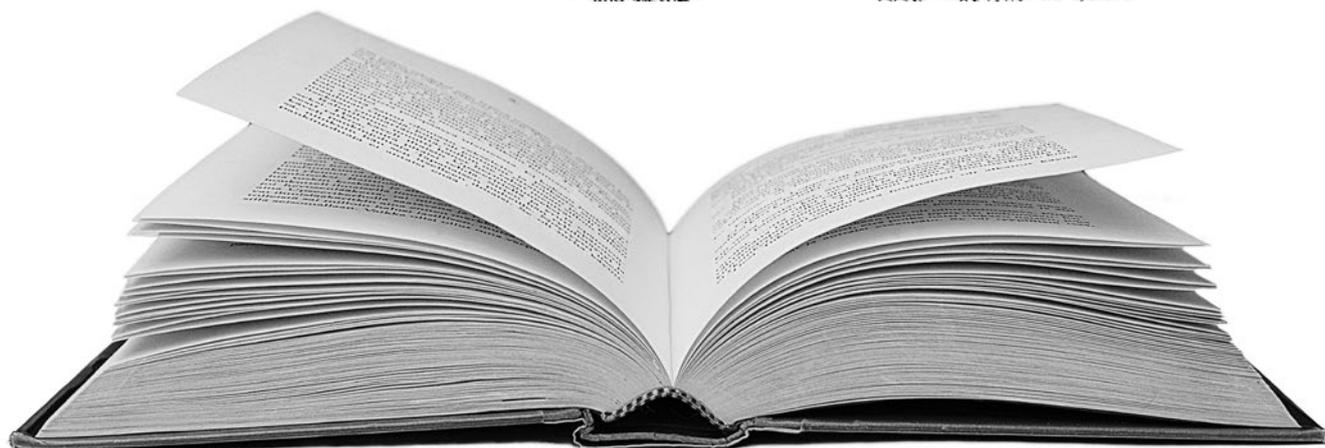
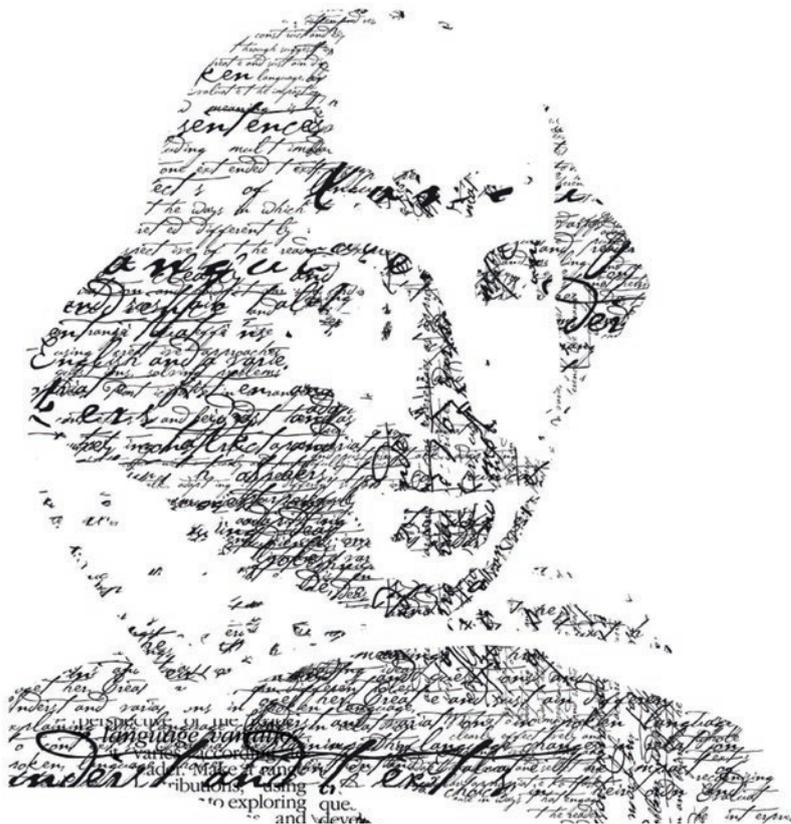


A LEVEL

ENGLISH LITERATURE H071 H471

Exemplar Candidate Answers

Unit F664 *Texts in Time*



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Exemplar Folder 1 (Band 5)

Commentary

Texts

Philip Larkin: *The Whitsun Weddings*; Alan Sillitoe: *Saturday Night and Sunday Morning*; John Osborne: *Look Back in Anger*

Task

'Human hopes are extremely fragile and the experiences of life thwart people.'

How far is this view challenged or supported in the literature of post-WWII England that you have studied?

Commentary on text choice and task

The texts chosen are all appropriate and fulfil the requirements of the specification. The task raises a view for the candidate to evaluate, thus addressing the second part of AO3. It would have been better if the wording had explicitly required comparison and had focused on 'ways', 'treatment' or 'presentation' in order to direct a literary focus.

The candidate's word count is unclear. It should be presented both with and without quotations, footnotes, bibliography etc, for clarity.

AO1 AND AO2	CENTRE MARK	OCR MARK
	15	14
Moderator's comments:		
AO1: The writing throughout the essay is confident and clear. There are occasional grammatical infelicities which more careful attention might have ironed out, but overall the essay is well constructed and clearly directed, with purposeful and clear paragraph openings which help structure the argument as it develops. There is a tendency to focus on characters, rather than their literary presentation, so that at times they are discussed almost as people rather than as constructs: '...he seems content and happy, making the best out of what he has'; 'Jimmy's pitfall is that his aspirations are too high...'		
AO2: Quotations from the three texts are well integrated to illustrate and develop points. They are used and introduced appropriately. Explicit analysis is, however, rare. This is where a task title with a clearer focus on comparing the writing of the texts may have helped the candidate. There are some useful moments, such as the focus on 'thwarted' on p.3. The candidate also discusses some aspects of drama and performance well, including the music hall style of Jimmy Porter's performance and the stage effects of Alison's position and costume at her first appearance. Analysis of the other texts is less evident, with little attention to the effects of Larkin's verse, for example.		

AO3 AND AO4	CENTRE MARK	OCR MARK
	25	24
<p>Moderator's Comments:</p> <p>AO3: Several paragraph openings indicate the essay's comparative structure. There are also some focused detailed comparative points within the paragraphs, often discussing all three texts together. The candidate finds a number of connections to keep the essay moving fluidly from text to text.</p> <p>As the bibliography indicates, the candidate has done a good range of wider reading and research, which is also reflected in the essay itself, with a number of references, clearly acknowledged with footnotes. Critical comments are well integrated into the candidate's writing, occurring as natural parts of the argument, as with the citations from Stephen Regan and Robert Fulford on p.2. The exploration of such readings is not, however, fully developed or effective, lacking sustained discussion. Occasionally the candidate is more successful by balancing different views, like the discussion of different reactions to Jimmy Porter. There is also a little engagement with Athanason on p.4.</p> <p>AO4: The essay starts with a useful contextual opening to set the foundations, incorporating history and social changes. The texts are integrated into this approach, though they are not here always clearly linked to the contextual ideas, shown by distance between opening and closing of paragraph. However, social and historical issues are integrated more successfully in the discussion of the texts and characters later in essay, seen in the references to class, the effects of war and social expectations.</p>		
TOTALS	CENTRE TOTAL	OCR TOTAL
	40	38
<p>Moderator's Comments:</p> <p>This is an organised and accomplished essay, placed in Band 5, but not at the top. A higher mark would require a more consistent literary awareness, affecting both AOs 1 and 2, and a fuller exploration of the significances of different readings of the texts (AO3). The comparison, however, is well handled as the essay moves confidently between the texts and the significance of contexts is relevantly recognised throughout.</p>		

Exemplar Folder 2 (Band 5)

Commentary

Texts

ST Coleridge: *'Christabel'*; Henry James: *The Turn of the Screw*; Angela Carter: *The Bloody Chamber*.

Task

'Women are traditionally portrayed as beautiful, passive and emotionally driven. Sometimes their weaknesses allow them to succumb to temptation – for which they are always condemned.' Discuss with close reference to chosen texts.

Commentary on text choice and task

The text choice is generally appropriate. However, 'Christabel', though quite a long poem, is considered too short to qualify as a text in its own right. Choices of texts for coursework should approximately equate in substance to those which might be set for an examined unit. 'Christabel' would appear in such circumstances as part of a collection of poetry, either by Coleridge, or in an anthology of gothic writing. In addition, the candidate only considers the eponymous story from Angela Carter's *The Bloody Chamber* collection, when guidelines state that between three and five stories of a short story collection should be discussed. Text coverage in this essay is, therefore, inadequate.

The task raises a view for the candidate's attention, with the potential to address the second part of AO3. However, the task does not direct the candidate to evaluate the view and therefore does not directly encourage argument. In this context, the imperative 'Discuss' is weak. It would have been preferable for the candidate to be directed to compare and to reach a judgement about the opening statement. Additionally, it would have been better if the wording had reminded the candidate of the literary focus of the essay, using words such as 'ways', 'treatment' or 'presentation'.

The candidate gives no word count. This should appear with and without quotations and other exclusions.

AO1 AND AO2	CENTRE MARK	OCR MARK
	14	13

Moderator's Comments:

AO1: The candidate has a confident and individual style of writing, which is immediately apparent at the opening of the essay and maintained throughout. This sense of individual voice is a strong feature of the essay. While there are very occasional grammatical errors, the writing overall is engaging. It develops points on each text thoroughly, though at times the discussion is at some distance from the task and is not always clearly linked or argued in response to the question. The texts are taken largely in turn, *The Bloody Chamber* first appearing on p.4. There is some approach to characters, especially the Governess, as real people rather than as constructs, which leads to some narrative retelling.

