

AS Coursework Marking Guidelines

GCE English Literature

AS Unit F662: Literature post-1900

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2 Summary of Unit F662

The aim of this internally-assessed unit is to encourage interest and enjoyment in contemporary literary studies and for candidates to develop:

- an understanding and appreciation of literary texts in the light of other reader's views;
- an ability to link and explore relationships between texts in different ways appropriate to literary study: thematically and/or stylistically.

Guidance on the range and choice of texts can be found in the *Coursework Guidance for Unit F662* booklet.

Literary texts requirements

Candidates are required to cover three post-1900 texts of their choice: **at least one text must be work first published or performed after 1990.**

Candidates are required to cover three post-1900 texts. Of these three:

- at least two must be literary texts;
- one literary text must have been first published or performed after 1990;
- one literary text may be a [significant/influential] text in translation;
- one text may be a work of literary criticism or cultural commentary.

Literary texts may be chosen from within the same genre or across genres.

Centres and candidates must select texts in groupings that facilitate links or contrasts, in order to develop the ability to explore how texts illuminate and connect with each other. Texts should be selected on the basis of offering candidates a range of work of literary merit and significance.

Note: The texts chosen must not appear on any of the set text lists for the externally-assessed units at AS and A Level.

Task requirements

Candidates are required to produce a folder of coursework of a maximum of 3000 words with **two** tasks.

Task 1: Close reading OR re-creative writing with commentary

Candidates can select to do:

Either – a close, critical analysis of a section of their chosen text or poem. Candidates are recommended to select a small section of text, up to **three pages** of prose or drama or up to **40 lines** of poetry.

Candidates are required to include a copy of their chosen passage when they submit their coursework folder.

Or – an item of re-creative writing based on a selected passage of their chosen text or of their chosen poem, with a commentary explaining the links between the candidate's own writing and the original passage selected.

Candidates are required to include a copy of their chosen passage or poem when they submit their coursework folder.

This task must be based on one literary text.

Task 2: An essay on linked texts

Candidates submit an essay considering two texts exploring contrasts and comparisons between them, informed by interpretations of other readers. The term 'other readers' is defined as:

- reference to recognised critics;
 - different theatrical interpretations of drama where candidates discuss different directors' presentations or different actors' portrayals;
 - exploring a text in relation to, for example, Aristotelian or other concepts of tragedy;
 - developing a theoretical approach to the study of their texts (feminism or Marxism, for example);
 - different interpretations of texts produced through rewriting or television/ film adaptations.
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3 Marking Guidelines

3.1 Introduction from Principal Moderator

Unless you are a new teacher or new to teaching at this level, it is likely that you will have marked A Level coursework before. The advice here is to hold onto past knowledge and feel confident in your expertise, but do not trade on either of these two things. This new specification consists of four units rather than six, the percentage weighting for coursework is higher than in the Curriculum 2000 specifications, and – while some elements of Unit F662 might seem familiar to those who have taught the OCR legacy Unit 2709 – the coursework requirements and assessment criteria are different, which means it would be wise to review practice rather than rely on prior experience.

In a two item folder carrying different weightings, it is sensible to consider word counts from the very start. Candidates are free to divide the 3000 words between the two pieces as they wish, but they should have at the forefront of their minds that Task 1 (close reading or re-creative writing with commentary) is worth 15 marks and Task 2 (an essay on linked texts) is worth 25 marks. It is therefore advisable to allocate about 1000 words and certainly no more than 1200 to Task 1, because anything less than 1800 words on Task 2, the linked texts piece, is unlikely to have sufficient depth of coverage and range of argument. This is something Centres should be aware of in terms of their own awarding of marks and in terms of how moderators will be looking at achievement in Task 2. If a candidate submits to you a whole folder that is over 3000 words, you should indicate the 3000 word point and assess only the first 3000 words. A comment must appear on the Coursework Cover Sheet to indicate that this has been done. If OCR moderators receive coursework folders that exceed the 3000 word limit, but have no indication that they have only been marked up to the 3000 words, the folders will be returned to Centres for re-marking.

Task 1

For Unit F662, candidates are required to study three texts. So while the close reading/re-creative writing with commentary tests close knowledge of a *section* of a text, it should be a response to the *whole* text. It is not a requirement to set task titles for Task 1, but titles along the lines suggested below could encourage candidates to consider how their selected passage relates to the whole text:

- How typical are these three pages of x's style and concern?
- How true would it be to say that poem y is the most representative text in the poetry collection?
- In what ways does this extract show z's concerns and stagecraft in the play as a whole?

It is recommended that candidates will be instructed at an early stage in this respect and teaching be focused on a whole novel/play/poetry collection rather than practical criticism of a small portion of a text. A whole text should be seen as the published book, all of which should have been studied, although the evidence for assessment purposes might be reference to a selection of poems or short stories from a collection.

Weightings are important as different assessment objectives are targeted and given dominance between the two pieces. For Task 1, Assessment Objective 1 carries 5 marks and Assessment Objective 2 carries 10 marks; the other two assessment objectives are not in focus. This means that the criteria for AO2 are dominant and twice as important as those for AO1.

Textual knowledge and its organisation are important, but the greater part of the assessment should be devoted to considerations of language, form and structure; methods of analysis; quality of referencing and comment. Centres should also be aware that re-creative writing brings with it a further AO2 criterion (response via re-creative writing to stylistic and thematic concerns of the base text). Most of the assessment objective criteria do not present problems and rely on teachers

exercising their professional judgement and/or experience. For instance, critical terminology is important in considering AO1, but is difficult to quantify which is why the statements relating to meta-language are largely qualitative. One bullet point which could be a possible discriminator is the descriptor for AO1 which specifies 'argument' for Band 5, but is covered by 'arguments' further down the scale; this is to be interpreted that top band work should have an overall angle or overarching idea whereas work lower down the scale might have relevant points or discussion areas but no real shaping vision. While this should be borne in mind, it is only one of four criteria for AO1. Nevertheless it could be a useful tool in terms of determining a final mark as it very likely would borderline work at the bottom of one band or at the top of the one below, a situation outlined on p14 of the *Coursework Guidance for Unit F662*.

Task 2

For the essay on two texts, there are 25 marks available, 5 of which should derive from a consideration of AO1 criteria, the other 20 from an equal emphasis on AO3 and AO4. AO3 concerns the comparison of relationships between texts and also the exploration of different interpretations of the texts. AO4 asks for an understanding of contexts shaping the production and reception of texts, a broad notion of contexts being allowed. These elements need to be well pursued and substantial in the essay as they constitute the main assessment foci. Interesting work not really addressing the needs for links between the two texts, nor a consideration of different readings, nor awareness and evaluation of contextual factors should score low given the dominance of these criteria. The stress on linking the texts should necessitate fairly equal coverage of the two texts rather than one text assuming dominance (for whatever reason) in the piece.

In terms of determining a mark for the linked texts essay, a band should first be decided upon. For both Task 1 and Task 2 this should be ascertained by finding qualities in the essay to match the descriptors in the assessment grid. Then fine-tuning should occur by fixing on the degree of achievement against the definitions for the tiered bullet points; here 'best fit' practice is recommended, where strengths are balanced against weaknesses, and an approach to bullet pointed criteria which sees the definitions as enabling rather than disempowering – more as rungs on a ladder that help candidates to climb the mark scale rather than steep hurdles to stagger over. There is some useful advice regarding this on p18 of the *Coursework Guidance for Unit F662*.

Conclusion

The assessment documents are the place to start when marking coursework items rather than a position of supposed prior knowledge. There are five bands, but six grades available, so a direct translation is not available. Therefore it makes sense to mark to the criteria and follow the guidance on determining positions within bands rather than saying that a piece is definitely, for example, a C grade and working from there. Good internal moderation processes on the part of the Centre should ensure that folders are being viewed with the criteria firmly in mind – and it is, of course, always good to have a second opinion from those with whom one works closely.

Once marked and moderated internally, marks are submitted to OCR and the coursework folders are sampled and moderated. It is the role of the OCR moderators to ensure that coursework has been marked to agreed standards, so adjustments may be made in order to bring the marks in line with other Centres and with national standards. The most important thing to ensure is that the submitted marks place candidates in the correct rank order. Marks can be adjusted by the awarding body if the rank order is deemed to be correct, but concerns over the rank order would necessitate coursework folders being returned to the Centre for re-assessment.

3.2 Assessment Guidelines

Step 1: Determine the band

1. Match evidence of achievement against the descriptors for the assessment grid.
2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

Note that assessments refer to bands and do not correlate to grades.

Step 2: Determine the mark

To determine the mark within the band, consider the following:

Descriptor	Award mark
on the borderline of this band and the one below	at bottom of band
just enough achievement on balance for this band	above bottom and below middle of band.
meets the criteria but with some slight inconsistency	above middle and below top of band.
consistently meets the criteria for this band	at top of band

The final mark will reflect the balance of achievement and will take into account the dominant assessment objective(s). The relative weighting of the assessment objectives can be represented as:

Unit F662	AO1	AO2	AO3	AO4
Task 1	5	10	n/a	n/a
Task 2	5	n/a	10	10

4 Assessment Objectives and Criteria

4.1 Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

AO1 Communication and Presentation

- Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

AO2 Analysis and Understanding

- Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

AO3 Knowledge, Understanding and Evaluation

- Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

AO4 Knowledge and Understanding

- Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

AO weightings in AS GCE

Unit	% of AS GCE				Total
	AO1	AO2	AO3	A04	
AS Unit F661: <i>Poetry and Prose 1800–1945</i>	10	25	10	15	60%
AS Unit F662: <i>Literature post-1900</i>	10	10	10	10	40%
	20%	35%	20%	25%	100%

4.2 Quality of Written Communication

Quality of written communication is assessed in all units and credit may be restricted if communication is unclear. Candidates will be assessed on their overall competence in using language accurately and effectively in constructing well-argued responses to assessment tasks for the specifications.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

The assessment of the *quality of written communication* is included in AO1.

