a lot about silly things and more serious things. As the play progresses, their relationship deteriorates to the point Cassie says she is leaving Belfast. | Nora saying she doesn’t believe Cassie is leaving Belfast Sc 4  Nora telling Cassie about Sean abusing her in Scene 4  Nora tells Cassie she is “bringing shame on the family” in Sc 2 | Nora is sick of Cassie’s grand plans – doesn’t support her/believe her  Cassie tells Nora it was her fault showing how angry she is at her mother, blames her for her troubled childhood  Shows Nora is embarrassed by her daughter because she doesn’t fulfil the typical role of women – she challenges it |
| Marie and Deirdre | Deirdre and Marie have an odd relationship – despite stealing from her early on the play, Marie seems intrigued by Deirdre – almost as if she knows she is Michael’s daughter. By the end of the play, Marie has adopted the role of Deirdre’s mother | Marie allows Deirdre into her home, feed and clothes her, and allows her to have shower in Sc 1  Doesn’t confront Deirdre in the club about stealing her things  Marie tells Deirdre the truth about ‘daddies’ in Sc 4  Marie makes Deirdre breakfast and teaches her about feeding the birds | Shows Marie has sympathy for Deirdre in the beginning  Again, shows Marie has sympathy for Deirdre  Marie adopts a mother-like role – trying to educate Deirdre in the ways of the world  She has taken Dierdre under her wing despite Deirdre symbolising the end of her illusions of Michael. |
| Marie and Michael | Their relationship begins positively with Marie still believing her husband to be perfect but this is destroyed at the end after Cassie and Deirdre’s revelations. | “We were honest with each other!”  “He was my father.”  “We were both lying to you for years!” | Marie believed Michael to be perfect – loyal and her best friend.  He betrayed her and her illusions are destroyed at the end. |

**Conflict/Violence (both political and between characters) –** the women are exposed to many scenes of violence/conflict. They fight and argue amongst themselves and we also find out the violence some of them suffered at the hands of their husbands. The women also live with the constant threat of bombing and violence as a result of The Troubles.

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| Detailed reference/Quotation relating to conflict/violence | What does it reveal to us? (Reaction of characters etc…) |
| In Sc 1, the women hear bombing, commotion outside. They don’t flinch or react. They remain very calm. | The violence is an everyday occurrence. They have been desensitised to it due to prolonged exposure. It is just part of their life in Belfast during The Troubles. |
| The women are stopped from going out by the gunfire outside. | This shows that the women aren’t allowed to move around freely because of the conflict outside. |
| Deirdre talks about getting a knife. | Shows Deirdre is a violent character who will harm people to get what she wants |
| Cassie tries to attack Deirdre after she almost reveals she saw Cassie with Michael | Cassie isn’t ready for Marie to know and resorts to violence to stop the truth getting out to try and preserve Marie’s illusions. Violence is everywhere in the women’s lives. |
| Cassie and Nora argue about Martin getting a girl pregnant and how she was never served food before her brother. | This shows that conflict and tension is always present in the women’s lives, there is always an undercurrent of conflict/violence simmering under the surface. |
| Deirdre charges at Marie with a knife at the end of the play to get the truth about Michael. | This shows how far Deirdre is willing to go to get to the truth; she doesn’t care as she been lied to for so many years |
| Marie throws things at Cassie after she reveals her affair with Michael. | Shows Marie has been pushed to breaking point – normally calm, composed – the truth has been so devastating she has now become violent |

**Dramatic techniques** – Rona Munro uses various dramatic techniques throughout the play which reveal vital details about characters, relationships, settings etc...

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| Dramatic technique used | Detailed reference/quotation | What does it reveal? What is its purpose? |
| Monologue | Deirdre’s speech at the beginning of Act 1 when she is hiding under the table.  Marie’s monologue about her wedding day – how it rained before she married but became brighter after marrying Michael | Establishes Deirdre has an outsider – she is a very negative character. Contrasts with the liveliness of women. She is a dark character who often appears in the rain showing she is an outsider.  Reveals she thinks that marrying Michael was the start of a new life – Michael brought the light into her life, he was an essential figure to her. |
| Stage Directions | “There is the sound of a distant explosion…they don’t appear unduly alarmed.”  “Deirdre shields her head and face but makes no move to defend herself” | This stage direction suggests the women are used to conflict and just continue on with their daily routine as if nothing as happened.  This stage direction suggests that Deirdre has been on the losing end of fights before as she knows what parts of her body to protect but she is perceived as passive compared with Cassie. |
| Lighting | “Hard white light floods everything”  Lighting changes for monologues | When the police raid the club everything becomes brighter and helps to symbolise the power of the police as Holy figures who are always in the right, all darkness is taken from the room.  The monologues all help to reveal character’s attitudes and opinions towards events. |
| Talking at cross purposes | Sc 1: Cassie is teasing Marie about her cat knickers, Nora is moaning at Cassie for leaving the washing machine on and Marie is getting dinner ready  Sc 2: during the minute’s silence, Cassie moans about her feet hurting, Marie talks about how much death there has been, Nora moans that the dead boy’s family shouldn’t be out  Sc 4: Cassie is talking about killing Joe, Nora is talking about how amazing Joe was, Marie is serving food | The women never really pay attention to each other despite appearing to be a close-knit group – they never really listen to each other which is one reason why there is so much tension between them and also so many lies. |