AO2: Generally, relevant quotations are appropriately chosen to illustrate the essay's points. There are a number of examples of focus on language, for example 'steal' and 'wild' with regard to Geraldine in 'Christabel' and the symbol of the 'oak tree' and 'overpowering verbs' in this poem. In the discussion of Carter's writing, the candidate selects words, but leaves underlining to substitute for actual analysis of the effects of diction choices. There is some discussion of the narrative structure of *The Turn of the Screw*. The awareness of language, form and structure in this essay is the most successful of these three exemplars.

AO3 AND AO4	CENTRE MARK	OCR MARK
	23	18

Moderator's Comments:

AO3: The text by text structure of this essay prevents the candidate from fully developing comparison successfully. The candidate makes comparative links at the openings of a number of paragraphs, such as 'In a similar sense the governess...' and 'Similarly...' but these do not develop into sustained and purposeful comparison. Slight links are made between Carter and Coleridge, and Coleridge and James, but more consistent and sustained comparison is needed for higher marks.

It is surprising that, with such established texts, the candidate does not make more references to the critical fields, instead relying on hypothetical suggestions such as 'it might be that...'; 'might be seen...'; 'Perhaps Carter is trying to...'; 'Carter may also be attacking capitalism here...'; 'If the reader sees Geraldine as an 'evil' presence...' Such gestures towards different readings remain tentative and the one paragraph which begins 'Literary Critics often question...' is somewhat clumsy, lacking integration into the essay. The candidate does not engage with the views actually expressed. There are some suggested citations, but without acknowledgement in the text of the essay, by footnote or bibliography. This is another area where the essay does not meet the regulations of the specification.

AO4: The quick literary and cultural references at the essay's opening are relevant and introduce a general gender awareness which is maintained though the essay. It would have been improved with more specific references to advance certain parts of the developing argument, in order to maintain the awareness of the significance and influence of this context. There are references to paganism and witchcraft later in the essay. The contexts are promising and relevant, but not fully developed or integrated into the discussion.

TOTALS	CENTRE TOTAL	OCR TOTAL
	37	31

Moderator's Comments:

This is a confident and enjoyable essay, a strong written style leading the reader through its discussion. There is some thoughtful focus on features of the writing of the texts, but the essentially separate discussions of them works against sustained comparison. Other readings are suggested but not developed, while the significance and influence of relevant contexts need fuller treatment.

Exemplar Folder 3 (Band 2)

Commentary

Texts

Carol Ann Duffy: *The Devil's Wife*; Stephanie Meyer: *Twilight*; Malorie Blackman: *Noughts and Crosses*

Tasks

An essay comparing the ways danger and adversity are presented in the texts in terms of their intended reader response.

Commentary on text choice and task

This is a useful exemplar essay, raising several important issues for F664 coursework.

The first of these is the range of texts used by the candidate. The choices suggest that the candidate had enjoyed freedom of choice, which is very much in the spirit of this coursework unit, as it is designed as an individual research task. This allows candidates to choose texts which particularly interest them and perhaps also to choose texts according to their level of ability and ambition. It is good practice to ensure that the coursework task is accessible to all candidates in this way, but it must also be ensured that the choices enable the candidate to address all the Assessment Objectives at an appropriate level. In this case the choices of children's and teen fiction limit the candidate's ability to address the AOs.

The poetry text here is also a major concern. 'The Devil's Wife' is taken from Duffy's *The World's Wife* collection, but the collection is not cited as the text. Within the essay, the candidate states, 'Because of the length and structure of this text, and the fact that it is well over forty lines, I am choosing just to analyse one poem in this essay.' The reference to forty lines may indicate some confusion with the requirements for F662 Task 1, but this is inadequate text coverage for the F664 essay. The advice given through the Consultancy Service, INSET and FAQ documents throughout the life of the specification has been that when candidates write about a collection of poetry, the essay should show detailed consideration of between three and five poems, depending on length, with passing reference to others where they fit the developing argument. By dealing with only one poem, the candidate cannot adequately show 'understanding of three texts' nor 'develop comparative discussion of relationships between three texts'.

The question itself indicates the necessity of comparison and indicates that reader response should be considered, while focusing on presentation, highlighting AO2 and the two aspects of AO3. Candidates tend to write more successful essays if their question leads them towards evaluation and argument, since the construction of argument is a key part of AO1. A clearer question, therefore, rather than just 'An essay...' might have helped the candidate write a more successful response.

The candidate's word count is unclear. It should be presented both with and without quotations, footnotes, bibliography etc, for clarity. The bibliography is present and illustrates the limited range of wider reading undertaken.

AO1 AND AO2	CENTRE MARK	OCR MARK
	11	6

Moderator's Comments:

AO1: Despite the task's reference to 'ways', much of the discussion of the two novels and single poem in this essay is restricted to accounts of plot and character. Accounts of the content of each novel are given, while the discussion of the Duffy poem is more focused on Myra Hindley herself than Duffy's presentation of her. There is certainly knowledge of the texts, but understanding of them at a literary level is sometimes limited.

The candidate writes in a straightforward register throughout the essay, usually with short, simple sentence structures. Typographical errors are frequent throughout the essay – the title of Blackman's novel is usually presented as Nought's and Crosses, Myra Hindley is said to be an 'anti heroin', and there are grammatical inconsistencies such as 'Blackmans' and 'see's'. The first time Twilight is mentioned, it is presented as 'twilight'. As coursework is written and drafted over time, a high standard of accuracy is expected and such errors should be spotted and removed by the candidate prior to submission. Where they remain, they must be acknowledged in the mark.

There is no clear acknowledgement of the question or beginning of the argument in the first paragraph, and the conclusion has only slight connection with original question. The direction of the candidate's argument is uncertain throughout. There are sudden jumps of subject matter without indication of a developing line, with paragraphs beginning in such ways as, 'A major theme within the three texts is the corruption of innocence...' and 'The way sex is used in these texts defines them.' Ideas are asserted in the essay, rather than argued through, such as that 'The injustice of this tale shocks the audience' (Noughts and Crosses) and 'Though adversity surrounds her it is from within that the darkness truly lies' (Myra Hindley).

AO2: It is significant that the first quotation does not appear until the fourth page of the essay. The essay contains some paragraphs which lack any direct reference to a text. The essay relies heavily on character and plot summary with little attention to the writing of the texts, limiting the opportunities to develop discussion of the effects of language form and structure. There is an assertion that 'Empathy [for Myra Hindley] is impossible' but without examining Duffy's presentation of her in the poem. The question 'How can the reader sympathise with someone unable to love?' relates to Hindley rather than the character created by the poet. The candidate does include one comment on the effect of the reference to a 'doll', with a personal response. Analysis is limited; the candidate comments on 'violent imagery' in the poem, but this is not explored, the only quotation being 'on fire for him'. There is also some confusion – it is unclear how the use of 'dialect' might give 'the audience a predisposition of hatred for this character.'

There is more success with the candidate's ideas about the novels' construction, with comments on first person narration, and the balance created through different first person narratives in Noughts and Crosses. It is suggested that 'seeing the novel through the children's eyes increases the sympathy we feel for the characters.' These points would have been improved with clear exemplification; the candidate uses no quotations to illustrate points made or to develop the writers' use of narrative style and its effects. As well as the plot and character discussion of Twilight, the candidate comments on the sexual charge of the novel, with a little attention to the language used.

AO3 AND AO4	CENTRE MARK	OCR MARK
	12	9
<p>Moderator's Comments:</p> <p>AO3: The separate paragraphs on each text, often without clear links or discourse markers, limit the development of comparison. Occasionally connecting phrases are used, such as 'Twilight reads differently' and 'In stark contrast to this Malorie Blackman uses sympathy to humanise the themes of racism and prejudice...' On the whole, though, there is a limited attempt to develop comparative discussion between the texts. The candidate hypothesises potential readings of Twilight according to the age of readers but the argument is not clearly made or developed. The only external reading comes from an Amazon reader review, but as it is not a thoughtful interpretation of the writing of the novel, it offers the candidate little scope for engagement of exploration.</p> <p>AO4: In the course of the essay, the candidate makes very little reference to contexts, apart from some of the history of Myra Hindley. In this case, however, it hampers the discussion rather than enhances it, as the essay discusses Hindley rather than her poetic characterisation.</p>		
TOTALS	CENTRE TOTAL	OCR TOTAL
	23	15
<p>Moderator's Comments:</p> <p>As the notes show, there are numerous problems with this submission, which is severely hampered by an inadequate choice of poetry text. This means it struggles to fulfil the specification requirements and the approach to the AOs is generally limited.</p>		

English Literature

**OCR Advanced GCE H471 Unit F664 Texts in Time
 Coursework Cover Sheet**

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	June	Year	2010
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Centre name			
Centre number			
Candidate name		Candidate No.	

ENTER BELOW DETAILS OF THE ASSIGNMENT ASSESSED FOR THIS UNIT			
Chosen coursework texts and task title			
Text 1: PHILIP LARKIN: THE WHITSUN WEDDINGS			
Text 2: JOHN OSBORNE: LOOK BACK IN ANGER			
Text 3: ALAN SILLITOE: SATURDAY NIGHT AND SUNDAY MORNING			
Task title: 'HUMAN HOPES ARE EXTREMELY FRAGILE AND THE EXPERIENCES OF LIFE THWART PEOPLE': HOW FAR IS THIS VIEW CHALLENGED OR SUPPORTED IN THE LITERATURE OF POST-WWII ENGLAND WHICH YOU HAVE STUDIED?			
AO1/AO2 mark out of 15	15	AO3/AO4 mark out of 25	25
Final mark out of 40			40

Summative comment (please continue on additional sheet if needed):
 Chloe has researched her topic thoroughly and her analysis of these readings and interpretations of her texts are excellent. She writes with assurance, confidence and flair and her essay is accurate and well-structured. Knowledge of context is excellent and illuminating.