4.3 Performance Descriptions

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS performance descriptions for English literature

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Assessment objectives	Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.	Explore connections and comparisons between different literary texts, informed by interpretations of other readers.	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
A/B boundary performance descriptions	Candidates characteristically: a) communicate wide knowledge and understanding of literary texts; b) present relevant responses, using appropriate terminology to support informed interpretations; c) structure and organise their writing well; d) communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language in literary texts; b) explore, through critical analysis, how writers use specific aspects to shape meaning; c) generally use specific references to texts to support their responses.	Candidates characteristically: a) explore connections and points of comparison between literary texts; b) communicate clear understanding of the views expressed in different interpretations or readings.	Candidates characteristically: a) communicate understanding of the relationships between literary texts and their contexts; b) comment appropriately on the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
E/U boundary performance descriptions	Candidates characteristically: a) communicate some knowledge and understanding of literary texts; b) make some use of appropriate terminology or examples to support interpretations; c) communicate meaning using straightforward language.	Candidates characteristically: a) identify some aspects of structure, form and language; b) describe some aspects with reference to how they shape meaning; c) make some related references to texts to support their responses.	Candidates characteristically: a) identify some connections or points of comparison between literary texts; b) show some appreciation of the views expressed in other interpretations of literary texts.	Candidates characteristically: a) communicate some understanding of context through descriptions of culture, text type, literary genre or historical period.

4.4 Unit F662 Assessment Criteria

Task 1: Close reading

Band 5 12–15 marks	AO1	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of selected passage; • consistently fluent and accurate writing in appropriate register; • critical terminology accurately and consistently used; • well-structured, coherent and detailed argument consistently developed.
	AO2	<ul style="list-style-type: none"> • consistently coherent and detailed discussion of effects of language, form and structure in selected passage; • excellent and consistently effective use of analytical methods; • consistently effective use of quotations and references, critically addressed, blended into discussion.
Band 4 9–11 marks	AO1	<ul style="list-style-type: none"> • good understanding of selected passage; • good level of coherence and accuracy in writing, in appropriate register; • critical terminology used accurately; • well-structured arguments, with clear line of development.
	AO2	<ul style="list-style-type: none"> • developed and good level of detail in discussion of effects of language, form and structure in selected passage; • good use of analytical methods; • good use of quotations and references, generally critically addressed.
Band 3 6–8 marks	AO1	<ul style="list-style-type: none"> • some competent understanding of selected passage; • some clear writing in generally appropriate register; • some use of appropriate critical terminology; • some straightforward arguments competently structured.
	AO2	<ul style="list-style-type: none"> • some developed discussion of effects of language, form and structure in selected passage. • some competent use of analytical methods; • some competent use of illustrative quotations and references to support discussion.
Band 2 3–5 marks	AO1	<ul style="list-style-type: none"> • limited understanding of selected passage mostly clear writing, some inconsistencies in register; • limited appropriate use of critical terminology; • limited structured argument evident, lacking development and/or full illustration.
	AO2	<ul style="list-style-type: none"> • limited discussion of effects of language, form and structure in selected passage; • limited attempt at using analytical methods; • limited use of quotations/references as illustration.

Band 1 0–2 marks	AO1	<ul style="list-style-type: none"> • very little or no relevant understanding of selected passage; • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register; • persistently inaccurate or no use of critical terminology; • undeveloped, very fragmentary discussion;
	AO2	<ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, form and structure; • very infrequent commentary; very little or no use of analytical methods; • very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used

Task 1: Re-creative writing with commentary

Band 5 12–15 marks	AO1	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of original text; • consistently fluent and accurate writing in appropriate register in both re-creative passage and commentary; • critical terminology used accurately and consistently in commentary; • well-structured, coherent and detailed argument consistently developed in commentary.
	AO2	<ul style="list-style-type: none"> • consistently effective re-creative response to stylistic characteristics and thematic concerns of the original text; • well-developed and consistently detailed discussion of effects of language, form and structure of re-creative passage, in relation to original text; • excellent and consistently effective use of analytical methods in commentary; • consistently effective use of quotations and references, critically addressed, blended into discussion.
Band 4 9–11 marks	AO1	<ul style="list-style-type: none"> • good and secure understanding of original text; • good level of coherence and accuracy in writing, in appropriate register in both re-creative passage and commentary; • critical terminology accurately used in commentary; • well-structured arguments with clear line of development in commentary.
	AO2	<ul style="list-style-type: none"> • developed and appropriate re-creative response to stylistic characteristics and thematic concerns of the original text. • developed and good level of detail in discussion of effects of language, form and structure of re-creative passage, in relation to original text. • good use of analytical methods in commentary. • good use of quotations and references, generally critically addressed.

Band 3 6–8 marks	AO1	<ul style="list-style-type: none"> • some competent understanding of original text; • some clear writing in generally appropriate register in both re-creative passage and commentary; • some critical terminology appropriately used in commentary; • some straightforward arguments competently structured in commentary.
	AO2	<ul style="list-style-type: none"> • mostly competent re-creative response to stylistic characteristics and thematic concerns of the original text; • some developed discussion of effects of language, form and structure of re-creative passage, in relation to original text; • competent use of analytical methods in commentary; • competent use of illustrative quotations and references to support discussion.
Band 2 3–5 marks	AO1	<ul style="list-style-type: none"> • limited understanding of original text; • limited clear writing, with inconsistencies in register in both re-creative passage and commentary; • limited appropriate use of critical terminology in commentary; • limited structured argument evident in commentary, lacking development and/or full illustration.
	AO2	<ul style="list-style-type: none"> • limited re-creative response to stylistic characteristics and thematic concerns of the original text; • limited discussion of effects of language, form and structure of re-creative passage, in relation to original text; • limited attempt at using analytical methods in commentary; • limited use of quotations/references as illustration.
Band 1 0–2 marks	AO1	<ul style="list-style-type: none"> • very little or no relevant understanding of selected passage; • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register; • persistently inaccurate or no use of critical terminology; • undeveloped, very fragmentary discussion.
	AO2	<ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, form and structure. • very infrequent commentary; very little or no use of analytical methods; • very few quotations (eg one or two) used (and likely to be incorrect), or no quotations used.

Task 2: Essay on linked texts

Band 5 20–25 marks	AO 1	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of at least two text(s) and task undertaken; • consistently fluent and accurate writing in appropriate register; • critical terminology accurately and confidently used; • well-structured, coherent and detailed argument consistently developed throughout the answer.
	AO 3	<ul style="list-style-type: none"> • excellent and consistently detailed effective comparison of relationships between texts; • well-informed and effective exploration of different readings of texts.
	AO 4	<ul style="list-style-type: none"> • consistently well-developed and consistently detailed well-informed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.
Band 4 15–19 marks	AO 1	<ul style="list-style-type: none"> • good understanding of text(s) and task undertaken; • good level of coherence and accuracy in writing, in appropriate register; • critical terminology used accurately; • well-structured arguments, with clear line of development throughout the answer.
	AO 3	<ul style="list-style-type: none"> • good, clear comparative discussion of relationships between texts; • good level of recognition and some exploration of different readings of texts.
	AO 4	<ul style="list-style-type: none"> • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.
Band 3 10–14 marks	AO 1	<ul style="list-style-type: none"> • some competent understanding of text(s) and task undertaken; • some clear writing in generally appropriate register; • some critical terminology appropriately deployed; • some straightforward arguments competently structured.
	AO 3	<ul style="list-style-type: none"> • some competent comparative discussion of relationships between texts; • answer informed by some reference to different readings of texts.
	AO 4	<ul style="list-style-type: none"> • some competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.

Band 2 5–9 marks	AO 1	<ul style="list-style-type: none"> • limited understanding of text(s) and main elements of task undertaken; • limited clear writing, some inconsistencies in register; • limited use of appropriate critical terminology; • limited structured argument, lacks development and/or full illustration.
	AO 3	<ul style="list-style-type: none"> • limited attempt to develop comparative discussion of relationships between texts; • limited awareness of different readings of texts.
	AO 4	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the task undertaken.

Band 1 0–4 marks	AO 1	<ul style="list-style-type: none"> • very little or no relevant understanding of text(s) and very little relevant attempt at task undertaken; • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register; • persistently inaccurate or no use of critical terminology; • undeveloped, very fragmentary discussion.
	AO 3	<ul style="list-style-type: none"> • very little or no comparative discussion of relationships between texts; • very little or no relevant awareness of different readings of texts.
	AO 4	<ul style="list-style-type: none"> • very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.

5 Exemplar Coursework Folders

The coursework folders in this section have all been assessed according to the new assessment criteria and are accompanied by notes and commentaries from the Principal Moderator.

For the purposes of this document, bibliographies and footnotes have been removed from the coursework essays, but when candidates submit their coursework folders, it is essential that they reference all quotations and provide a bibliography. On Units F662 and F664, quotations, footnotes and bibliographies do not count towards the 3000 word limit.

5.1 Task 1: Re-creative writing with commentary

James Joyce *Dubliners*

Commentary from Principal Moderator

The text produced fits in very well to the original short story showing a strong understanding of ideas and issues (AO1). There is a good evocation of a character caught between optimism and fear and the use of questions (“Who would wind the clock when she was gone?” and “Now she was eloping what would father do?”) takes us into Eveline’s perspective and provides us with an insight into her hesitation at this point. The use of the chiming clock symbolises the passage of time and the fact that “she still did not move from her seat” suggests the defining preoccupation of *Dubliners*: paralysis. The imitation of Joycean imagery, syntax and structure (AO2) is well-judged and there is some memorable phrasing: “gamesome laugh”, “twirled her round in the middle of the road”, “Darkness had strangled the room”.

The commentary is honest and well-evidenced with good terminology. It could be claimed it does not really possess an ‘argument’, which is a feature of the fourth bullet point for top band AO1 achievement, although it could be maintained that it has a certain line of thinking (that the piece imitates stylistic and structural features rather than providing extra character sophistication). Of more concern is that it only has one acknowledgement of the full text of *Dubliners*. It is recognised that a re-creation on this text necessarily would have to be a response to one story, but the commentary could broaden out to the wider text by exploring the central theme of paralysis, the treatment of female characters across the collection, the narrative techniques of symbolism and stream of consciousness elsewhere. Where the commentary is particularly strong is in its discussion of language and structure and there is a clear demonstration of analytical methods (notions of characterization, reader response, stylistics).

This is a low Band 5 re-creative piece, which could be more secure with reference in the commentary to a wider range of stories in Joyce’s collection. At close to 1200 words (once the quotations in the commentary have been discounted) it is at the upper end of the recommended length for the first task of the AS coursework folder, which in total should be no longer than 3000 words. A passage and bibliography were supplied with this submission; and even though re-creative work will probably not require the same sort of critical background reading as close passage study, a list of books consulted is required.