**Deirdre as a catalyst**

**Deirdre is the catalyst for the action of the play. Her arrival sparks of a chain of events which lead to the explosive scenes between Nora, Cassie and Marie in Scene 4 – she destroys all the women’s means of escape and forces them to confront reality.**

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| Deirdre and - | Detailed references/quotations | What does it reveal? |
| Cassie  Steals Cassie’s money in Sc 4  Almost reveals she saw Cassie with Michael in Sc 2 | “She leisurely reaches behind Michael’s picture and takes the money.”  “I saw you before…with a man. With him…” | Destroys Cassie’s means of escape – physically by taking away her source of leaving Belfast.  Deirdre has seen Cassie with Michael and almost exposes her early on in the play – which would destroy both Cassie and Marie’s reality. |
| Nora  Deirdre destroys Nora’s reality. She takes away her means of escape from the harsh truth of her life in Belfast. | Deirdre destroys Nora’s peach fabric at the end of Sc 3 “she starts to slash at it, ripping it, trampling it till she’s breathless.” | Nora can longer decorate her front room again – Deirdre destroys her way of escaping her hard life. |
| Marie  Destroys Marie’s illusion of Michael as the perfect husband and father.  Deirdre arrives at Marie’s house | “He was my dad”  “Your daddy was a good man, a good and brave man, and he (Breaks down, can’t continue)”  “thunderous knock” | Marie’s perfect domesticity is ruined by Deirdre’s revelation – Marie can no longer keep on pretending that Michael was perfect. She breaks down and can’t even pretend to her little boys anymore.  Deirdre arrives in the women’s lives like a force of nature – we can tell that she is going to impact on them immediately |

**Isolation – the women are all isolated in their own way. Identify points in the play where their isolation is evident.**

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| Character | Detailed reference/quotation | What does it reveal? |
| Cassie | “Well, it looks like none of us will be getting out tonight.”  “Oh so I should just get back in my box and wear bin liners…”  “No I can’t leave the children” | They are isolated in their own bubble because of outside violence/conflict during the Troubles.  Cassie is isolated because she doesn’t fulfil the traditional role of women – she is excluded and judged because she goes out and tries to talk and have fun.  Everyone is holding Cassie back from being herself. |
| Marie | “I’ve no one to watch the kids”  “I don’t even like dancing…(with a shaky laugh) feel a bit like the last meat pie in the shop.” | Marie is isolated as she is unable to socialise because she is at home with her kids and makes up excuses not go out as well.  She feels alone and uncomfortable out on the dancefloor. |
| Nora | “You’ve got a job to do brining up your family so get on with it.”  “I could tell you stories that would make your nostrils burn…but tell me what’s the point in talking?” | Nora isolates Cassie by forcing her into a role that she isn’t suited to  Nora is isolated because she doesn’t share her feelings and experiences – she keeps everything to herself |
| Deirdre | Deirdre’s monologues – Act 1 and Act 2. She talks about “grey” hills in Act 1 and bricks and violence in Act 2. | Deirdre is an outsider, she is isolated in the rain because she doesn’t fulfil a traditional role of women as she is too young. She doesn’t belong anywhere – her home is abusive and she doesn’t have a father. |

**Families – families are fragmented in *Bold Girls*. The women are holding the families together as the men are imprisoned or dead. They make their own family.**