Authentication

The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Exemplar Folder 1 (Band 5)

Information for completing this form

The assessment for this Unit should be carried out according to the instructions and information given in the **Specification** and in the **Coursework Guidance** documents for this Unit. A summary of the method is given below.

One form should be used for each candidate.

In carrying out assessments and recording outcomes Centres should particularly bear in mind the following:

Length of folders

The specification makes clear that the **maximum length of A2 coursework is 3,000 words**. Candidates should be encouraged to keep closely to this maximum word length. Footnotes, quotations and bibliographies are not included in the word count.

Please note that the **maximum figure of 3,000 words** is a limitation required by QCA, and so **no folder must be submitted which exceeds this length**. If a folder exceeds this limit, Centres are instructed to indicate the 3,000 word point and assess only the first 3,000 words. A comment must appear on the Cover Sheet to indicate that this has been done.

Teacher marks and comments

All folders must show evidence of assessment and should include on the **Cover Sheet**:

- The initial mark out of 15 for AOs 1 and 2 and initial mark out of 25 for AOs 3 and 4.
- The final, internally assessed mark out of 40 for the whole essay.
- A summative comment that helps explain the initial mark which has been given. This should be expressed in terms which relate to the descriptions for coursework mark bands.

In addition, further annotation and comment in the body of the work are encouraged.

Summary of assessment method for this unit

The Assessment Objectives assessed for this Unit are AOs 1, 2, 3 and 4.

AOs 1 and 2 are marked out of 15 and are equally weighted.

AOs 3 and 4 are marked out of 25 and are also equally weighted.

By using the 'best fit' principle, place the coursework within the appropriate mark band. Then refer to AOs 1 and 2 to determine an initial mark out of 15, and to AOs 3 and 4 to determine an initial mark out of 25.

To produce a final mark out of 40, add together the marks for AOs 1 and 2 and AOs 3 and 4. Now consider whether this mark reflects the achievement shown by the folder as a whole. Make any further adjustment necessary.

Exemplar Folder 1 (Band 5)

English Literature Coursework

'Human hopes are extremely fragile and the experiences of life thwart people'

How far is this view challenged or supported in the literature of post-WWII England which you have studied?

AO4
AO4
AO3
AO4
in context
texts
were
received
Other
readings
explored

England's involvement in World War II had a devastating effect on the country and it took many years for it to begin to recover. By the 1950s, things were beginning to improve; rationing ended in 1954 and new luxuries such as televisions became readily available for the majority of consumers. A time of great austerity was transforming into affluence and this was exciting, although a transition period was needed for social attitudes to develop. It was a time of exhilaration and new freedom, yet not everyone felt these changes were for the better. There were people so desperate to have a new way of life that they were left disappointed by reality and these mixed experiences are well documented in the literature of the period. *Saturday Night and Sunday Morning* was the ground-breaking first novel written by Alan Sillitoe and proved to be a great success, winning the Authors' Club Best First Novel Award. It is a vivid depiction of working class Britain and shows how people coped living in adversity. A flavour of life throughout the fifties and early sixties can also be seen in the collection of poetry by Philip Larkin *The Whitsun Weddings*. John Osborne's innovative play *Look Back in Anger* certainly changed the face of theatre as an early example of kitchen sink drama and, as Alan Sillitoe so rightly commented, 'He didn't just contribute to British theatre, he set off a landmine and blew most of it up'¹. Audiences were used to watching the one dimensional characters of melodrama who were either perpetually good or perpetually bad so, faced with the rather more complex Jimmy Porter, it is easy to see why some critics were sceptical to begin with. Kenneth Tynan, though, did rate the play, as he understood its depiction of British youth at the time: 'the drift towards anarchy, the instinctive leftishness, the automatic rejection of 'official attitudes', the surrealist sense of humour'². He also helped to explain the reaction of the other critics, by noting that the play had a very narrow appeal, stretching only as far as 'the disillusioned youth'³ at the play's centre. A02

The character of Jimmy Porter, we learn through the dramatic device of exposition, was one of the first to benefit from one of the new opportunities not available to his working class predecessors by being given the chance to attend grammar school and then go on to study at university, following the Education Act of 1944. Jimmy is obviously a very bright man, alluding to literature, as well as cultural and classical icons, however he has not really lived up to expectations, by working on a sweet-stall. Even this was not based on merit, as he gained the job through his close friendship with the stall-owner's son, and subsequently the lady herself. It could be that Jimmy is not being active enough in searching for a higher level of employment, indeed throughout the play he seems to complain about his life, but never really does anything to change it. The audience also get the impression that Jimmy has not been committed to any job he has managed to gain and moves on, maybe out of boredom, as Alison admits, when questioned by her father, that 'he tried many things- journalism, advertising, even vacuum cleaners for a few weeks. He seems to have been as happy doing this as anything else'. This seems to disprove the statement in the A04

¹ Alan Sillitoe: *Who are you calling angry?* The Telegraph (2010)

² Tynan, Kenneth *Look Back In Anger Review*, The Observer (1957)

³ Tynan, Kenneth *Look Back In Anger Review*, The Observer (1957)

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Exemplar Folder 1 (Band 5)

A01 effective structure

question, as it is not the 'experiences' he has had 'thwarting' him, but his own personality. In fact, having a university education, one would expect, would only increase his chances in life, not hinder them.

A03 In comparison, *Saturday Night and Sunday Morning* depicts the life of Arthur Seaton who is in a far worse position than Jimmy, working in a boring job at a lathe in a bicycle factory. He is in relative isolation throughout the working day and the factory fumes and working conditions often contribute to bouts of illness. Although work is a monotonous and mundane routine for Seaton, he has found ways to endure it, making jokes and becoming resilient. He lives for his weekends, and gets cheap thrills in the week by getting one over on the system, working just enough to get a good wage, without working too hard that he would be penalised, as his pay would decrease. This seems to disprove the statement as, despite his poor experiences in life, he seems content and happy, making the best out of what he has. Arthur focuses on what he has to look forward to, mainly his outings to the pub and his weekend life, and does not really think about his tedious job. Jimmy, on the other hand, is constantly aggravated and is very much affected by what goes on around him. He does not have this ability to switch off and may not have the imagination of Arthur Seaton, despite being highly intelligent. Jimmy's pitfall is that his aspirations are too high, for example he would like to eradicate the class system, in contrast to Philip Larkin who would like it to be more rigid. Indeed, Stephen Regan writes that 'Larkin came to be identified with an essential and enduring Englishness'⁴. Arthur Seaton, on the other hand, limits his hopes and expectations, focusing on his own form of justice, for example shooting Mrs. Bull, the much disliked neighbourhood gossip, and getting the tea in the factory changed, despite the fact he does not drink it himself. He is altogether more carefree and finds ways to switch off, such as fishing in the countryside and day dreaming his time away at work. Escapism also appears in Larkin's *The Importance of being Elsewhere*, where Larkin feels solitude when visiting Ireland which allows him to reflect on his life at home. In *Look Back in Anger*, Jimmy and Alison find solace in the game they have invented in which they become a bear and a squirrel; acting as animals that do not have the capacity for emotions such as worry and anger releases their tension. In this way, we see how the characters find ways to sustain hope in the face of adversity.

A03
to contrast
previous
text

A03
links

A03 Relationships between texts explored

Another argument for Porter's behaviour is that his class is holding him back, as Robert Fulford argues, '[Jimmy] represents men who struggle to the top and then discover that England does not know what to do with them'⁵. Although laws were changing and Porter was given new educational opportunities, social attitudes needed to catch up. Classes did not immediately merge, which left people like Jimmy Porter somewhere in between. This would seem to prove the statement to be true, as it was Porter's experiences post-education, and maybe biases during, which have impeded him.

A03

A04

contact and other readings clearly linked to question

The idea that Jimmy is almost in between classes probably was true of a number of people at the time. Jimmy describes himself as 'old stock', and seems to feel worthless with no hope for the future, despite being a young man. This is also how Alison's father feels; having lived abroad, the Colonel is used to having a battalion of men under his command and knowing where he stood. He says that 'The England I remembered was the one I left in 1914', and admits that maybe he is an 'old plant left over from the Edwardian Wilderness [who] can't understand why the sun isn't shining anymore', as Jimmy suggests. Both men, from different ends of the class spectrum, were disillusioned by the experiences they had been given and consequently left disillusioned about their prospects for the future.

A02
clear
analysis
of
language

A03 - links

A04

This is also presented in Philip Larkin's poetry, for example in *MCMXIV*, and like the Colonel the poet did not welcome the changes in Britain and had a vehement opposition to the merging of

⁴ Regan, Stephen, *Phillip Larkin: Contemporary Critical Essays* (1997)

⁵ Fulford, Robert, *Looking at Osborne's Anger and His Legacy*, *The National Post* (2006)

Exemplar Folder 1 (Band 5)

A04

the classes. The poem is set in 1914 in the time just before the outbreak of the war and explores Britain's wasted potential, as the lives of so many were destroyed and there was a subsequent loss of innocence. Again, like Colonel in *Look Back in Anger*, Larkin presents the pre-war times as calm and peaceful, with everyone having a fixed place in society, evident in the reminder of the 'differently dressed servants', suggesting after the war social hierarchy changed. This tranquil nature is also reflected in the structure of the poem in the use of enjambment and the different line lengths, which seem to be naturally occurring statements, not fitting into a regimented scheme. The idea that the war changed everything is echoed in the poignant opening lines of the poem where the people in 'Those long uneven lines/ Standing as patiently/ As if they were stretched outside/ The Oval or Villa Park' instead wait to sign up for the army and to sign their lives away. The war contributed to a loss of innocence and altered the way people thought about life and this supports the statement in the question as the hopes of the country were certainly dashed and it took people decades to recover. By the end of the poem, Larkin shows that people did look back on the time before the war unrealistically, and only remembered it to be so good because everything which followed was so devastatingly bad. Maybe this is the case, then, when people look back to the 50s and 60s as a time of happiness and pleasure, compared to the events which preceded it. We have to look at the literature of the time, plays like *Look Back in Anger* and poetry such as Philip Larkin's to see what life was really like.