Task 1: Re-creative writing with commentary

James Joyce *Dubliners*

'How do different forms of paralysis in the female character affect our perception of them?' - Eveline

Re-creative writing

She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

Almost at once, she rose from the window and opened up the cabinet on the wall opposite her. Inside lay a small leather case which she pulled onto a nearby table. In the distance, a low resonant chime rang out from the clock in the hallway. Who would wind that clock when she was gone? Her father had long ceased to contribute to any of the household chores, and Eveline was responsible for almost everything. Her heartbeat began to quicken at the prospect of leaving it all behind and she lowered herself into a nearby chair.

Her mind wandered to what new strange shores she could be visiting, and how different they would be from home. She would be another person, with a new name, and an exciting new life to live with Frank. She would be the talk of the town, and the envy of all the girls back home still sat in the theatre with their 'boys'. Frank would look after her well, she was certain. He was a strong man, with smiling eyes and a gamesome laugh. When Eveline had agreed to go with him to Buenos Ayres, he had picked her up and twirled her round in the middle of the road, leaving Bessie Elroy and Miss Kennedy to look on in amazement. He was most like an ideal husband, and their new life sounded very dissimilar from the one she led now, which she was certain was a good thing.

Darkness had strangled the room and Eveline sat motionless, vacantly wringing her hands. Her mother had often sat here, with Eveline, Earnest and Harry sitting at her feet eagerly listening to her stories. She told the most interesting of stories, but Eveline had always preferred the fairytales. She would cling to her mother's leg, laughing as her father acted out the part of the villain and would climb onto the chair to hear the ending of the story. However, that was long ago. Her mother soon stopped telling stories and became very sad and cross with the children. She stayed in the house most days and slowly became ill and bedridden, much to her husband's sudden dismay. Eveline had never seen her father so distraught when her mother died; she shuddered at the echo of his sobs ringing in her ears.

Now she was eloping what would her father do? She looked over at the two envelopes she had placed on the table next to her and pictured his face as he read his. An inconceivable feeling of guilt tied her to the chair and wrenched at her heart.

Good use of base text as a focus (AO1).

Use of interior perspective (AO2).

Thoughts of escape (thematic concern – AO2).

Memorable language (AO2).

Evocation of atmosphere (AO2).

Memory, another concern of Joyce (AO2).

Chiming of clock provides a dramatic turning point (AO2).

Strong imitation of self deluding narration although rendered in third person perspective. (AO2).

Clarity in terms of explanation but does the recreation have a definite angle? (AO1)

Aware of method (AO2).

Plenty of integrated quotation although rather just used as evidence (AO2).

Well written explanation (AO1).

A second chime of the clock rang out ominously but still she did not move from her seat.

At long last, Eveline rose from the comfort of her mother's chair. She picked up the envelopes upon the table and carefully placed them inside the leather bag. She would post them once she had left, she told herself. Everything would be better once she had left. She would be with Frank. He would look after her. She wouldn't need anybody else.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again.

Commentary

The story I have chosen to add an insert into is 'Eveline'; a story that both straddles the 'childhood' and 'adolescent' sections of James Joyce's Dubliners. The insert itself is part of Eveline's narrative, who is the central character, and the focus of doubt and paralysis within the story. The section seems to explore Eveline's deepest thoughts, helping to illuminate her sense of adventure, fear and guilt regarding leaving her father.

Eveline is a certainly complex character. She narrates the story in a stream of consciousness, and the story therefore has both a detached yet personal perspective. We are able to look at Eveline from two perspectives, which I have attempted to illustrate. When we are observing Eveline from a far, she appears to be calm and collected "*Her time was running out but she continued to sit by the window, leaning her head against the window curtain*" and I have echoed this "*Eveline sat motionless, vacantly grazing the sole of her foot on the coarse rug beneath her*". However, once we enter Eveline's mind events and emotions are heightened and dramatised "*An inconceivable feeling of guilt tied her to the chair and wrenched at her heart*". Here we establish how Eveline really thinks, and what thought processes lead up to her decisions.

What was crucial to explore was the angst and indecisiveness of Eveline regarding whether to go away with Frank. On the surface it appears to be what Eveline wants and needs, and she continually convinces herself of this "*Everything would be better once she had left; she would be with Frank and he would look after her*", yet she gives herself away unknowingly with her niggling fears and guilt "*Now she was eloping and adding to her father's grief!*" "*Who would wind that clock when she was gone?*". She is continuously reassuring herself that she is making the correct decision and elaborates in detail to show this, something I have attempted to recreate.

Some exploration of tone (AO2).

Honest self-appraisal (AO2).

Stylistic insight into Joyce's unit length (AO2).

Awareness of Joyce's narrative approach (AO2).

Quotation not really being addressed; weakness in AO1 achievement.

Good insight into character (AO1/AO2).

Evaluative of effect (AO2).

Some sense of an argument – character not excessively complicated, but used to convey ideas and emotions (AO1).

The tone is designed to mirror the original. It switches from relaxed and complacent, reliving memories of the past “*Her mother had often sat here, with Eveline, Earnest and Harry sitting at her feet eagerly listening to her stories*”, to the dramatic and fearfulness of the future which scares Eveline so much “*Her heartbeat began to quicken at the prospect of leaving it all behind and she lowered herself into a nearby chair*”. Whilst I don't feel the pastiche adds a lot more depth to Eveline's character, I did not feel this was particularly necessary as the reader is so intimately involved anyway. I have merely continued Joyce's technique.

The paragraph lengths in Eveline vary throughout the story, but I noticed, they appear longer when Eveline drifts into a 'reverie', reliving the past, which I have also attempted. When talking about the present, the paragraphs are much less detailed and romanticised, signifying Eveline's secret despair. The sentence lengths do not vary greatly except for following Eveline's epiphany when she says she wants to leave with Frank “*Escape! She must escape! Frank would save her*” and I attempted to do this also “*She would be with Frank. He would look after her*”.

The narrative technique in 'Eveline' is mainly the use of the stream of consciousness, as we are taken in and out of Eveline's thoughts. The symbolism of the room in the story is established via the repetition of the 'dusty cretonne' and in my pastiche I have done this with the chair that she sits in; “*she lowered herself into a nearby chair*” which is later followed by “*Eveline sat motionless, vacantly grazing the sole of her foot on the coarse rug beneath her*” and “*A second chime of the clock rang out ominously but still she did not move from her seat*”.

Eveline is effectively the narrator and whilst she is descriptive and uses presumes familiarity with some of the characters “*leaving Bessie Elroy and Miss Kennedy to look on in amazement*”, she is not greatly descriptive in terms of words used. The only examples we encounter of varied vocabulary comes in Eveline's moments of self dramatisation “*An inconceivable feeling of guilt tied her to the chair and wrenched at her heart*”

Overall I feel the passage fits in well with the original story. Whilst I do not think it adds tremendous depth to the character, and not much more is revealed about her to the reader, we get a deeper insight into her real feelings. I thought it was crucial that she did not leave the letters and instead told herself “*She would post them once she had left*”. It shows that she does not want to make a final decision which she could not go back on, she is not completely ready to leave her family behind. I think the changing focus of each paragraph is in keeping, therefore making it easy to slot between the two original sentences.

5.2 Task 1: Close reading

George Orwell *Nineteen Eighty-Four*

The essay shows a very good command of detail and excellent understanding of the passage with telling reference to contextual and genre features. The style is mature and highly accurate; it has clarity, fluency and accessibility. There is a well defined passage and the task allows for a demonstration of strong and sophisticated textual insight as well as the opportunity to construct an argument, an aspect seized by a consideration of nightmarish elements of Winston's world (AO1).

The fourth and fifth paragraphs very clearly and confidently show the implications and effects of Orwell's language. Imagery, connotations, interesting phrasing all receive coverage and are appraised in a way that appreciates Orwell's craft; however, the candidate is also not afraid to hazard interpretations or to show strong immersion in the world of the novel ("The voice of Goldstein, which goes on 'inexorably', gives the extract a claustrophobic tone, suggesting the hate continues incessantly and the bombardment of horrific images is relentless and unceasing, like the Party's rule."). The essay as a whole demonstrates close reading skills and personal informed response; there is some intra-textual referencing, but room for a little more. Quotations are used and incorporated well; but much of the textual knowledge is carried by reference rather than explicit quotation. On the whole, AO2 is well demonstrated.

The response deserves a secure Band 5 mark, although at approximately 1250 words it is starting to eat into valuable word count that should be reserved for the linked texts piece. While the passage is clearly outlined, a physical copy should have been sent with the work.

Task 1: Close reading

George Orwell *Nineteen Eighty-Four*

Useful task which has a part to whole aspect and offers the possibility of an argument.

Immediately the candidate shows high order AO1 skills, not just taking on the task (the contribution of the Two Minute Hate) but going beyond it (The Two Minute Hate does more than contribute; it "is the epitome of Winston's nightmare world").

AO1 again in evidence as the candidate defines terms.

Word "sole" in quotation is responded to (AO2), although quotation could have been unpacked more: truth/lies pivot, for instance.

Implications of the word "inexorably" are suggested (AO2).

Response to imagery (AO2) which is brought to bear on central idea of Winston's nightmare world (AO2).

Knowledge of the text and the text type (AO1), but arguably AO2, too (form).

Attention to imagery, interpreted via wider text knowledge.

Write a critical appreciation of pp. 16-18 "in its second minute...uttering a prayer". How does the Two Minutes Hate contribute to your understanding of the nightmare world in which Winston lives?

The Two Minutes Hate is the epitome of Winston's nightmare world, as it represents the absolute control the Party has over its members and also the violent attitude of 1984 society. Orwell may have depicted this outpouring of human emotion in his novel to emphasise the point that although to some extent emotions can be controlled by Big Brother, they can't be eliminated completely, and even the mechanical Party members need to release their thoughts and feelings at some point. This signifies the irrepressible human spirit, yet here we see the human spirit contorted and twisted between love and hatred as Big Brother desires it.