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| --- | --- | --- |
| Character/Family situation | Detailed references/quotations | What does it reveal? |
| Marie – Michael is deceased. Two children. | “Just with the way he put his feet down, bold and happy…” | Marie adored Michael – he was the centre of her universe and has left a massive whole in their lives which Marie desperately tries to fill by telling her sons stories about Michael. |
| Cassie – husband, Joe, is imprisoned. Father, Sean, is deceased. Two children. | “I’m leaving.”  “Taking the rap for something he wouldn’t have the brains to do if they’d tattooed it on his wrist.” | Cassie’s family is broken – she doesn’t have a good relationship with her children or mother and so wants to escape.  Her husband is in jail for taking the blame for something he didn’t really do – she has been left o pick up the pieces. |
| Nora – husband, Sean, deceased. Three children, Cassie, Danny and Martin. Three grandchildren. Poor relationship with Cassie. | “It seems to me there’s not a place in the world that’s different.”  “I could tell you stories that would make your nostrils burn.” | Nora and Cassie argue constantly; Cassie complains whereas Nora accepts life as it is.  Nora has had a tough life as a result of her relationship with Sean and the violence she experienced. |
| Deirdre – abusive home, no father figure | “if only your daddy had given you the sense to look after yourself!” | Marie comments on the lack of father figure in Deirdre’s life and how this has had a negative effect on her – she isn’t able to take care of herself and puts herself in dangerous situations. |

**Symbolism – something used to represent a theme or an idea. In the play, there are various objects and repeated motifs that Rona Munro uses to represent or relate to a theme.**

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| Symbol in play | When does it appear? Detailed reference/quotation | What does it represent? |
| Knife | Deirdre says she needs to get a knife  It appears in Act 3 when she rips Nora’s fabric and in Act 4 when she threatens Marie. | The knife symbolises the truth/reality.  Deirdre is the character who brings the real truth into the other women’s lives.  The knife is a violent representation of the truth – the women are so wrapped up in their own realities it takes something violent to destroy it. |
| Peach fabric | “I’ll never get anything that like that fabric.”  “I’m going to town and I’ll get credit. I’ll give false name.” | Nora is devastated that her means of escape (decorating her room) has been destroyed.  Nora cannot handle the idea of confronting reality so says she is willing to commit fraud to make her dreams come true – show how badly she needs her escape. |
| Birds | “I like the birds.  “you need to be something special to survive around the Falls.” | The birds symbolise escape- Marie likes them because they are able to fly anywhere they want but also respects them because they can survive in such inhospitable and dark conditions – much like the women themselves. |
| Food | “You know I never once got served my dinner before he’d had his food.”  “Does anyone want a sandwich?” | Food is a symbol of power – women are second class to men and are expected to defer to them.  Marie uses food as a means to keep the peace/as a distraction. |
| Rain | Deirdre’s appearance at Marie’s house  Marie’s wedding day  Cassie’s in the car with Michael | Rain is a symbol of exclusion – any woman who doesn’t fulfil the traditional role expected of women appears in the rain. |
| Michael’s picture | “A large grainy blown up photo of a smiling young man.”  “She takes the knife and rips the photo.” | Michael is a perfect husband – preserved in the photo that watches over his family. Symbol of escapism.  After Cassie and Deirdre’s revelations, Marie destroys the symbol of her escapism – her illusion of the perfect family life and confronts reality. |
| Cassie’s money | “She takes a roll of money out from her top and hides it behind the photo.”  “My money is gone.”  “It’ll go back Cassie. She needs it to dream with.” | Cassie has been stealing from Nora to save money to leave Belfast (Symbol of escape – Michael had also been a symbol of escape for Cassie previously as well).  Cassie’s means of escape is destroyed – she is forced to stay in Belfast.  Marie recognises how Cassie’s dream to escape gives her comfort and wants to return it to her – she knows it will never happen. |

**Domestic life – life is tough for the women during The Troubles in Belfast. However, domestic life is presented in a typical fashion. The women continue to go about normal routines and try to have fun.**

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| --- | --- |
| Detailed reference/quotation to domestic/everyday life | What it reveals |
| In the opening scene, Marie’s house is described as a typical family home – busy, messy with toys everywhere, the kettle is always on | Life goes on despite the women’s hardships. |
| “who knows If we will live longer than that…” | Nora’s financial life is difficult as can’t afford to pay electricity bills so jokes about dying soon so she can escape paying them |
| Joe being taken away by the police | Is an abnormal, upsetting situation but the women tell the story with humour to try and deal with it |
| Going to the club “I tell you the best nights we’ve had are when it is just the three of us.” | They still let their hair down despite their troubles |
| “Do you know she gives me a tenner before every visit to go to town and buy fruit for the boys?” | Fruit would’ve been an expensive luxury for the women and instead of buying it for themselves, they waste it on the men who are in prison |