A02
close
analysis
stage

A03
other readings

There is also a loss of innocence in Larkin's poem *Love Songs in Age*, where a woman looks back at her old records which remind her of her youth. She used to be filled with aspirations and hope for the future, evident in the lines 'Still promising to solve, and satisfy/And set unchangeably in order.' She had an expectation of how her life would turn out and learned through her experiences, having a daughter, being widowed and everything between and since, that she was naïve and life is never the idealised version that people dream of. The very records themselves have become dishevelled and 'bleached from lying in a sunny place', well worn with life, just as Larkin's persona is. The woman reflects on whether love would solve everything and Larkin concludes resoundingly, 'It had not done so then, and could not now'; she is left pessimistic about the future, very much in the same way that Jimmy Porter feels hopeless in his situation. Again, though, Arthur Seaton in *Saturday Night and Sunday Morning* is completely contrasting. He does not make plans for too far into the future and the farthest he looks ahead is to his next weekend; in this way, his hopes and dreams can never be 'thwarted' because he does not have any. He lives in the moment and takes each step as it comes.

A02

A03
effective link

A01 link back to question

The word 'thwart', suggests an element of being held back and obstructed. Aside from seemingly few opportunities in the work place, Jimmy Porter is not 'held back' or downtrodden. The play's protagonist rants throughout the play as a means of dispelling his rage, but the fact that he does this almost constantly detracts from the credibility of his arguments. Although they are cleverly and intelligently structured, his points are not concise or succinct and, indeed, he often rages against a number of topics in one speech. The way in which Jimmy behaves is one big performance and he speaks ostentatiously in order to show his intelligence. His speech is reminiscent of the old music-hall comedians, for example in Act Two: 'And those old favourites, your friends and mine: sycophantic, phlegmatic and, of course, top of the bill- pusillanimous'. In behaving in this way, it appears that he is talking more out of boredom, rather than the need to express an important opinion and this almost devalues his behaviour. According to Robert Fulford, 'You could always brighten [Osborne's] day by telling him he had gone too far'⁶, and it appears that Jimmy is very much the same. This loses him sympathy with the audience, as well as undermining his important messages. He does not seem to be 'thwarted' by his life 'experiences', but a tiresome

A02

A02 style

A02

A04
A03

⁶ Fulford, Robert, *Looking at Osborne's Anger and His Legacy*, The National Post (2006)

context and different readings of text

Exemplar Folder 1 (Band 5)

whiner, although many suggest Jimmy is voicing the concerns of his generation, as John Mortimer said, 'The play's anti-hero was the first young voice to cry out for a new generation that had forgotten the war, mistrusted the welfare state and mocked its established rulers with boredom, anger and disgust'. A03

2 The character of Alison, on the other hand, does seem to have been held back. As the curtains open, Alison stands ironing and, as the stage directions note, 'Hanging over the grubby, but expensive, skirt she is wearing is a cherry red shirt of Jimmy's, but she manages somehow to look elegant in it'. The skirt is indicative of her middle class status, being 'expensive', but the fact that it is now 'grubby' suggests that she has almost been tainted. In addition to this, she is being swamped by Jimmy's shirt, showing she is being taken over and becoming one of the working class. Jimmy could also be holding her back as it is his anger which forces her to appear resigned and removed; she speaks very little when he is around and is more open with Cliff. We learn that her apparent unresponsiveness is a tactic to frustrate her husband, and this certainly works, as he constantly rages at her for having no passion. Alison could really be the one to claim victory, as she is the one to get a reaction out of Jimmy. The relationship between the couple is highly complex and it is interesting to look at how 'experiences' in love play a massive part in people's lives in all three texts. A03

3 Nicholas Athanason said 'What really moves Osborne in this play seems to be the inability of people to understand and express care for each other better- particularly in their language and emotional responsiveness'. Jimmy's relationship with Alison does seem to have shaped his personality and made him pessimistic for the future. The couple do love one another, but their behaviour suggests otherwise and the nature of their relationship is multifaceted. Loving Alison makes Jimmy feel vulnerable, so he wishes to exert his power over her and it appears to the audience that he doesn't care due to his lack of affection. Alison uses her silence as a means to make her husband more annoyed. This constant wish to score points against one another and the nature of their complicated relationship establishes their household as the 'battleground' it is referred to. Their entire relationship is an emotional strain, so to have this as an experience of love, something which should inspire hope within people, is certainly disheartening. A02 close analysis A03

we Jimmy and Alison's relationship is only intense and full of fervour, though, because they love and depend on each other. When Jimmy is with Helena, he is much more relaxed and jovial, however the audience come to realise that this is because their relationship is superficial and insignificant. The comparison between the two relationships is forced by the fact that the beginning of the play is mirrored in Act Three, this time with Helena occupying Alison's place. A03 links

The relationship between Helena and Jimmy is, in many ways, similar to that of Arthur and Brenda in *Saturday Night and Sunday Morning*. Brenda is a married woman having an affair with Arthur, who does not want to make any sort of commitment. There is nothing riding on their relationship and the pair can just have fun; indeed, Arthur says that if Jack (Brenda's husband) did ever find out he would 'give Brenda back' with no qualms. As the relationship is almost insignificant for both, their 'experiences' cannot cause them any detriment, as they are not allowing themselves to be in a situation where they could get hurt. This casual, relaxed attitude is typical of Arthur Seaton and, even when Brenda accidentally gets pregnant, he still manages to remain carefree: 'Feverish and weary, he couldn't have cared less- standing on the doorstep trying to decide on the best direction to the nearest pub'. As soon as the pregnancy has been 'brought off' and the baby aborted, it is as if it never happened. In the case of Alison in *Look Back in Anger*, when she loses the baby she is overwrought: 'I thought it was so safe, and secure in there... I wanted to die... I'm in the fire, and I'm burning and all I want is to die!' The two opposing reactions to the loss of babies

⁷ Mortimer, John *New York Times* (1959)

⁸ Athanason, Nicholas Arthur *A Dictionary of Literary Biography Volume 7: Writers after World War Two*

HELPING YOU BRING ENGLISH TO LIFE

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A03
concur with an idea of Philip Larkin's in *Dockery and Son*, where he contemplates the consequences of having children: 'Why did he think adding to meant increase? / To me it was dilution'. To Brenda and Arthur, the baby would have been 'dilution', as Brenda would have struggled to provide for it. Brenda already has children and new additions to any working class family at that time would have meant there was less money to go around, making living even harder than it already was. The middle classes, on the other hand, could afford to keep children, so to Alison having a child would have been an 'increase', because it would have enriched her life instead of hindering it and this is shown through her harrowing reaction to losing the baby. This experience certainly does 'thwart' Alison and leaves her 'fragile'. Brenda has such a different reaction, deliberately bringing about the loss of her baby, suggesting there are differences in the personalities of the women and their attitudes to having children, as well as their economic situations. A03 A04

A02
There may also be other factors involved in the reaction to life events. The contrast of the characters Jimmy Porter and Arthur Seaton seems to suggest that personality can have a bearing, as previously discussed. It may also have something to do with age and maturity. In the Larkin poem *Afternoons*, the children are off finding 'unripe acorns' which could symbolise the children's futures, cut off before they have chance to develop and echoed in the women who have no dreams anymore. Children 'expect to be taken home' and are still full of enthusiasm and energy, whereas the women in the poem are living for their children and have been '[pushed] to the side of their own lives'. The idea of youth having these hopes and dreams is also shown in the fact that they are taking over the courting places of the previous generation, which suggests that they are doomed to be disappointed, just as the previous generation were and just like the woman in *Love Songs in Age* who was full of hope and passion, but left disappointed after experiencing reality. Dreaming too high, just like Jimmy Porter, and Larkin himself, who both want to change the country, will result in being let down. Arthur Seaton is much more carefree and this could be because he is still in his youth. Jimmy Porter is also a young man, but he has had to experience the loss of his father and has developed a level of maturity beyond his years, leaving him jaded and describing himself as 'old stock'. A04

A02
A04
In conclusion, there are probably a variety of factors which contribute to the feeling of hopelessness. The experiences people have cause a tremendous upset, however some people have the ability to overcome them, for example Arthur Seaton who has a more placid outlook on life and, in his youth and perhaps naivety, does not think about the consequences of his actions. He is certainly not a 'fragile' character, unlike Alison and Jimmy who are more relevant to the statement. Philip Larkin has very fragile hopes and has certainly been 'thwarted' by the things which have happened to him in his life, for example his very unhappy childhood. He seemed to feel a sense of disappointment with life and this is evident in his collection *The Whitsun Weddings*, in particular the title poem, which describes life and, indeed, the statement in the question, very nicely.

'A sense of falling, like an arrow-shower
Sent out of sight, somewhere becoming rain.'
The Whitsun Weddings

Effective
summative
conclusion.