To understand how the extract relates to Winston's nightmare world, we must first define what a 'nightmare world' is and what makes it this way. A nightmare is something unconscious and inescapable, Winston is also unable to escape from the Party's rule and is almost trapped inside his own head, as he is unable to be blissfully ignorant of the Party's deceptions and feels he is the 'sole guardian of truth ...in a world of lies'. This phrase suggests Winston feels isolated and lonely, another factor which makes his life unbearable.

The Two Minutes Hate represents the only venting of emotion Winston has, although for him it is not an escape, as he finds it 'impossible to avoid joining in'. The voice of Goldstein, which goes on 'inexorably', gives the extract a claustrophobic tone, suggesting the hate continues incessantly and the bombardment of horrific images is relentless and unceasing, like the Party's rule. Even the image of Big Brother seems to 'persist for several seconds', giving the impression of it being imprinted on the members' minds in a way which cannot be escaped. Orwell describes one of the participators in the Two Minutes Hate as a 'landed fish', which symbolises the feeling of helplessness and inevitability of death in 1984, and contributes to the reader's view of Winston's nightmare world as it suggests that there is no prospect of ever breaking free from the Party's control. This collection of images connoting the fated demise of society is common to the dystopian genre.

The Two Minutes Hate is a demonstration of the control the Party has and the way it manipulates its members; the fact that the Party members may only express emotions at a set time displays the extent of control the Party has. Through The Two Minutes Hate, the Party is able to twist and contort emotions 'against one's will', demonstrating their control. Goldstein is described as a 'sinister enchanter', suggesting a

Glosses language in the passage (AO2).

Narrative technique highlighted (AO2).

Identifies violent lexis (AO2).

Explores prominence of violent imagery in extract (AO2).

Technical terms in evidence (AO1).

Well integrated short quotation throughout the paragraph (AO2).

Broader textual knowledge hinted at (AO1).

Secure use of terminology (AO1).

figure trying to manipulate the society through malevolent means, though ironically it is Big Brother who has its members under an ominous spell. The language in the passage gives evidence of the suppression the Party forces on its members; Winston's hatred is directed towards Julia because his sexual feelings have been suppressed to the extent that they manifest themselves in what he terms 'beautiful hallucinations'. This is then juxtaposed with the disturbing and violent things Winston dreams of inflicting on Julia, which are far from beautiful. His urges to 'ravish' her and 'flog her to death' are sadistic but this just serves to display his feelings of deprivation, which have been imposed on him by the Party's rule. However, these are all empty threats, and the situation is ironic as after first despising Julia and enjoying the thought of doing her harm, Winston eventually comes to loves her.

The extract is laden with violent imagery. In the first line, the words 'leaping', 'shouting' and 'maddening' conjure a scene of utter chaos, and the word 'frenzy' has connotations of a frantic rush to assail the heretic on the screen. The frightening display of collective 'loathing' creates a vivid image of militant enthusiasm in practice. The oxymoron 'hideous ecstasy' describes the euphoria felt throughout the crowd, but which is all based around hatred. It exemplifies the scene and is a depiction of the ecstasy that can come from performing atrocities when the communal hate is at its 'climax'; this word suggesting the peak of excitement and elation, which has transformed hatred into a pleasurable act. The word 'climax' has sexual connotations, and it appears that the hatred offers an alternative to the suppressed sexual feelings of the 1984 society, and is an example of the way the Party has succeeded in warping human emotion into a display of loathing. More violent imagery is used as the hate is described as an 'electric current', implying it is infectious and passing from one member to another, gradually building and generating more power and aggression. The listing of brutal words such as 'kill', 'torture' and 'smash' conveys the extreme hatred being felt, yet it is 'abstract' and seems to stem from nowhere. This contributes to our understanding of Winston's nightmare world as 1984 seems to be full of shallow and pointless hate. As we see in O'Brien's final speech, the aim of the Party is to gain absolute power, though only for vain reasons; 'The Party seeks power entirely for its own sake.'

Winston feels frustrated by the way the other members of society adore Big Brother without question. Throughout the passage there is reference to 'sheep' and 'bleating'; this sheep motif could be a metaphor representing the members as stupid, easily influenced and without individuality. The scene is also fitting with the satirical genre, as it undermines the indoctrinated Party members and their fanatical display of adoration for Big Brother. It is intended to infer the absurdity of the members' naïve veneration, the members themselves representing the religious and political fanatics of Orwell's post-WWII world. Within the image of the 'sandy haired

woman', the word 'flung' creates the picture of an over-zealous fanatic, who is so engrossed in worshipping the Party she is blind to the way it is destroying society

The Two Minutes Hate is an example of the way the Party uses the 'ignorance' of its members to instil in them a hatred of the opposition and a devotion to Big Brother. The word 'flinched', used to describe the members' response to the onslaught of images on the screen, implies an involuntary reaction and suggests that through propaganda the Party has blurred the line between fantasy and reality so that the members can no longer differentiate between reality and fiction. The fear of the images and the hateful feelings linked with them has been so deeply ingrained into the party members that their disgusted reaction has become instinctive. This paranoia echoes the unrest that was felt at the time the novel was written, when the threat of war and totalitarian rule was still fresh in society's mind.

Contextual insight brought to bear again (AO2).

Conclusion relating to task (AO1).

The Two Minutes Hate helps us to understand Winston's nightmare world by offering an insight into the mind of 1984 society. Through this the reader is able to see the violence and intense hatred inextricably linked to the Party Members' 'love' of Big Brother, and realise to what extent Winston is trapped in a world where he feels completely isolated and suppressed. Winston's inability to 'avoid joining in' with the collective loathing could hint at his unsteady state of mind and foretell his eventual demise as he begins to gradually submit to the Inner Party's doctrines. It is perhaps the thought of the loss of control over his own mind that Winston fears the most; therefore the Two Minutes Hate represents an instance in which he is living a nightmare, as he momentarily becomes consumed by the hatred around him and loses the consciousness which separates him from the other fanatical Party members.

Raymond Carver *The Collected Poems*

While 'Cherish' is focused on securely and a copy of the poem supplied, there are also references to 'To My Daughter', 'Gravy', 'What the Doctor Said', 'No Need', 'Through the Boughs', his later poetry, the self-centredness of his poetry and his oeuvre in general ("Death becomes a key motif in Carver's work because it becomes his central consideration in life"). This is substantial intra-textuality, but it is not made to fully count as these wider comments sometimes get lost around the quotations from, and interpretations of, sections of 'Cherish' and in the second half of the essay the wider material seems a little separate from the 'Cherish' discussion.

In terms of the assignment, the task is addressed, but in terms of the thesis outlined at the start of the first paragraph the argument moves in and out of focus. There are some surface errors (for instance, the separation of subject and verb by a comma), but writing is generally clear and coherent and critical terminology is present and accurately employed. At approximately 1150 words (not including quotations) this piece is just under the maximum recommended length for a Task 1 essay.

Considering AO2 features, the essay sometimes shows developed discussion, but it also lapses into recognising and commenting on features. However, there is plenty of focus on structure and language. Quotation is plentiful, but at times overlong and sometimes used in ways that prevent the essay progressing in a totally meaningful and directed fashion. Certainly the candidate does not always follow quotations smoothly with clinching comments. Practical criticism skills are in evidence, also the use of literary and biographical context and response to criticism/alternative readings. A bibliography, which was not included, would have made the inclusion of these references more transparent.

The essay should be located no higher than the bottom of Band 4 but is perhaps safest placed at the top of Band 3.

Task 1: Close reading

Raymond Carver *The Collected Poems*

Write a close analysis of 'Cherish' explaining how the poet uses the language and structure of the poem to convey emotions and ideas. How typical is the poem of the other poetry by Carver you have read in terms of its presentation of emotions?

Critical approach: engagement with a critic (AO2).

Critical approach: biographical context (AO2), but not really addressing the question which affects AO1 achievement.

Lots of interesting ideas but not the most well formed introduction (AO1).

Response to imagery (AO2).

Insight into phonological dimension of part of poem (AO2).

Explores ways of reading single word (AO2).

Different points about imagery (AO2).

One critic called Raymond Carver 'the Laureate of "Hopelessville"'. In my opinion this critic undermines Carver and his work. I see him more as a man who had a tough life from childhood and used alcohol for comfort. Later, particularly when he used his writing for solace in his final decade he shows more signs of hopefulness. He seems to think that his writing will last beyond himself and takes comfort from this. His last decade was an unexpected one for him, one he called his "second life." His feelings about his "second life" come out very strongly in 'Gravy', one of his latest poems, as we see a new happier, fulfilled Carver. Carver wrote, "Anyone can express himself, or herself, but what writers and poets want to do in their work, more than simply express themselves, is communicate, yes?" This suggests that he turned to poetry for shelter in hard times. Robert Macfarlane noticed that 'hope' was a concept that increasingly fascinated Carver as he neared death. 'To My Daughter' is an example of his greater interest in the future as a result, "I don't have a heart when it comes/ to this booze thing... Clean up your act. I'm asking you." The emotion he is feeling here is from his years of drinking, he feels guilty and worried. Carver wrote, "the best art has its reference points in real life"; perhaps this is why his writing is so personal and becomes more so as he approaches death, the final reference point of life.

Carver opens his poem 'Cherish' by portraying his affections towards his wife, emphasising how much he loves her and how he will miss her when he dies. The window he is looking through acts like an invisible but tangible barrier just like death will be. The plosive alliteration of "clips, pauses clips" is onomatopoeic in its description of the wife's actions which Carver uses to show how vivid the memory of his wife is. An internal rhyme "more alone in the world/ than I had known" combined with the assonance of sighing 'o' sounds used, emphasises the sadness of the past. The idea of her being "alone" is ambiguous: it portrays his fear for her loneliness after his death and also the pain of fragile togetherness.

The clarity of the visual and tactile imagery - such as "I see her bend to the roses holding close to the bloom so as not to prick her fingers" - is used by Carver to portray the tenderness of the memory. Carver noticed that he was "inclined towards brevity and intensity" as with the intensity of imagery in 'Cherish'. 'To My Daughter' contains similarly concise but detailed description "a splint on your finger, dark glasses to

Firmly focused on practical criticism skills (AO2).

High level terminology in evidence (AO1).

Grapples with tone (AO2).

Missing capital letters (AO1 deficit).

Paragraph stitched around quotation (AO2) but more commentary needed.