**Role of men –No male characters speak in the play but they cast a huge shadow over events and what the women say. Even in their absence, they are still the biggest influence in their lives. They still control them to a certain extent. The roles the men occupy are working to provide for their family and fighting for justice. There are double standards for men and women.**

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| Male character | Detailed references/quotations | What it reveals |
| Michael | 1. Marie has photo of Michael in living room, almost like a shrine.  2. Nora and Cassie talk about how well respected and liked Michael was. | Michael is presented as the ideal male. Marie worships him.  Michael appeared to be the perfect man to everyone on the outside – he worked, looked after his family and fought for justice. |
| Joe | “I can stand the smell of him…the greasy, grinning, beer smell of him…I don’t want him in my bed.”  “Oh I should thank him for that…”thanks Joe for not taking the poker to me every Saturday night.” | Cassie is physically repulsed by Cassie; he is allowed to do whatever he wants while Cassie must keep up appearance  Joe was not violent towards Cassie which is Nora’s definition of a good marriage and a good man, however this is not enough for Cassie |
| Sean | “Oh my daddy was a lovely man, my daddy said that I was the best girl that ever stirred her daddy’s tea for him.”  “Sure I never got any answers at all but bruises. Sean never was one for words.” | Cassie worshipped her father – despite his violent treatment of Nora.  Sean was physically abusive towards Nora |
| Martin | “your brother was a good boy, the best boy a mother could ever want.”  “our Martin was never too good at keeping his belt buckled.” | Martin can do wrong – he gets a girl pregnant out of wedlock and it is the girl who is called “a wee hoor”; Cassie criticises her brother for his actions and is judged for wearing a dress that is deemed “too revealing.” |

**Role of women – the place of women is made quite clear throughout the play. They have a specific role to fulfil and anyone who deviates from that is viewed with suspicion and as being subversive (i.e. Cassie and Deirdre).**

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| Role of women | Detailed references/quotations | What it reveals |
| Be good mothers | “I just don’t know if I can get a sitter”  “Teresa turns to her before she turns to me.” | Marie sacrifices her social life and her own identity for her children.  Cassie feels like she has failed as a mother because her daughter prefers Nora, her grandmother, to Cassie. |
| To put the interests of males before their own | “I never once got my dinner before he’d his in front of him.”  “Do you know she gives me a tenner before every visit to buy them fruit?” | Women are second class – men’s interests and comfort come before them.  Despite hardships, money will always be spent on the men to make sure they are spoiled and well-looked after – the women don’t have much money but will make sacrifices so the men are okay despite being in prison. |
| Care about the appearance of their own home | “Women are housewives.”  Nora commenting that one of the neighbours should put curtains up when her husband is lifted to jail and that her windows look dirty.  “Marie finishes the potatoes before diving back into the ironing again.” | Women do not have their own identity; they are defined by what they do in the house.  Letting the appearance of your home go tells everyone that bad things are going in your life so you have to keep your home looking perfect.  It never stops – Marie is always running around after her kids |
| Be respectable | Cassie’s dress being “too revealing” | That women are expected to dress a certain way and that any diversion from this will result in judgement. |

**Bold Girls: Theme Men vs Women. Complete the table with a comment in the last column about what the quote reveals about the speaker’s attitude towards men.**

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| --- | --- | --- |
| Quote | Said by | What does it tell us about this woman’s attitude to men? |
| *…sliding a note out of Sean’s pocket every time he was too puddled to know how many fivers he’d poured down his throat* | Nora about Sean | Nora is angry at Sean but also scared of him – she waited until he was too drunk to refuse money. |
| *We cared about each other! We were honest with each other!* | Marie about Michael | Marie desperately clings to her illusions that Michael was perfect. |
| *…he’d get that smile on him that made you feel wicked and glad about it* | Cassie about Michael | Cassie was seduced by Michael – he made her feel good about herself. |
| *Brian’s getting all the washing and polishing and wee cups of ice cream to keep him smiling that Martin ever got* | Cassie about her son, Brian | Cassie is angry that Nora is continuing the cycle of treating the boys better than the girls. |
| *My daddy never lied to me so it must have been me that lied to him* | Cassie about Sean | Cassie worships her father; he can do wrong. |
| *You love them better than you love their daddy, you love them best of all – that’s why they hurt you so much* | Cassie | The women just think it is normal for men to treat them badly and they let them do that |
| *Pour Martin was never too good at keeping his belt buckle fastened, was he?* | Cassie about her brother | Cassie is angry that double standards are applied for her and Martin |
| *Sure I never got any answer but bruises* | Nora about Sean | Sean never connected emotionally with Nora; he was physically abusive. |
| *- take a pillow, put it on his face, sit on it. It might not kill him but at least it’d stop him snoring* | Cassie about Joe | Cassie is joking about killing Joe but it shows her anger about the situation she is in |
| *I couldn’t sleep for you nagging on and on at him* | Cassie about Sean | Cassie blames Nora for what Sean did to her; Cassie thinks Nora got what she deserved |
| *Michael was a window. Just a bit of excitement you know?* | Cassie about Michael | Michael gave Cassie a taste of freedom and escape; he made her feel better about herself |
| *Do you know you never put a plate of food in front of me before he had his?* | Cassie about Martin | Anger at Martin always being treated better than her |