Word Count: 2970

Exemplar Folder 1 (Band 5)

Bibliography

Books:

- Sillitoe, Alan *Saturday Night and Sunday Morning* (1958)
- Larkin, Philip *The Whitsun Weddings* (1957)
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Articles:

- Tynan, Kenneth *Look Back In Anger Review*, The Observer (1957)
- Fulford, Robert, *Looking at Osborne's Anger and His Legacy*, The National Post (2006)
- Mortimer, John *New York Times* (1959)
- *Alan Sillitoe: Who are you calling angry?* The Telegraph (2010)

Video:

- *Philip Larkin- Love and Death in Hull* for the BBC (2003)

A01 - Extremely well written, confident, assured and accurate. Argument detailed and logically & consistently developed. Very assured and detailed understanding of texts.

A02 Quotation used effectively and explored throughout. Discussion of language, form and structure detailed and intelligently done. Clear and perceptive analysis of texts evident throughout.

A03 Different readings of texts intelligently explored. Effective exploration of relationships between texts. Original observations on similarities and differences evident throughout.

A04 Exploration of context in which texts were received is illuminating and adds weight to choice's arguments. Very well researched. Knowledge of authors' lives and circumstances effectively used.

English Literature

OCR Advanced GCE H471 Unit F664 Texts in Time
Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January/June*	*please delete as necessary	Year	2	0	1	0
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Centre name			
Centre number			
Candidate name		Candidate No.	

ENTER BELOW DETAILS OF THE ASSIGNMENT ASSESSED FOR THIS UNIT			
Chosen coursework texts and task title			
Text 1: "The Bloody Chamber", Angela Carter			
Text 2: "The Turn of the Screw", Henry James			
Text 3: "Christabel", S.T. Coleridge			
Task title: "Women are emotionally portrayed as beautiful, passive and emotionally driven. Sometimes their weaknesses allow them to succumb to temptation - for which they are always condemned." Discuss with close reference to chosen texts			
AO1/AO2 mark out of 15	14	AO3/AO4 mark out of 25	23
		Final mark out of 40	37

Summative comment (please continue on additional sheet if needed):

The candidate shows flair and originality in her interpretations of the three texts, and telling comparisons are made. Choice of quotation is apt, and there is plenty of evidence of wide, independent reading. The texts are seen in their social and literary contexts.

Authentication

The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Exemplar Folder 2 (Band 5)

37

"Women are traditionally portrayed as beautiful, passive and emotionally driven. Sometimes their weaknesses allow them to succumb to temptation – for which they are always condemned." Discuss with close reference to chosen texts.

"Women have been charged with deviousness and duplicity since the dawn of civilization..." Here, Germaine Greer, a famous feminist writer, illustrates the point that traditional stories and fairytales bear obvious stereotypical patterns in their portrayal of women and men. Cinderella must be grateful of her prince, Snow White is practically comatose when she is proposed to and the princes are only concerned with the trophy of their beauty. Children are subject to the belief that men are in control of the world they instigate relationships and women are to be grateful having been accepted and validated, effectively, by the man. Those women who go against the traditional stereotype, such as Eve of the Bible and the Greek equivalent, Pandora – both of whom also get men into trouble – are "charged with deviousness and duplicity" and punished. *Interventionist*

S.T. Coleridge's *Christabel* presents quite a different message with regards to temptation. The reader gets the impression that in allowing Geraldine to enter her father's house, Christabel is doing something she shouldn't; "They steal their way..." Coleridge's use of the word 'steal' here indicates the forbidden nature of the action – almost as though Geraldine has been smuggled in. Quite what is forbidden about this activity is hard to interpret. One senses that there is something quite supernatural about Geraldine; "Her stately neck ... And wildly glittered here and there/The gems entangled in her hair." Her 'wild' beauty has an almost witchy, enchanting quality – rather like the traditional portrayal of a temptress. Perhaps it is this bewitchment that makes Christabel help Geraldine – then it may not simply be Christabel's act of taking Geraldine into the house that is forbidden, but the fact that Christabel then forms a relationship with her.

The oak tree is said to symbolise strength and endurance – that which Christabel prays for her 'knight' perhaps. The symbol is made more powerful by Christabel's possible betrayal of her husband later in the poem as she is tempted by Geraldine's undressing; here the oak could be seen as a symbol of strength in the blossoming relationship between Geraldine and Christabel. The observance of Geraldine's 'stately neck' might suggest a thick neck, which was often symbolic of richness and greed – often a lust for sex. This wild glittering of the gems might also make reference to her eyes glistening which often symbolises 'evil' and bewitchment; alternatively, eyes are often associated with sexual awakening or a thirst for sex. This alongside the 'entangled' gems might be intended to suggest a rape-like scene – Geraldine's tangled hair and glinting eyes alongside her story of the five warriors that supposedly kidnapped her fit with the idea of Geraldine being raped. She mentions that the men "choked" her cries "with force and fright" Coleridge's use of overpowering verbs here fit with the stereotype of the 'powerful man' of traditional literature and also has rape connotations – the idea that men can simply take whatever they desire. However, it might be that it is the temptation of Christabel that is seen as a rape. If Geraldine, for example were to represent 'evil', and Christabel, with her constant religious *Language analysis*

Exemplar Folder 2 (Band 5)

references ("Mary mother...Praise we the Virgin") might represent a more 'holy' or 'good' figure then this symbolic rape might be a robbing of her Christian morals – Christabel's temptation towards evil. The line "Praise we the Virgin all divine/...../ Alas, alas! said Geraldine," Here Coleridge's rhyming of the words 'divine' and 'Geraldine' creates a comparison, made clearer by the break in the couplet rhyme scheme. The fact that Geraldine is unable to pronounce the name of the Virgin Mary "for weariness" is slightly suspicious and might suggest that she has a supernatural quality –, as though it might harm her to call out in the name of a holy person (because she is clearly able to communicate) in the same way that this might affect a witch or 'evil being'.

The fact that the "gate was ironed within and without," suggests that the house is protected from evil – metals often shielding innocents from evil. When Geraldine collapsed "belike through pain" at the gates, one becomes slightly more suspicious of her. Christabel then carries Geraldine across the threshold which appears to form a bond between the two – similar to that of marriage as the man carries his wife into their house – with the supposition that they will then consummate the marriage. It could be that this bond remedies the pain that Geraldine experiences, like a counter spell or a shield for Geraldine to enter the Castle, where, once past the gates, she moves "as she were not in pain." Here, one might see this ironing of the castle gates as Christabel's father trying to protect his daughter from evil temptations but Christabel's weaknesses allowing her to succumb.

In a similar sense the governess in James's *The Turn of the Screw* feels as though she can protect the children from the temptations of the ghosts, convinced of her duty to save Miles and Flora. Her method, however, is somewhat unorthodox. The governess, rather than a use of charms or metals to work against the 'evil' ghosts of Miss Jessel and Peter Quint, as a traditional woman from a fairy tale or gothic novel might, she uses herself as a barrier, hoping that the more frequently she sees the ghosts, the less of them the children will see. This, however, acts as a catalyst and the more frequently the governess sees the ghosts, the more curious she becomes and begins to interrogate the children. James purposely makes the governess the principal narrator because a reader might guess that this makes the tale a lot less reliable – a first person narrator or witness to the event might exaggerate or even understate an event. On another extreme, the reader might doubt her judgement simply because she is an 'emotionally driven' woman.

Literary Critics often question whether or not the governess is 'sane' which, from a feminist point of view might seem an extension of the previous comment, however, hallucination or not, why would James allow Miles to die in the book if Miles was not 'guilty' of seeing the ghosts? Critics often comment on the governess' use of "only another turn of the screw of ordinary human virtue" – in reference to her interrogation. A 'turn of the screw' allegedly refers to the method of extracting useful information from a prisoner via implements like screws applied to the skin – a method of torture. The fact that the governess feels that it is an extension of her humanity towards the children to torture them thus, though the term is used metaphorically, might be seen as a further hint that she is, perhaps a little insane. Miles' death at the end of the text could, therefore be seen as a result of the governess' interrogation. Here, the governess' quest for knowledge and confirmation that the children see the ghosts, which she herself calls "my temptation", is

Telling
comparison

Researched

Exemplar Folder 2 (Band 5)

condemned by the death of Miles. His final words; "Peter Quint – you devil" are often debated, the first part almost certainly being a reference to the governess' question. As to the ambiguity of the latter part ("you devil") one might suspect that he speaks to the governess – if so, here is fresh evidence of her condemnation – her charge on his way to the 'afterlife' actually speaks it (It is worth noting here that condemnation from the dead at this time was regarded as a very serious matter). She might also be being condemned for suspecting the potentially innocent children in the first place, but certainly she has gone too far, perhaps known too much and, like all famous women in this situation (Eve and Pandora to name but a few), she must be punished. An alternative to this view is that the reader believes that Miles condemns the 'ghost' of Peter Quint. The governess' assessment of his dead body as 'dispossessed' and her previous comments about Flora, "she was not at these times a child, but an old, old woman" suggest that the ghosts of Jessel and Quint possess the children 'at these times', often speaking through them or acting for them, gradually taking them over. If during Miles' final moments he was possessed, perhaps his last words are recognition of Peter Quint, followed by Quint speaking through Miles, calling the governess a devil – which might also indicate that the governess 'kills' Miles, Quint being angry that she takes Miles from him. In this respect there is an element of salvation in death.

Within each of these texts, many things go on behind closed doors. The fact that the other characters must leave the house in order for the governess to have her final confrontation with 'evil' and the tale is then told from the perspective of the only surviving witness makes a reader question the reliability of the source. The story is read from a book and thus the only 'contamination' to the story is that of the opinions and years that have passed for the author. At the end of James' *The Turn of the Screw*, there is no return to the original narrative and readers are at a loss as to how the guests received the story and are thus not instructed as to how to react to the story – what questions to ask – one is free to interpret the material as one chooses, taking into account Douglas' description of the "most charming... awfully clever and nice" governess and laying it alongside the possible hint of her conviction (which Douglas clearly fails to observe). The secrecy of this final scene might make a reader suspicious as to how much the governess really relates to her audience and whether she understates what really occurred – her motives being self-assurance, protection and an attempt to appear 'sane' to her listener or reader.