Focus on emotions (AO1).

hide/ your beautiful bruised eyes.” This also shows that there is a distinctive juxtaposition of love and pain in Carver’s later poetry, as there is in ‘Cherish’: “roses...prick”, which reveals an inner tension in the poem and in the memory of his wife. “She’s alone with roses and something else I can only think.” The roses also symbolise the love between them; this is powerful as she will be alone soon with no one to love. The rose bushes were given to them on their wedding day - the names, “Love, Honour, and Cherish” are also said in wedding vows - and it is the most poignant of the three that she gives him. By presenting him with a bloom from the ‘Cherish’ bush she is saying that she will always remember and treasure him and Carver is realising that he also cherishes life in a way that he had not in his earlier life.

Between the first and second stanza the enjambment, stresses the ceaselessness of the emotions he is feeling throughout the poem. The versification draws our attention to the word “late” that describes his wedding: it is ambiguous, referring to the time passed but also connoting “death”. Death becomes a dominant feature in his work and he portrays his fight against death, before accepting it.

‘Cherish’ is intended as a love poem with the key phrase “Love, Honour, Cherish” echoing wedding vows. It is important that Cherish is given weight at the end of the list, as it is important that she gives him that rose. The rose is symbolic - to treasure, to look after and to remember are Carver’s key meanings. From this point the poem hits a negative tone as ‘remembrance’ is normally related to ‘death’ and it is here we see the two emotions collide. Towards the close of the poem when his wife is near him - “My hand on her wrist to bring her close, her eyes green as river-moss” - he has a moment of love looking deep into her eyes and holding her close, before once again the tone changes: “saying it then, against/ what comes: wife, while I can, while my breath, each hurried petal/ can still find her.” Death becomes a key motif in Carver’s work because it becomes his central consideration in life.

In ‘cherish’ carver shows his desire for contact with his wife and surroundings as well as his desire for release. “She won’t/ look up, not now” suggests a moment of desired contact, whereas later in the poem “this last rose she holds out to me, suddenly, having/ entered the house between glances” conveys a sense of his varying attention. His poem ‘No Need’ also conveys these desires but more physically: “hold me tight. That’s it. Kiss me/ hard on the lips. There. Now/ let me go.”

Carver’s poems are clearly about himself and his own experiences, and his feelings, but beyond his emotions we see little of his empathy with the thoughts and feelings of others: his wife, family and friends have no voices within his writing. It has been said that ‘silence is the loudest noise’ and in Carver’s poetry the silent people who he describes are all

General statements about oeuvre followed by specifically named poems, addressing the need for full text study to be shown in critical piece; however, it does read something like an extended list.

Other texts in collection covered (AO1).

Ideas and emotions mentioned in terms of 'Cherish' (AO1).

important. When others come into his poetry it is merely a description of what they are doing, or a gesture they have made. "This last rose the rose she holds out to me." This gesture of remembrance has no words, just feelings, and in that split second he did not see her approach him from the garden. It is the symbolism of his poetry that speaks the words they do not say. In 'No Need' his wife's movements are controlled by him, "Let me go. / we shall not meet again in this life," the same procedures are used in his poem 'Through the Boughs' when he directs her: 'Give me your hand for a time. Hold on/ to mine." I feel that the characters in his work are restricted and that as strong as Carver's emotions are, he does not want to project these onto others. Though Carver does not mean to ignore or reject the feelings other characters are given their personal space.

Even when he is happy, as described in his 'second life', Carver is selfish in his work, as he was selfish in his earlier life where his alcoholism prevented him from empathising with those around him. But his excuse is understandable as he wanted to express this new feeling of happiness to everyone. 'What the Doctor Said' and 'Gravy' bring that happiness shatteringly to a close and are exceptions in their mournful tone. In 'What the Doctor Said' Carver thanks the Doctor for "Something no one else on earth had ever given me": the truth about his death brings about a greater desire to live. It is here that he turns over a new leaf as we see a new Carver in 'Gravy' where he tells his peers not to weep for him when he is gone.

'Cherish' is typical of his later work as the theme of love and the motif of death are similar in that they reflect his increased hope. Carver's poetry stirs and reveals emotions because of their intensely personal nature and the desire to appreciate the world around him more intensely in his 'second life'.

Kurt Vonnegut *Slaughterhouse-Five*

In formulation, this seems like a whole text task rather than a close reading assignment (despite the provision of a passage) and it certainly starts in that way. The candidate in fact struggles to engage with the title, collecting examples of imagery and then illustrating different aspects of Vonnegut's approach. The candidate writes about the use of pathos, sometimes its creation; structure, simplicity and poignancy are rather left begging. The pity of war is more often implied than explored. While the passage is the main focus of comment, there are occasional points about wider aspects of *Slaughterhouse-Five* ("This line is a typical Vonnegut line"; "I think that Vonnegut's use of pathos in this section, and indeed, in the entire book, is very successful") but these need support and explanation.

The essay considers the effect of language and explores meaning. The material on the words "freight" and "liquid" provide perhaps the strongest sentences in the piece. Often the candidate notes features with insufficient comment or exploration and organisers such as "Another" and "The next" give this the qualities of an extended list at times. The overall structure of the piece is not good and a bibliography was not supplied. The essay contains plenty of quotation but this often is followed by rather obvious and somewhat reductive attempts to engage with what has just been provided: "This makes you feel sorry ...", "This shows Billy's gentle side", "This is sad", etc.

The candidate appears to struggle with this task; only certain aspects are dealt with and the organisation of the material is clumsy. This is a low Band 3 essay.

Task 1: Close reading Kurt Vonnegut *Slaughterhouse-Five*

Extract:

From: And Billy let himself down oh so gradually now, hanging onto the diagonal cross-brace in the corner in order to make himself seem nearly weightless to those he was joining on the floor...

To: ...That good body of his would be filled with holes by a firing squad in Dresden in sixty-eight days. So it goes.

“The language and structure of Vonnegut’s novel is simple, yet its very simplicity is evocative, enabling him to create poignancy and pathos, therefore giving his reader an insight into the pity of war.” Do you agree?

There are many key themes that run all the way through this book, many of them are in connection with the book's central character Billy Pilgrim, but some are, I feel, Vonnegut's way of showing us his view of the world around him, and the time we live in.

One of the underlying images that runs all the way through this passage and, in fact, the entire book is the idea that Billy is a Christ-like figure. This is shown many times in this passage, the first of which is in that, at the outset of this passage, Billy is “hanging onto the diagonal cross brace” this is written to represent the cross on which Jesus Christ was hung at Calvary. This gives the image of Billy sacrificing himself, his sleep for those on the floor who cannot sleep if he is near them.

Another Christ image in this little piece of my passage is that none of the other men in the carriage will let him sleep anywhere near them, this is likened to the nativity story, which is, of course, the story of Jesus' birth. The men in the carriage tell Billy that he cannot sleep near them, this is alike the fact that Jesus' parents, Mary and Joseph could find nowhere to sleep when they were expecting Jesus. The next Christ imagery is the piece beginning “on the tenth night...” the line “Billy Pilgrim was lying at an angle on the corner brace, self-crucified” this again suggests an image of Billy being like the Christ, crucified at Calvary.

Yet another example of imagery that portrays Billy as a Christ-figure is when Billy sees a Russian, the quote is “the Russian did not wave or speak, but he looked directly into Billy's soul with sweet hopefulness, as though Billy might have some good news for him—news he might be too stupid to understand, but good news all the same” this again shows Billy to be Christ-like in that Christ came to bring the ‘good word’ to the people, their glimmer of hope in this world where darkness rules. Another quote that ties in with the Christ image is the

The task seems detached from the extract, although it could be made to be connected easily enough.

Relevance to actual task in hand?

Response to imagery (AO2).

Collects linked imagery and ideas (AO2), although organisation of these different aspects is obvious (AO1).

Rather crass use of quotation (weak AO2 achievement).

Poor sentence demarcation, bringing AO1 achievement down.

Sense of wider text; however, movement through points here is slow – we are stuck a little on the somewhat naïve idea of feeling sorry for Billy.

Some response to single word (AO2).

Emotional response to character seems to be the candidate's approach to the text (AO1), but it is not what the question demanded.

Personal response to word – not particularly critical (AO2).

Better drawing out of verbal implications (AO2).

Further address to metaphor, followed by an attempt at recognising multivalent imagery (AO2).

Collecting examples of pathos – really needs a different task.

use of the words “heaven on wheels” to describe the coach that they see, it is full of food and warmth, compared to the ‘hell’ of the dingy, cramped, smelly carriage that they have just left. This makes you feel sorry for Billy and his companions and creates pathos in the reader.

Another main theme in this novel is pathos; Vonnegut uses pathos in this novel to make the reader feel sorry for the character of Billy Pilgrim. The uses of pathos ties in with the Christ image, some people are lead to feel sorry for him because of the sacrifice he had to make and the bad things he had to go through, just like Billy. The technique of pathos is shown, in a diluted way, in the line “Billy let himself down oh so gradually, in order to make himself completely weightless to those on the floor”. This shows Billy’s gentle side, he is being careful and fragile, showing the way he goes through life, seeming to just flow, not really taking it in, which may explain that he has to revisit some points in his life, to help him to understand them. This idea is supported by the word ‘ghostlike’ used in the next sentence showing that Billy is not completely in control of his life. This is reflected in how he is not in control of what happens to him while he is a prisoner of war.

Another example of Vonnegut showing us pathos is the impersonal manner in which the other men address Billy. They call him his surname ‘Pilgrim’ showing us that, joined with the fact that none of them let him sleep near them and that none of them are his friends, makes us feel sorry for Billy. The crowd of men tell their “atrocities” of what has happened to them when Billy has slept near them. The word ‘atrocities’, I think, is far too strong a word. Using the word ‘atrocities’ for the fact that a few men can’t sleep, when there is war, creating death and destruction, going on about them is ridiculous. The use of the word “freight” to describe the soldiers makes it seem very impersonal and depersonalises people, making them seem like cargo, to be shipped around and not people, who need to be taken care of. This is also shown when they are described as “liquid” this gives the impression that the men are a substance, to be controlled, moulded, and that they have no control over their destiny. The line that says “the only light outside came from a single bulb which hung in a pole – high and far away” also creates pathos and the idea that there is no hope for the Americans, but it also could be taken as a reference to the Christ image of the light of the world.