**Loyalty and betrayal – loyalty is a condition of relationships. Loyalty and trust. The women appear loyal to each other at first but as the play progresses, betrayals are revealed. Betrayals that have devastating consequences. Remember that colour symbolism plays a part in the theme of betrayal!**

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| Guilty of betrayal | Detailed references/quotations | What it reveals |
| Cassie – betrays Marie | “That’s what I’ve been trying to tell you…we both were…we were both lying to you for years!” | Cassie has committed the ultimate betrayal – not only being unfaithful to her own husband but betraying the trust and love of her best friend by being unfaithful with Michael. |
| Cassie – betrays Nora/her kids | “I’m all saved up…I’m leaving.”/ “I could leave her the kids.”  “You should have left him alone!” | Cassie is abandoning her family, she has had enough of domestic life and wants a fresh even considering leaving her children to achieve her happiness.  Doesn’t believe her mother’s assertions that Sean was abusive; blames her mother for events in her childhood |
| Michael – betrays Marie | “Good? He was a lying worm like everyone one of them!” | Cassie cannot allow Marie to keep pretending Michael was perfect and faithful. |
| Deirdre betrays Marie | She takes Marie’s clothes and jewellery despite Marie’s kindness | Suggests betrayal is in the DNA – she doesn’t trust, she doesn’t care about other people |

**Escapism/dreams/truth – each of the women construct their own truth to escape the harsh realities of their lives. Their very own coping mechanism.**

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| Character | Detailed references/quotations | What it reveals |
| Cassie | Money she steals from Nora: “I’m talking about getting out of here”  Affairs with men “they smell like escape but the only place they can take you is the back seat of their car.” | Her desperation to make her life better would see her steal and abandon her children.  Cassie has tried to forget about her hard life by infidelity but has discovered it doesn’t help |
| Marie | Illusions of Michael - picture remains focal point in the living room; he is still a massive presence in the home  “I know but you can’t mourn forever.” | Marie desperately clings on the image of Michael as a perfect husband because she doesn’t want to confront her suspicions about him. |
| Nora | Peach fabric  “It’s a good heavy fabric you could do your curtains with.”  “I’ll never get another fabric like it.” | For Nora, if everything looks okay on the outside, you can pretend everything is okay on the inside – she is concerned about appearances. |
| Deirdre | Her knife, her “truth” | Deirdre is the only character who actively seeks the truth; she doesn’t care who she upsets along the way and isn’t afraid to use violence to get what she wants. |

**Challenges/realities of everyday life – the women face a series of hardships. What impact does it have on them? What do these hardships cause them to do?**

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| --- | --- | --- |
| Challenge/hardship | Detailed references/quotations | How does it make life difficult? |
| Husbands/Fathers imprisoned or deceased/lack of money | Joe being taken away by the police  Nora’s deceased husband was abusive  Marie telling her sons “Your daddy was a good man…”  Furniture bald with age | Leaves Cassie on her own, lack of money, Cassie’s poor relationship with her children  Leads to tension with her only daughter, they often fight about Sean.  Marie tries to keep up the illusion that Michael was perfect but she gets to the point in the play in Sc 4 when she can’t keep up the illusion anymore.  Marie doesn’t have much money due to being a single-parent family and she can’t afford to replace old things. |
| Violence | Bombing/shootings outside in Sc 1  Police raid in Sc 2  Arguments between Cassie and Nora  Sean’s abuse of Nora  Marie’s attack on Cassie  Deirdre’s need for a knife | Violence is part of everyday life for the women – it makes life difficult because they are always on edge and can snap at each other. It is a source of conflict between the women. |