In Coleridge's *Christabel*, the idea that there is a possible relationship between Christabel and Geraldine has been hinted at discreetly and goes on 'behind closed doors'. Perhaps a reader is to view this section as a temptation – thus Christabel's taking part in it is 'wrong'. After Geraldine has undressed, the line follows; "A sight to dream of, not to tell! O shield her! shield sweet Christabel" Here Coleridge appears torn between what is morally acceptable and where the line is drawn. The two phrases seem to contradict one another, suggesting that this experience is not 'illegal' in itself, but the act of informing another is like admitting to it and thus admitting guilt. The next line is a little anonymous as to whether the narrator is asking Christabel to be shielded or for Christabel to shield Geraldine's pride. Either way, there is a suggestion that Christabel seeing Geraldine thus is wrong. Use of the word 'shield', as

Content

Exemplar Folder 2 (Band 5)

with the ironing of the entrance gates implies a protection, usually of an innocent party, such as Miles and Flora. Here perhaps is Christabel's coming of age, a loss of innocence that always seems to be mourned.

Similarly, when the young bride in Angela Carter's *The Bloody Chamber* 'betrays' her husband by going into the forbidden room, the sense of loss of innocence is great. "... I felt there emanate from him, at that moment, a stench of absolute despair, rank and ghastly" It is almost as though she senses a dreadful monster revealing itself gradually as her death draws nearer. Carter's creation of this scent is like another sense – as though it is a hormonal scent, picked up by her female intuition. Perhaps Carter is trying to assimilate the Marquis with a god in the way that he has a lot of control over his wife and that his regret is brought on in a similar way that a god might feel the betrayal of its creation – the regret that there are boundaries that must be kept in order to maintain a standard of control. Traditionally, the Marquis would stand for the protection of his bride, here, however, he appears to tempt her "... slowly, yet teasingly...he took out a bunch of keys...he dangled the key tantalizingly above my head..." Carter via her use of tempting adjectives makes a big deal of the single key that he forbids her to use, as the Marquis draws out the time. The idea of the keys being above the young bride's head creates a comparison in the difference in size and the supreme power of the Marquis in comparison to his child-like bride. The young bride is seduced by this 'man's world', the rich jewels, the large bright house by the sea and then this mysterious room. Here there appears to be a role reversal of Adam and Eve – and the Marquis is certainly punished for tempting his innocent young bride.

Language analysis

Both the Marquis and the chamber itself appear to represent the 'man's world' that the young bride seeks to better understand. Due to Carter's placing of the young bride as a narrator, the audience is always aware of the thoughts and feelings of the young bride – she is not a very passive character and thus does not represent the traditional 'fairytale' woman. She wants to take control of her destiny by understanding the man's world better. Her description of the Marquis' face being "like a mask" seems symbolic of the secrecy of the man's world. When she thinks she sees the "face without its mask" during his climax, it is as though through her sexual awakening and loss of innocence allows her to gain entry into the 'man's world' and corrupts her. She is initially shocked by her innocence; "my pale face, the way the muscles of my neck stuck out like thin wire...I sensed in myself a potentiality for corruption that took my breath away." As with the later comparison with the young bride undressed and the Felicien Rops sketches, the reader recognises that it is the innocence of his bride that captivates the Marquis, her innocence is captured carefully in the brittle, 'thin wires' of the muscles in her neck and the 'pale' purity of her face. Carter's use of the word 'corruption' is similar to the ideas expressed in Coleridge's *Christabel*, and the idea of the corruption of women in sex. Both the Marquis and Geraldine appear to have 'masks'. As the Marquis first undresses his bride, she refers to it as "a ritual from the brothel." Here, Carter's use of the word 'ritual' suggests that the process is very much a formal and traditional process, but the word has connotations of being quite animalistic in nature. The bride recognises that the brothel is of "his world" and one wonders exactly what this could mean. The chamber, when representing forbidden knowledge of the real world, linked to the idea of

Exemplar Folder 2 (Band 5)

brothels might hint at the disposability of women to the Marquis. Here is a man in his own time and in his own way, helping himself and the fact that the women realise this means that they must be exterminated in order for his process to continue, one becomes aware of a production line, that the Marquis being so rich and powerful as a manly figure, can keep going. From another perspective, Carter may also be attacking capitalism here – the fact that the Marquis is so rich perhaps allows him to indulge so much in himself, drawing in women, seducing them with the secrets he is prepared to unveil, - in a devilish exchange for their lives. Had Carter neglected to save her female narrator, the story would be completely different in meaning – it might lose a large proportion of its feminist connotations. However, it could reinforce these feminist ideas by the appalling nature of the 'production line'. Due to the current ending, one feels that everything is solved at the end of the story, and despite his awful treatment of the women, the Marquis is punished and the issue is almost forgotten. His pride of her as his 'trophy' and his great ownership is shown in many symbolic images; the "choker of rubies" along side the Marquis' treatment of the young bride bears the suggestion that she is like a little pet to him – the choker acting like a collar. He constantly assesses the bride as though he was "a connoisseur inspecting horseflesh". Here, a reader might get the impression that, from the word 'connoisseur', he is experienced in the selection of his brides – or meats – even trophies. The fact that there is a comparison between the young bride and meat is similar again to the idea of a 'production line' and the fact that is a man being the selector – the one with power and the bride is a body – not a person, also denoting a foregone conclusion or simply as a premonition of her death in the sacrificial metaphors used

At the beginning of the epic poem, *Christabel*, there are a few premonitions or 'omens of bad luck'. The "toothless mastiff bitch" is the stuff of gothic literature – rather like the snarling hound in *Wuthering Heights* – here the mastiff is a protector of Christabel, though supposedly useless in defence, being toothless. The dog supposedly "sees my lady's shroud", the lady presumably being Christabel, seeing the shroud of her mistress' dead body clearly symbolises death. Later on, when Geraldine and Christabel sneak past the dog, "The mastiff old did not awake, / yet she an angry moan she did make!" This might not seem of any consequence, but the lines that follow make the reader aware of the differing circumstances; "Never till now had she uttered yell/ Beneath the eye of Christabel." The reader becomes aware that Christabel now stands with Geraldine and the twice repeated question; "...what can ail the mastiff bitch?" might make one think that it could be Geraldine that the dog dislikes. However, the fact that it is an "angry moan" from the dog might also link to the theme of temptation and that the dog is showing dislike for the potential 'fall' of Christabel – which would also link to the earlier premonition. The way that the dog does not awake might be due to Geraldine – perhaps, just as she later stops Christabel from speaking against her, she has stopped the dog from being able to harm her too which of course has supernatural implications that Geraldine is capable of doing this. This also links to the fact that the dog is toothless and is thus defenceless in more ways than one. In the same way that the dog is toothless and unable to help Christabel, the piano tuner in *The Bloody Chamber* is blind and thus unable to help the young bride. Both Christabel and the young bride are not average

Understanding of genre

Exemplar Folder 2 (Band 5)

'damsels in distress' and thus are much more powerful than the protecting figures in being able to save themselves.

Equally, the mother figures in both texts are powerful women. The mother figure in *The Bloody Chamber* is a lot more realistic. Angela Carter leads the reader, through her young protagonist, through the early years of the mother-daughter relationship. The reader becomes aware of the practical, sacrificing figure that ultimately represents motherhood in society. The young bride recalls how her mother "had sold all her jewellery, even her wedding ring, to pay the fees at the Conservatoire (for her daughter)." Here, Angela Carter poignantly represents the heroic mother figure. The sacrifice of selling her jewellery appears to represent a selling of her sense of pride and elegance, however, her placing of education as a more valuable item shows that she is not the traditional figure of fairytales, only concerned with her beauty, but a figure with pride in a wealth of intelligence and enjoyment in education. This image is made even more poignant by the sale of her wedding ring – the symbol of her husband's everlasting love. This could be seen as though the mother forgets her love as a sacrifice for her daughter or as a symbol of the father's own effort to help his daughter.

If the reader sees Geraldine as an 'evil' presence, her "altered voice" might raise suspicion as she exclaims; "Off, wandering mother! Peak and pine! / I have power to bid thee flee." The idea of Geraldine having an "altered voice" might fit with this idea, as though she is not herself to Christabel. The two have just discussed the death of Christabel's mother and, as the narrator's question ("Can she the bodiless dead espy?") encourages the reader to believe, it seems as though Geraldine sees her spirit. Her words "Peak and pine" are quite spell-like. "Peak" presumably refers to a mountaintop and pine being a type of tree. Both have significance in the Pagan faith, as references to sacrifice and witchcraft. Pagans were not very well trusted when *Christabel* was written thus the implications of Geraldine being Pagan might make her untrustworthy. Her reference to having some sort of 'power' to rid her of the apparition again implies the use of magic and witchcraft. Geraldine's fear and possible use of witchcraft in order to banish Christabel's mother show what a powerful figure the mother is against 'evil'. Just as Christabel's father may have lined the gates with iron as a protecting force, the mother's ghost attempts to protect Christabel too. It is interesting that the male use of weaponry and that he is ignorant to the possible danger his daughter faces is comparable to the supernatural sense or maternal instinct by which the mother realises that her daughter is in trouble and comes, as directly as she can, to her aid. The governess' protection of the children in *The Turn of the Screw* by exposing herself to the 'evil' is very similar. However, the fact that neither Parent manages to 'save' Christabel and, as Coleridge's poem was never truly completed, perhaps the fact that it is titled "*Christabel*" indicates that she may be alone in her struggle.