The next use of pathos is when the hobo dies, the line that says “the hobo could not flow” is sad and yet happy. He has died so he cannot flow out of the carriages to something better, food, warmth, but he is free, from the Germans, the restraints of life.

There is also pathos in the talk about Edgar Derby, “Derby’s son would survive the war. Derby wouldn’t”. This is sad, and so creates pathos, especially as Derby had been so kind to

*Poorly expressed (AO1)
response to implications of
word choice (AO2).*

*Address to passage (AO1)
which includes some
appreciation of language use
(AO2).*

*Awareness of writer's style
throughout the text (AO1/AO2).*

Weak conclusion (AO1).

Billy. Another example of pathos is the way that the guards are described as, "peeking into Billy's car owlshly and cooing calmly". This less human, like animals in a zoo, to be observed, or like children.

Vonnegut also uses interesting black humour. There are three examples of that in this passage. The first is the explanation of how Roland Weary died of gangrene. This is spoken of calmly and normally as if it is nothing. The second example is the line about "the third law of motion, according to Sir Isaac Newton" which could be seen in two ways, either that its comedy to lighten the mood, as this is a particularly depressing part of the novel. Or it could be seen as Vonnegut putting the seriousness of war in parallel with the seriousness of the theory and the work that went into forming it. The third and last example is shown when Billy is given the coat of a dead civilian and the line says "there seemed to be a dead furry animal frozen to it. The animal was in fact the coats furry collar". This line is a typical Vonnegut line, mixing the horrific image of a dead furry animal, with the comedy of the coats appearance.

The line, "so it goes" is used many times in this novel, and in this section. It is used when the hobo dies, when talking about the dead prisoners, when Edgar Derby dies, and for Roland Weary. This seems to mean that death is nothing, that it is inevitable, you are born, you live, you die.

I think that Vonnegut's use of pathos in this section, and indeed in the entire book, is very successful and creates a feeling of unhappiness and almost unease in the reader, witch, I think, was the desired effect.

Tom Stoppard *Arcadia*

This is a straightforward response to a difficult play, mostly clear but with some surface errors and much missing punctuation. It keeps its focus on unpredictable and predetermined elements but in a rather pedestrian going-through-systematically sort of way. At times the discussion moves awkwardly over to the effect of individual words, which is not convincingly linked to the focus of the title quotation. In the second half, the essay seems somewhat narrativised (“Then after Valentines [sic] Maths and Art comparison”, “He then later says”, “Valentine then mentions”, etc) and the textual knowledge is not wholly secure.

There is some quotation but not much; however, the content of Scene 7 is clearly referred to and the language comment seems a little random; it lacks an analytical element and is superficial although clearly attempted. There are some weak attempts to consider the text as a script and as a performance opportunity.

‘Limited’ seems a fair word to describe many of this essay’s features and locates the piece in Band 2. A passage did accompany this piece but there was no bibliography.

Task 1: Close reading Tom Stoppard *Arcardia*

Extract from Act 2, Scene 7:

From: *Septimus and Valentine study the diagram double by time.*

Valentine: It's heat.

Hannah: Are you tight, Val?

To: Septimus: It will serve.

He stands up.

Thomasina: *(jumping up)* Goody!

'The unpredictable and the predetermined unfold together to make everything the way it is.' How is this reflected in scene seven?

Within extract seven the way in which the undetermined and the predetermined unfold together and present to us the way in which everything is, is reflected in both the olden and modern day by the way in which the characters act and discuss each topic. As both Septimus and Valentine study the diagram doubled by time we have the knowledge of Septimus's character supporting the argument that everything is predetermined., Septimus is not happy about the fact that death is left to fate, we see as within the text he tries to figure out the equations to prevent 'death'. Though out the extract there are words that support both the predetermined and unpredictable for example when Septimus mentions:-

"So, we are all doomed!"

Doomed is linked to death and everyone on this earth will die, however when how or who dies is unpredictable. We can not tell the future and find out who is going to die next. An example of this would be Thomasina, Septimus is unaware that his actions of not sleeping with her would cause her death, although he knows she is one day eventually going to die.

Valentine supports the argument that everything is unpredictable. However within the extract there is no example of just predetermined or unpredictable unfolding just to present one or the other, they both unfold together and present how everything is. For example, within the first few lines of the text;

Hannah: - Are you tight, Val?

From this sentence we can find both the predetermined and unpredictable actions for example, as Hannah has shorted down Valentines name to Val, this shows that there is a rapport some fondness between the two, love is a

Challenging task, but focused.

Extract?

A number of surface solecisms here affecting AO1.

Rather overstated – AO1 not as well addressed as it could be; but AO2 in evidence.

Sticks to question terms (AO1).

Poorly put together: spelling, punctuation, checking errors, all weakening AO1.

Far too much stress on characters; no real sense of Stoppard at work or indeed the dramatic genre.

Unpacks a word (AO2).

Continued address to terms of the task (AO1), but somewhat laboured.

Involvement in ideas and issues seems to be candidate's most consistent critical method (AO2).

Some sense of technique coming through here, which would be better if the dramatist at work were recognised (AO2).

Poor sentence construction – AO1 not particularly strong.

Awareness of form (AO2).

Weakish terminology (AO1) but aware of effect on audience/dramatic form (AO2).

predetermined emotion as it is there we can fall in and out of love. However who we fall in love with in unpredictable the attraction of one person to another is unpredictable. Although she has shortened Val's name we can not gather whether the use of her shortening Valentines name suggests any sort of attraction we can not predict her feelings towards him.

Also within the same sentence Hannah uses the word 'tight' if we look in detail the word 'tight' is another word for drunk. As humans we know that the outcome of alcohol consumption may lead to you getting drunk the behaviour and the way in which you would act when drunk however is unpredictable.

Within Valentine's speech he mentions the word maths which is predetermined, for example a maths sum will always come out with the same answer e.g. two multiplied by two will always equal four it is determined. He mentions that Thomasina could not mentally do all the math but was mentally able to visualise a picture. These two subjects Maths and Art contradict each other as Math is predetermined and Art is unpredictable, the artist can paint the picture however whether or not every one sees the picture painted the same way is unpredictable.

Then after Valentines maths and Art comparison, within Septimus's speech he does the same contradiction with the words science and story telling, science is co dependent where as story telling although the story is pre determined what people think of the story is unpredictable. Within the extract Valentine like Septimus uses a similar comparison as story telling he refers Thomasina's mathematical equations to a film, a film's ending like a story is predetermined however the audiences responses are unpredictable whether they enjoy it or not is not predictable.

Thomasina wanting to carryout the waltz, the waltz is a predetermined dance routine set in a $\frac{3}{4}$ beat and is pre structured however, the emotional response to the dance is unpredictable the asking of a date to dance is unpredictable the opinions of the dance being romantic is opinion and unpredictable from one person to another. Also the stage directions (cheerfully), being cheerful is a predetermined emotion however if you are going to be cheerful is unpredictable. When Valentine explains that the diagram is of heat exchange within the text this was meant to humour the audience with it's relation to sex, Stoppard has written this joke as a pre set 'punch line' intentionally, however the fact of the comedy being perceived by the audience is unpredictable. Whether there is laughter at every night of the performance if unpredictable. Thomasina then states 'yes, we must hurry if we are going to dance, she gives an unpredictable response wants to get on with living although she knows death predetermined but when she will die is unpredictable.

Aware of verbal connotations; some sense of technique (AO2).

Integrates quotation but does not make that much of this (AO1).

Terminology appropriate to scientific interests of the play (AO1).

Some sense of structure (AO2).

Conclusion relating to task (AO1); essay has engaged with ideas and some detail.

Valentine mentions 'heat was the first thing which didn't work that way. Not like Newton.' He then later says 'it won't work back words', this links to the key themes of sex, heat and life (death). It can not work backwards however we know that until death every thing is unpredictable but death is predetermined. However one will not work without the other for example, in the past and future Newton goes both ways however heat is not Newtonian and is one way therefore irreversible. Valentine then explains Thomasina's theory as she thought that you can collect bits of the glass together however the heat of the smash is lost, 'cease and growl cold' Septimus has discovered that the universe will end due to the lack of heat as to collect up the heat is irreversible, if the energy is transferred into too many things there is a lack of usefulness, as this is proven within the laws of science, thermodynamics and entropy.

Valentine then mentions within the extract that 'everything is mixing the same way, all the time irreversibly. This therefore supports the theory of both the predetermined and unpredictable unfolding together to create the way in which everything is as predetermined is everything in life however uncertainty is a constant. This is reflected within the extract in the examples given above both the predetermined and unpredictable are working together.

In conclusion the predetermined and unpredictable are reflected within scene seven to show that both the unpredictable and predetermined unfold together to make everything as it is as within the extract there are many examples and correlations between a topic relating to both sides coming together to solve the problem. As within the extract we are shown theories which are dependent on in reality that without one another are unable to work for example the laws of energy.

John Fowles *The Collector*

The task is somewhat problematic as “scene” suggests a play and *The Collector* is normally studied as a novel although an adaptation for the stage is available. It proves difficult for this candidate who wants to write about Clegg and Miranda but makes a few (poor) comments about thrillers too; these do not really take on the idea of an opening section – indeed only in the first and last sentences does the idea of an opening get a mention. The candidate largely keeps focused on the passage but there is some sense of the novel as a whole (“this links to theme [sic] of art and beauty in the novel”).

There is no real sense here of Fowles at work although the penultimate paragraph does explore some effects of language (an image and a potentially symbolic detail) and the third paragraph responds to qualities in the narration of the constructed character Clegg. Sentence control is not good in the essay and there are other solecisms.

The essay is better than Band 1, but not much. At just over 600 words, it is also too short.

Task 1: Close reading

John Fowles *The Collector*

Rather vague task, not helped by looseness of the word 'scene'.

Potentially useful line of attack (AO1) with an observation that seems to show an awareness of the novel as a whole.

Narrative technique point (AO2) but a little buried in a rather general paragraph about characterisation.

Using wider text knowledge in relation to passage.

Response to language (AO2).

Again attempts to comment on stylistic approach (AO2).

Uses context as a line of approach – critical method (AO2), but the paragraph lumps together too many ideas affecting the AO1 achievement.

Write a critical appreciation of the opening scene of John Fowles' *The Collector*.

The opening of 'The Collector' has many similarities to a typical thriller. Clegg is a lonely man that has an obsession with one girl. It could be argued that Clegg has voyeuristic tendencies as he watches Miranda every day and take notes in his 'observation diary'.

There is no obvious relationship between Clegg and Miranda as they are two very different people. She does not even know that Clegg exists but the way in which he speaks about her is as if he already knows her, also the way he speaks to the reader suggests we understand him. There is a class divide between Clegg and Miranda as he watches her walking home from her 'boarding school', possibly Clegg wants Miranda partly because she is higher class than him, so he thinks by capturing her she can simply bring him up to this higher class. This suggests that he wants her for what she is rather than whom she is which refers to the end of the novel as he moves onto a girl from Woolworth's. Miranda is an attractive girl; Clegg says she is 'all pretty with her pale blonde hair and grey eyes'. He sees her more as an object of beauty relating her to his butterflies, as they are pretty to look at and collect, this links to theme of art and beauty in the novel.

Clegg's obsession for Miranda refers to his obsession with butterflies, he describes Miranda's hair as 'very pale, silky like burnet cocoons'. His language is technical, however his writing is complex when he is writing down his thoughts as he speaks very sinister and childlike. Clegg has stereotypical views on life, particularly on class, after hearing Miranda's 'mother speak once in a shop' he describes her to have a 'la-di-da voice' he is judging the mother by thinking all higher class people 'all behave like that'. Clegg's views are based on him being jealous of people that are better than him as he has this very dull life, working amongst 'the files and ledgers' this repetitive job echoes his obsessive detailing of the butterflies.

We can see that Clegg wants control over Miranda as he used to see her 'go in and out a lot, often with young men' he is protecting Miranda. He may not want Miranda for pleasurable control but 'collecting' her will deprive her freedom and life of the 'swinging sixties' and 'sex, drugs and rock and roll', a time of sexual liberation and freedom. Clegg is jealous when seeing Miranda with other men that demonstrates his old fashioned values whereas Miranda represents the new 'liberated youth'.

Clegg sees Miranda 'like a mermaid' this symbolises that he does not want her for sex as you can't have sex with a

Attempt to look at imagery but a rather strange interpretation (AO2).

Candidate's point about symbolism (AO2) is better made.

Returns to angle posited in introduction, but this way of reading has not been pursued in the essay as a whole.

mermaid as their bottom half is a fish tail. Clegg admires the body of the woman and their sexuality but is protected from having to go near and touch a girl as he always has this barrier as he is always behind a 'window' throughout the opening scene. The 'window' symbolises as a barrier between Clegg and Miranda, he can look out of the window and watch Miranda but won't have to go near her.

The way in which clegg keeps referring back to the past 'only once before she came to be my guest here', tells us this is a thriller as these sinister clues build up suspense. Suspense is what all-typical thrillers create as we are left on the edge of our seat wanting to know what is going to happen next. The opening of 'the collector' builds up the character of clegg as we are shown what kind of personality he has and the way he feels about Miranda and social class.

5.3 Task 2: Essay on Linked Texts

Anthony Burgess *A Clockwork Orange*

J D Salinger *The Catcher in the Rye*

The essay manages some useful comparison, but only about a half of it (if that) shows direct linking. After the first two paragraphs, the first third of the essay is largely on *A Clockwork Orange*. The second third has two paragraphs on *The Catcher in the Rye* and then moves onto comparing the two novels, which continues until the end of the essay. The final third has more reference to Burgess's text than Salinger's, but is the most focused comparative section in the piece.

Characters (rather than coming of age issues) are pretty much kept in mind throughout the piece, but the treatment of these perhaps keeps the writers from being foregrounded although the latter are not completely absent. There are a few spelling slips; critical terminology is acceptable although at times generalised ("language", "protagonist") or unexplained ("sub-genre"); and occasionally the argument drifts from the title (in the section on language, in the political interpretations paragraph for instance). The scope of the argument lacks ambition, but the piece does contain some useful ideas.

Understanding of the texts is competent, better on the Burgess than Salinger novel which unfortunately is not treated in a particularly sophisticated manner throughout the piece. There are some attempts at different readings (Marxism, typicality, via a language focus, psychoanalysis) and some sense of contexts – again better handled on *A Clockwork Orange* than *The Catcher in the Rye* – but the material in this latter aspect is not the strongest.

Comparative focus and contextual evaluation which are the dominant assessment objectives are unevenly handled in this item, although the requirement to consider different readings for AO3 is soundly (but not always in sufficient detail) addressed. On balance, the piece deserves a low Band 3 mark.

Task 2: Essay on linked texts
J D Salinger *The Catcher in the Rye*
Anthony Burgess *A Clockwork Orange*

Potentially fruitful task but the word "portray" would be better applied to writers rather than characters.

Attempts to use quotation as epigraph (AO1).

Rather laboured introduction (AO1 consideration).

Some linkage of texts (AO3).

Rather too much on one novel here.

Do Holden Caulfield from *The Catcher in the Rye* and Alex from *A Clockwork Orange* portray a typical coming of age experience?

'Yes yes yes, there it was. Youth must go, ah yes.' (p140, *A Clockwork Orange*) *The Catcher in the Rye* and *A Clockwork Orange*, novels published within eleven years of each other, are both coming of age narratives. The outcome of each is the change in the protagonist's behaviour. However, in order to achieve these outcomes Anthony Burgess and J.D. Salinger use very different styles to portray very different events. Many would regard *The Catcher In The Rye*, although not typical, as a conventional coming of age tale, mainly because it presents an anxious teenager craving for individuality as well as at the same time vying for acceptance within society. *A Clockwork Orange* on the other uses extremely unconventional methods to portray a process of maturity within the protagonist. Although 'coming of age' is not the main subtext of the novel, it features heavily within it, and is an inevitable conclusion to the events which are described in the book.

Holden Caulfield from *The Catcher in the Rye* experiences a solitary weekend in New York City and the events which occur and his own thoughts and feelings forge the ending of the novel. Alex from *A Clockwork Orange* is subjected to a rigorous and torturous experiment administered by the State, which eventually helps transform him to who he is at the ending of the book. Although the novels are quite different, the results of Alex's and Holden's experiences are similar and it is apparent that both have 'grown up' in one form or another.

One thing which must be mentioned about *A Clockwork Orange* is the language which Burgess has used. Within the novel Alex uses a form of popular fictitious slang called Nadsat. It is a mixture of Russian dialect and Cockney rhyming slang. And it is the language itself which makes the novel so unique. It is a technique utilised by Burgess in order to widen the gulf between the adults and the youth within the story. Nadsat is both an inclusive and an exclusive language, used only by the youth and abhorred by the older generations. It is also used to help the reader empathise with Alex. The more you read through the novel, the more you begin to use Nadsat within your own head. The language also represents the conformity the youth seek within their own generation, as well as their alienation from society. This alienation shows the gap between the youth and government as well, as they have been unable to stop their lawlessness. The use of Nadsat also euphemizes the swearing and violence contained within the novel to make it seem almost childish and innocent, an extremely hard task which is accomplished through the use of this fictitious slang. 'Well, then she had to be tolchoked [hit]

Although the one-text approach goes against the necessity to pair texts for this item, there is a language-focused way of reading the text here (AO3).

Some poor spelling and expression, which puts achievement lower down on the AO1 descriptors.

A contextual observation (AO4).

Throwaway attempt at comparison (AO3).

Getting bogged down on a passage rather than seeing the whole text in relation to the other text.

proper with one of the weights for the scales, and then a fair tap with a crowbar they had for opening cases, and that brought the red out like an old friend.' The use of this language can even make an obscenity such as rape seem like a childish activity by referring to it as 'the old in-out in-out.' This example of language which euphamises otherwise obscene behavior is what makes the novel seem so dangerous and it is also what separates it from other more typical violent novels. It is clear that the language has a preoccupation with violence. It is extremely harsh and guttural, and when combined with violent youths and a gritty urban setting it can only be used in a negative manner. This however does not stop the language being very seductive and alluring to readers. It drives the reader curiously on through the novel and all though it can be a bit unnerving to begin with, it soon has the opposite effect.

It is clear that it is not only violence, but a combination of violence and language which make the novel so controversial. The ability to describe such violent and vivid events in 1960's England is only made possible by a language which euphamises all that it falls upon.

A passage in the novel which shows both this unique language and also has a coming of age theme is the last passage of the book. Each of the three volumes of the novel begins with the words 'What's it going to be then, eh?' This sentence makes it clear that Alex has to make a choice. The last passage has in it this sentence: 'That's what it's going to be then, brothers, as I come to the like end of this tale.' This shows that Alex has made his decision which is to change his ways. He has grown up. This is clearly stated also in the last passage: 'But now as I end this story, brothers, I am not young, not no longer, oh no. Alex like groweth up, oh yes.' One strange thing about the last passage is that Burgess still uses a lot of Nadsat, instead of doing the predictable and using less Nadsat, which would have shown a manifestation of Alex's new found maturity. However by not doing this he is showing that it has not been a complete change that has come over Alex, only a partial one which is similar to the change which Holden Caulfield undertakes.

In the passage Alex describes youth in a peculiar way, which almost justifies all the bad things that he has done: '[Youth is like] one of these malenky [small] toys you viddy [see] being sold in the streets, like little chellovecks [men] made out of tin and with a spring inside and then a winding handle on the outside and you wind it up grrr grrr grrr and of it itties [goes], like walking, O my brothers. But it itties in a straight line and bangs straight into things bang bang and it cannot help what it is doing. Being young is like being one of these malenky machines.' This quote can easily be linked to the novel's title, *A Clockwork Orange* being basically a term for something which is almost mechanical and set in its path, in this case Alex describes youth as being mechanically responsive, like

*Keeps task focus (AO1)
although approach is limited in
what should be a comparative
piece.*

*Some general linkage of the
two texts (AO3).*

*Some sense of novel's
reception – context (AO4).*

*Attempt at psychoanalytical
reading (AO3).*

the workings of a clock. Also Burgess worked in the British Colonial Office of Malaysia, where he learned the Malay word for man, which is 'Orang.' It is now clear to see where the obscure title came from. These sentences explain all the things Alex has done as being a natural part of growing up which cannot be altered. Alex goes on to describe this by talking about his son being the same, even after Alex's warnings.