James' initial narrator who persuades Douglas to tell the ghost story is often assumed to be male – usually James himself – perhaps this is just a throwback from centuries of fairytale literature. Douglas and the narrator appear to form a bond that seems flirtatious as they "fix" each other with stares. Douglas "laughed for the first time" at a comment made by the narrator, responding with "You are acute." This could also imply that the narrator is a woman – due to the fact that women are supposedly more

well researched

HELPING YOU BRING ENGLISH TO LIFE

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perceptive than men – particularly with regards to feelings, which was the subject of discussion. The narrator's later comment "The departing ladies..." is also quite ambiguous. James' earlier use of italics to define the stresses in speech have been left out here, the ambiguity being if the stress was on 'departing' or 'ladies'. This would confirm whether or not the narrator was a woman and if women were still present. However a later comment is made by 'one of the ladies' which is also ambiguous – there are certainly 'ladies' at the party, but it does not clarify the narrator's gender and, were they female, she may not esteem herself a 'lady'.

Neither the governess in *The Turn of the Screw* nor the young bride in *The Bloody Chamber* have names, despite the fact that they are the main characters in the story. It seems ironic, but in the context of a ghost story, it might be the case for characters to go unnamed and Angela Carter's young bride's name might be overshadowed by the fact that she is married to a man of 'higher rank', the Marquis or other wives all of whom were famous, whereas she is from a simpler, more modest background. Daphne Du Maurier employs a similar technique in her novel, *Rebecca*; the new bride has no name and thus the previous wife's name becomes more powerful with an almost haunting quality.

Each of the texts portray powerful women who go against the stereotypes proposed in traditional gothic literature. Despite the fact that the women in these stories are often tempted to commit certain forbidden acts or to gain forbidden knowledge, they do not appear to be condemned. James' governess is perhaps debatably responsible for Miles' death, but both of the other females clearly go against what their male 'superiors' suggest and are not condemned by the author and thus the reader feels that they are justified in their means.

A01 } 14 Band 5
A02 }
A03 } 23 Band 5
A04 }

37 / 40

An excellent and consistently detailed understanding of the three texts. Telling comparisons are made between them. Choice of quotation is apt, and the candidate's wide reading enables her to look at each text in its social & literary context.

Excellent analysis of different interpretations of each text, focused and original.
W. D. D. D.



English Literature
 OCR/Advanced GCE H471 Unit F664 Texts in Time
 Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January/June*	*please delete as necessary	Year	2	0	1	0
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Centre name			
Centre number			
Candidate name		Candidate No.	

ENTER BELOW DETAILS OF THE ASSIGNMENT ASSESSED FOR THIS UNIT

Chosen coursework texts and task title

Text 1: *'The Devil's Wife' Carol Ann Duffy*

Text 2: *'Nights and Crosses' Malene Blackman*

Text 3: *'Twilight' Stephanie Meyer*

Task title: *An essay comparing the ways danger and adversity are presented in the texts in terms of the intended reader response.*

AO1/AO2 mark out of 15	11	AO3/AO4 mark out of 25	12	Final mark out of 40	23
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Summative comment (please continue on additional sheet if needed):

Here the argument, understanding of text (A01) and analytical methods (A02) are really strong (although the characters aren't real) but the reference to other readers and the influence of context is much weaker. (A03+4) Unfortunately more marks lie here.

Authentication
 The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Exemplar Folder 3 (Band 2)

An essay comparing the ways that danger and adversity are presented in *The Devil's Wife* by Carol and Duffy, *Nought's & Crosses* by Malorie Blackman and *Twilight* by Stephenie Meyer in terms of the intended reader response to the texts:

Need in introduction

The title *The Devil's Wife* is quite ironic. Though at base value it would seem to show the way the woman has been demonized by association to her evil partner it could also almost be demeaning her power. Her psychopathic tendencies and role in the killings are diminished by being known only as the partner of the 'devil'. The title *Nought's and Crosses* similarly demeans the adversity separating the young couple. Although noughts and crosses are different they are also equal. It also seems to suggest that racism and prejudice are a game and not real. This message is enforced by the parallel and juxtaposition to real life, which seems to suggest that prejudice is based on chance – just like a game of noughts and crosses. It is also a game where nobody really wins. This is a perfect metaphor for racism - both parties are tainted with anger and pain. Literally speaking twilight is the transition between light and dark. This could be a metaphor for Bella's transformation from innocence to a tainted adulthood, as the protagonist does fall in love with a dangerous killer.

As I
Critical
terminology

Nought's & Crosses is the most tragic of love stories. The whole world is united in their hatred of Sephy and Callum. The injustice of this tale shocks the audience and leads us to question parallels in our own society. However, though this is a thought provoking novel exposing and ridiculing prejudice, the fundamental aspect is the romance between Callum and Sephy. Sephy is a cross whilst Callum is a Nought. They are the epitome of 'star crossed lovers' different in race and class and separated

by age old prejudices. In *Twilight* the danger comes from within the relationship, Edward is Bella's natural predator. Blood lust confronts true love in this ultimate tale of abstinence and betrayal. The huge gap between the pair, physically and emotionally (due to the huge age gap and Edward's belief that he is a monster), is bridged with understanding and forgiveness. The two have to fight elements of their own natures in order to be together.

^ The Devil's Wife, believed to be about the reviled child killer Myra Hindley, provides a stark contrast to these texts. Though adversity surrounds her it is from within that the darkness truly lies. Though she is attracted to the danger of her accomplice he seems to have awakened the darkness within her. It is the lack of emotion that makes this character unforgivable, as opposed to the other tales where the other factors are won over by true love. Hindley gives in to the darkness and sacrifices her humanity in the process. Because of the length and structure of this text, and the fact it is well over forty lines, I am choosing just to analyse one poem in this essay.

Childa?

Though completely contrasting in style and genre, and the intended audience response, these texts all exhibit characters plagued by danger and adversity. In *The Devil's Wife* the common audience response is to feel a certain satisfaction that this adversity has befallen her. What is particularly unusual about this text is the use of a complete anti heroin. Her reaction to the violence shows a cold heart and a head plagued with madness – she is bewitched by the devil. Empathy is impossible – her strange view is too alien to our society. In contrast we feel complete fear and empathy for Sephy and Callum in *Nought's and Crosses*. The danger and adversity only

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further our horror at the events plaguing the imagined society. This follows Blackmans apparent incentive for writing, to alter modern perceptions. A reviewer at Amazon said that '*Noughts and Crosses* is written with the passion of an author who has a personal message about the perception of the past, present and future' which seems to encapsulate her intentions completely – the anger and pain seems so personal that it is suggested that she is writing a book based on personal experience. *Twilight* reads differently. A teenage reader is likely to sympathise with the uncontrollable hormones and love at first sight attitude of the protagonist. However, as an adult, Edward's character promotes a dichotomy of virginity, which protects Bella and his sexuality which could kill her, with a logical mind he is presenting conflicting ideals. Many fans are intrigued by the idea of rescuing this physically strong man from his own personal demons while he protects against the more concrete ones. However, whilst being unrealistic, this is also a dangerous notion. Surely encouraging the forgiveness of violent and erratic behaviour in teenage romances is not a healthy message.

Footnote needed ←

As I argument linked to reader's response

Though these texts all use a 1st person narrative voice this serves to provide a different effect for readers. In *Nought's & Crosses* the 1st person style gives us an insight into prejudice and makes us beg for change. It makes the narrative voice feel real and relevant to its audience. The danger and adversity feels just as unjust on both sides where Blackman could quite easily have written a deliberately emotive one sided argument which sympathised with the 'underdogs'. However, bias is an issue. In *Twilight* we are inclined to see Edward just as Bella does. Is blind forgiveness and the expectation of violent behaviour from an uncontrollable vampire a negative influence on Meyer's teenage audience? Could this even romanticise the beginnings of a violent

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relationship? The dramatic monologue *The Devil's Wife* is perhaps the most chilling use of 1st person, an imagined insight into a mind as inhumane as Hindley's is startling. This combined with the unemotional almost blasé style sets up this character as cold and unfeeling – which helps to realise Duffy's intentions. Those who say that Duffy is forgiving and sympathetic are obviously missing the terrifying subtext. I do not find this text particularly leading or sympathetic – it is completely subject to interpretation. What it does do is allow us as an audience to see Hindley as a human rather than just a monster – and however despicable this human is it disallows us from blindly hating her.

As I detailed argument

A major theme within the three texts is the corruption of innocence. In *Nought's and Crosses* society corrupts innocence by not letting true love grow. Seeing the novel through the children's eyes increases the sympathy we feel for the characters. Society's hatred turns them into their stereotypes. Though Sephy remains innocent this seems to be because her character allows her to hope – because she remains loyal to Callum she has to hope, she has to believe that one day things will get better or the love will drive her mad. Callum has his family torn away from him because one way or another they are all destroyed by the Cross society along with his chance to be educated. He has to blame someone for this injustice and to save himself from more pain he starts to believe all Crosses evil. Hence the inner turmoil when he is confronted by Sephy once again, as her kidnapper. When he says “you wouldn't be the first dagger I've killed not by a long shot”¹ we see the true destruction of his character. It seems only love can save him from himself; sadly nothing can save him from the society.

¹ Page 367: *Nought's and Crosses* by Malorie Blackman

In *The Devil's Wife* it is Myra Hindley who is corrupting the innocence of others - through torture and murder. It is this that makes it nigh impossible to sympathise with the woman. The most chilling of lines is 'We drove to the woods and he made me bury a doll' - somehow the use of a childlike object and language makes it more chilling, doll's are a powerful analogy, lifeless play things, suggesting a complete denial.