Another part in the passage has Alex wanting a 'mother to this child' and the language used helps the reader to see that Alex regards this as something 'new to do', which doesn't seem all that grown up and again Burgess has made his hybrid form of growing up known, by still keeping Alex very youthful. The fact that Alex wants a wife is the only kind thoughts he has for a woman in the entire novel, apart from his mother. Every other instance involving a woman either ends up in rape or murder.

Both of the novels use language as a basis for purveying the thoughts of the narrator on a personal level. In both *A Clockwork Orange* and *The Catcher in The Rye* an informal dialogue is used. Swearing for instance is used heavily in both novels, and this brings the language down to a more personal and strangely friendly level. *The Catcher in the Rye* uses quite a lot of blasphemous language, which in the America of its time would have been heavily frowned upon. This controversy surrounding the book and its language makes it seem a more unconventional novel, one which although is widely regarded as a seminal American piece of literature, clearly has a large cult following.

The character of Holden Caulfield is very complex. He is very contradictory as well as being a fairly unreliable narrator. He comes across as very self conscious although not very shy when it comes to speaking, with the exception of when he is with Sunny, the prostitute when his nervous side comes out.

Throughout the novel, one thing is apparent and that is that his solitude and loneliness during the weekend contribute greatly to his psyche. Holden Caulfield craves attention, especially sexual attention. Although he describes himself as a 'sexy' character, evidence proves that he is not really so. When he is thinking back to the time when Stradlater and he are with girls, he says that he isn't pushy with girls, as Stradlater is. This separates him from Stradlater and gives credibility to his difference from other boys. Holden is also a very jealous character. His fight with Stradlater is the result of Stradlater's earlier date with Jane Gallagher, an old love interest of Holden's, although it never got very far. Holden's refusal to meet with Jane prior to Stradlater's date shows his self consciousness as well as his false lack of caring for her in front of Stradlater. Stradlater is older than Holden, and Holden's childishness is evident after their fight when Stradlater tells him to wash the blood from his face and Holden replies with by telling him 'to go wash his own moron-

Floating different ways of approaching the text: narratology, psychoanalysis (AO3).

Bringing the two texts together (AO3).

Prefers to deal with one text again.

Manages to forge a connection after drifting back to Burgess (AO3).

Contextual understanding (AO4).

face.' It appears that Holden is frightened of confrontation, and he even later describes himself as being a 'yellow' person, meaning that he avoids confrontation, even at his own expense. From these characteristics Holden's flaws are obvious and he is fairly self contradictory, making him an unreliable narrator. His narrative gives the reader a shielded view of his real thoughts and feelings, and therefore leaves the novel open to many interpretations, one of these being a psycho analytical one, where one would say that Holden is a very complex character and he portrays a typical rebel without a cause, who believes he is above people, although he craves their attention and gratitude. His experiences in the novel also make him a more complex character, especially towards the end, and prolong his struggle to find his identity.

The Catcher in the Rye is also full of symbols and motifs. Holden's red hat for example plays a significant role in the novel. He wears it at certain parts throughout the novel and then gives it to Phoebe when he meets her at his house. She again gives it back to him at the climax of the novel, showing that it is something vital for Holden. It is this and similar events which ultimately help Holden realise his identity and help him come of age.

The character of Alex is a very different breed to that of Holden Caulfield. At the beginning of A Clockwork Orange Alex is fifteen and he by the end he is considerably older. Although his exact age isn't given, it is easy to guess that he is still young as it is soon after his 'rehabilitation,' which took place when he was seventeen. Alex is a sociopathic, sadistic young mind with an eye for 'ultra violence' and rape. He is also described as intelligent and as a lover of classical music mainly from his favourite composer 'Ludwig Van.' Alex is not seen or described as an outcast at the beginning of the novel, but rather as the opposite. Adults are seen as the outcasts as it is the youth who rule the streets. However after his stint in prison and early release due to the 'Ludovico' technique, he becomes quite the opposite of his former self, becomes depressed and even attempts suicide. It is after this suicide attempt that he falls back into his old ways, but soon after he grows up into an adult and sees that ultra violence is not the way to lead a fuller life. The book is presented as a first person narrative, as is The Catcher in The Rye, and this helps the reader to empathize with Alex. As the narrator Alex continually refers to the readers as his 'only friends' and as his 'brothers.' This technique utilized by Burgess is significant and also an unconventional way to tell a story, especially when the use of Nadsat is thrown into the equation.

A Clockwork Orange is a typical coming of age story, but told in a completely untypical fashion. The setting is a futuristic England, possibly the eighties or earlier (as it was published in the sixties). The streets are ruled by gangs of youths and the government is described as being totalitarian and oppressive. The heavy influence of Russian within the language Burgess

Implied linking of texts by a point about social priorities, but reader has to do the work.

Position of narrators again is a link between the texts, but the comparison is not as explicit as it could be (AO3).

Some contextual material here (AO4).

Rather pedestrianly put together – AO1 deficit.

uses suggests a socialist or perhaps even a communist system. This is a bizarre setting for such a story; however it helps implement the changes in Alex's psyche. The Catcher in The Rye is set in New York City, which is supposed to be seen by the reader as a 'phony' city, a place where only money matters. This is seen through Holden's various wanders to bars and when he speaks to certain individuals, who mostly come across as 'phonies' or 'morons'. This helps mould Holden's own thoughts about the majority of people he meets and knows. For example he calls his older brother a phony for 'selling out' and writing for money in Hollywood. He also thinks of Stradlater as a phony, someone who keeps up this fake image of being a 'jock' to impress girls. This dark version of the world which New York puts in his mind brings about his mental breakdown. Holden cannot deal with having to 'grow up', as in order to grow up he must 'sell out' and become what he hates, a phony. In order to grow up he must also accept a loss of innocence. No one he encounters has any innocence, other than Phoebe, which is why he uses her as a fallback, someone he knows who is not a phony. Holden narrates the novel from an institution, most likely a psychiatric unit. Everything he tells is with the ability of hindsight, and is supposed to have taken place in the previous winter.

Alex narrates his story from an unknown time or place, but does so on an extremely close and personal level with the reader. The book's main message is the freedom of choice. Is it better for a man to be naturally evil? Or for a man to be forced to be good, incapable of choice and losing his free will? In the end it seems that the forcing to be good does not work on Alex, but rather natural growth and bodily changes do. So the answer to Burgess' question is that free will is the only option. This coming of age method is not typical when it is stripped down to what it really is.

All in all the final chapter of the book is the seminal one, one which was left out of the original American version. It turns the book from a story of right and wrong and political debate, into a coming of age story. It excuses the antics of young Alex as being adolescent passions and such, something which every teenager will experience in one way or another, change. In the final chapter Alex refuses to take part in his new gang's antics, and instead prowls the streets 'all on his oddy knocky.' He then imagines himself as an old man in an arm chair with grey hair and drinking tea: 'I got a sudden like picture of me sitting before a bolshy fire in an armchair peeting away at this chai, and what was funny and very very strange was that I seemed to turn into a very starry chelloveck, about seventy years old, because I could viddy my own voloss, which was very grey.' He then goes onto to crave a lover, and by the end it is clear he has left his former self behind, which is evident in the closing lines of the novel. 'But you, O my brothers, remember sometimes thy little Alex that was. Amen. And all that cal'.

Attempts linkage but only illustrates from one text (weak AO3).

The novels again both have political interpretations. These interpretations are negative and help influence the outcomes of the novel. Holden Caulfield's justification for calling someone a phony is their want for material possessions. Some see this as a Marxist criticism. Holden's red hat also supposedly represents the Reds, or the Communists. Whether that is true or just leftist speculation is a matter of debate. But what is certain is that it helps single Holden out. Holden feels neglected by all sides of society, from the government, to his parents and even his friends and all this all leads to his eventual breakdown. This anti society interpretation again makes the novel more unconventional and less typical of coming of age stories.

Comparing characters (AO3).

Alex however seems more of a conformist than Holden. He is more eager to change, but only so he can get out of prison. Alex again suffers the same neglect as Holden. Once his treatment is complete and he is released from prison, he goes home to find a lodger in his bedroom and his place within his house inexistent. He is then bullied and beaten up on the streets by former victims and friends of his, and he has nowhere to go. The government uses him and so do the underground organizations at work against the government. This neglect leads him to attempt suicide which brings about his 'curing' and his eventual maturity.

Address to task (AO1).

It is clear from both texts that the protagonist's coming of age is evident. However, how typical are Holden and Alex's experiences. They are both extremely controversial novels for different reasons, and both experiment with language immensely to good effect. But the overall outcome of each novel is a change in the protagonist, whether it be for better or worse the change is undeniable and this is something the novels have in common. The Catcher in The Rye seems more 'typical' than A Clockwork Orange, but however is still ahead of its time and helped to forge a new sort of sub-genre. A Clockwork Orange on the other hand is untypical. With a futuristic backdrop it deals with change in an entirely different way, Alex is unnaturally changed, compared to Holden, who undergoes a change forged by his own contradictive psyche.

Paragraph contains a number of comparative points (AO3).

In conclusion both The Catcher in the Rye and A Clockwork Orange are typical and untypical at the same time. It is impossible to class either as one or the other, typical or untypical, but both tales say that change is inevitable, which it appears to be. Whether the protagonists agree with this change is not up for debate, change happens in both novels. 'Certain things they should stay the way they are. You ought to be able to stick them in one of those big glass cases and just leave them alone. I know that's impossible, but it's too bad anyway.'

Conclusion, but the precise task here seems to have been massaged into something looser and in some ways impossible to argue.

6 Administration and Regulations

Supervision and Authentication

As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

Submitting marks to OCR

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange, on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Deadlines for the receipt of coursework marks are:

10 January for the January series;
15 May for the June series.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *OCR Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website (www.ocr.org.uk).

Standardisation and Moderation

All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work which is submitted to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

Minimum Coursework Required

If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

7 Coursework Support

AS/A2 English Literature Coursework Consultancy Service

Our Consultants are experienced, senior assessors who can provide further guidance on GCE English Literature coursework, including:

- The requirements of the AS and A2 units
- Choice and combinations of texts
- Task setting

Please note that all enquiries should be sent via email to OCR. Coursework Consultants are not able to receive enquiries by post or telephone.

For further details about the Coursework Consultancy Service, please visit:

http://www.ocr.org.uk/qualifications/asa_levelgceforfirstteachingin2008/english_literature/documents.html