As 2
use of
language

In *Twilight* the realisation that dangerous monsters exist could be a metaphor for the corruption of innocence – and the realisation that not everybody wishes you well. We are introduced to a selfless character that leaves her home town for the happiness of her mother, she instantly believes in the good in Edward far before he is able to. The novel *Twilight* could also be considered to be preserving innocence. The fact that Edward is a vampire makes it near impossible for them to consummate their relationship – this and the high standards set by Edward Cullen promote abstinence in a teenage audience. The fact that Edward is presented both as a kind, respectful, virginal man and also a powerful, dominant and authoritative vampire is a clear representation of the unattainable perception of the modern man. For example the fact that she mistakes him for an 'angel'² as she is slipping out of consciousness reflects the theme of an idealised man.

→ more context

As 1
In depth
argument

The distinction between the texts lies in the amount of sympathy and empathy we are able to feel for the protagonists. The deciding factor for the reader, in *The Devil's Wife*, is the line 'it was him' though relatively simple I believe that this line concludes

answering
question

² Page 19: *Twilight* by Stephenie Meyer

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any possible doubt about her corrupt humanity. This disloyalty for one she claims to love, and one she blamed for blinding her to the crimes they committed together, shows a complete inability to feel – how can the reader empathise with someone unable to love? If her crimes were committed out of love or fear her crimes would be, not forgivable, but more understandable. The stark coldness and literally no ability to recognise any humanity in her victims makes empathy or even sympathy – because of the sense of justice Duffy seems to exude – impossible for this horrible character. Perhaps the parallels with Myra Hindley and the recognition of aspects of this killer, for example the use of her own dialect – ‘mam’ and ‘nowt’ – gives the audience a predisposition of hatred for this character.

AO 2
Use of
language.

In stark contrast to this Malorie Blackman uses sympathy to humanise the themes of racism and prejudice in general. She uses equal 1st person narrative voices for the two protagonists – suggesting that they are equal characters. We can also see both perspectives and the effects on both sides of the divide. Whilst we often think that the prejudice comes from the apparently ‘superior’ race Malorie Blackman gives a realistic and unbiased account from both sides. Though Sephy is a Cross, and therefore part of the high power race, she is subjected to extreme prejudice from the Noughts. ‘Without knowing a single thing about me, she hated my guts’³ encapsulates this hatred. There are no winners in this society and Malorie Blackman is careful to show this, nobody benefits from a society based on hatred as an ideal. After a significant period apart, and with incredible hatred between them it is sympathy which brings the two together again. When Callum see’s her in pain he cannot control his urge to ease it. Callum gives simplistic answers to powerful effect; lines such as

³ Page 361: *Nought's and Crosses* by Malorie Blackman

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“you’re hurting”⁴ and “I care”⁵ break the communication barrier and allow Sephy to see him as her old friend once again. Sympathy reveals his humanity.

In *Twilight* Bella’s sympathy for a ‘monster’ leads to a dangerous and beautiful relationship which crosses extreme boundaries – the predator and the prey construct an impossible love. The crossing of these boundaries and even the aspects of their own ‘human’ nature to the point of resisting temptation shows the depth of their extreme love. Bella rejects fear to help Edward reach humanity – this shows that human empathy and sympathy can help ‘monsters’ to redemption. The quote ‘And so the lion fell in love with the lamb’⁶ shows the diversity of the couple, he has had to battle his predators’ instincts whilst she has had to fight her instinct to run – this commitment and sacrifice shows their love for each other. Bella instantly emphasizes with Edward and is fascinated with him. This aggravates Edward who wants her to think of him as a monster after he finally learns to think of her as a person. It is interesting that she is the only person whose mind he cannot read, this means that to begin to see her as a human he has to talk to her – this closeness to another person after a century believing he is a monster starts a seemingly impossible romance. The danger that the characters face when they are around each other – Edward that he will revert to the monster inside of him and Bella that she could be killed at any time – not only makes the romance more thrilling but the fact that Edward manages to resist the temptation that Bella offers whilst Bella accepts him for who he is shows that love is more powerful than the bountiful obstacles which stand in their way.

⁴ Page 382: *Nought’s and Crosses* by Malorie Blackman

⁵ Page 382: *Nought’s and Crosses* by Malorie Blackman

⁶ Page 274: *Twilight* by Stephenie Meyer

The way sex is used in these texts defines them. In *The Devil's Wife* violent imagery is used to suggest and also to blatantly describe the sexual attraction 'Hindley' feels for her 'devil'. The imagery references the violent acts the two carried out but there is also an extended metaphor which is carried on throughout – the references to hell and the devil is particularly linked to the sexual imagery. For example the line 'I'd lie on my bed at home, on fire for him'. The fire seems to link to the idea of hell, and even pre-empt the later 'chapters' of this poem. However it is also strongly sexual and emotive, creating strong imagery and suggesting the level of obsession she felt for this 'devil' – who is ultimately tempting in his utter evil.

As
language.

Abstinence is a significant choice by Meyer in her teenage romance novel. It is interesting that Edward initiates this choice. In the novel the choice is made to stop Edward being consumed by blood lust. It is interesting that the character presents as both morally centred, in that he believes he is conserving her soul by preserving her innocence, and consumed by a dangerous, and therefore somewhat exciting, addiction. However it is somewhat feminist, and almost a swap from the traditional roles to make her the one who seeks to initiate sexual contact. Is the objectification of the character Edward excusable because it comes from a female protagonist? The emotive language used by Meyer makes the character Edward very attractive to her young audience. For example the line 'as always, I was electrically aware of Edward sitting close enough to touch'⁷ which shows the almost uncontrollable temptation that Bella feels for Edward, paralleling his own blood lust for her. It also makes it feel like an almost chemical attraction – more alive and perfect than any real relationship could live up to. The word 'touch' has strong sexual connotations; in fact the entire novel

As
argument
developed

⁷ Page 70: *Twilight* by Stephenie Meyer

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has a strongly sexual subtext which is ironic for a novel which appears to promote abstinence.

Consummating the relationship was an interesting choice by Blackman perhaps symbolising that you become an adult through the discovery of love rather than hate. Though this event sets off the final tragedy of the story, it also creates their child – the union of the two conflicting societies. Could this be symbolic of the authors' view that war, even against racism, has necessary casualties? Again this sexual relationship is extreme and electric. Language like 'And then it was like we'd both caught on fire. Sort of like a spontaneous combustion and we were burning up together'⁸ suggests the extreme passion but also the anger and the pain the two are feeling. Burning is quick, violent, beautiful and passionate – before you know it the flame goes out and their time is up. This reflects the short time they have with each other. They know it is their last chance. 'Callum was right. We had there and then. That was all that mattered'⁹ suggests the power and the unity they both feel at that moment, it is completely poignant that this young couple only have one night in all of eternity to hold each other.

pp 2
Language

Love is another major theme - stark in its strength, its unreliability and its absence. We cannot be sure about the longevity of the relationships however, in *Noughts and Crosses* the couple are never given the chance to last. When Callum dies the relationship is frozen in its perfection. The tragedy doesn't allow them a chance to fall out of love. However Callum dies for Sephy, and Sephy keeps their baby regardless of the consequences – does this suggest that their love was as real as any twenty year

⁸ Page 384: *Nought's and Crosses* by Malorie Blackman

⁹ Page 384: *Nought's and Crosses* by Malorie Blackman

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marriage, as strong as any bond could possibly be, and a glimmer of hope of unity for the future?

In *The Devil's Wife*: they are separated by the bars of prison, she can romanticize him into the devil, pure temptation but pure evil. Of course nobody could fall for the devil if there wasn't the temptation to do so – could this show that it was her sins and crimes against the society that damned her and not the influence of Ian Brady.

In contrast Bella, in one of the sequels of *Twilight*, is turned into a vampire which means they have to live for eternity with only each others flaws to keep them constant company. Does this make their relationship more real? However danger and adversity that constantly threatens to tear them apart allows Meyer to neglect actually presenting a real relationship. Bella is so inferior in power and age which allows Meyer to write a simplistic and shallow relationship. Does their forgiveness of each others flaws equal a real relationship or do they neglect to face these differences because of the strong attraction they feel for each other? Bella has been called 'a complete feminists' nightmare' by an anonymous reviewer on Amazon who later goes on to forgive this, claiming that 'at 17 love is blind'. However this is an almost disturbing reading of the novel. The fact that Bella is constantly presented as far too old for her years and far too cynical for her own good makes the relationship with the century old vampire more equal. If we are to accept that Bella is a completely ordinary teenager this changes the novel completely. Unless we are being presented with two characters that are completely alone, desperate, and addicted to each other – which would at least present the lovers as *equally* disturbed.

} limited awareness of different readers.

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Ironically at the end of the novel *Noughts & Crosses* Callum is begging God for life whereas Bella is begging a 'monster' for death. Perhaps *Noughts and Crosses* offers a more positive message. It shows love overcoming adversity and prejudice whereas *Twilight* shows a destructive and unequal relationship. In contrast in *The Devil's Wife* Hindley has let her addiction for a dangerous relationship lead her to commit perverse crimes. There is no redemption here. Malorie Blackman shows that true love survives even when the characters do not; the use of the pregnancy reflects the bridging together of the two races and also the love that still survives between the two. Here humanity wins.

w/c 2,880

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Bibliography

<http://www.amazon.co.uk/Twilight-Stephenie-Meyer/dp/1904233643>

<http://www.amazon.co.uk/Noughts-Crosses-Malorie-Blackman/dp/0552546321>

The World's Wife (York Notes Advanced) by various writers

The World's Wife by Carol Ann Duffy

Nought's and Crosses by Malorie Blackman

Twilight by Stephenie Meyer

