AS LEVEL
Authentic Sample Candidate Responses with Comments

ENGLISH LITERATURE

H072
For first teaching in 2015

Drama and prose post-1900

Version 1

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## CONTENTS

### Section One

**A Streetcar Named Desire - Question 2b**

<table>
<thead>
<tr>
<th>Candidate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidate 1</td>
<td>4</td>
</tr>
<tr>
<td>Candidate 2</td>
<td>6</td>
</tr>
<tr>
<td>Candidate 3</td>
<td>9</td>
</tr>
</tbody>
</table>

**Marker’s comments**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
</tr>
</tbody>
</table>

**The History Boys - Question 4**

<table>
<thead>
<tr>
<th>Candidate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidate 1</td>
<td>13</td>
</tr>
<tr>
<td>Candidate 2</td>
<td>16</td>
</tr>
<tr>
<td>Candidate 3</td>
<td>20</td>
</tr>
<tr>
<td>Candidate 4</td>
<td>24</td>
</tr>
</tbody>
</table>

**Marker’s comments**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
</tr>
</tbody>
</table>
Section Two

The Great Gatsby - Question 7

Candidate 1 29
Candidate 2 35
Candidate 3 37
Candidate 4 40

Marker’s comments 44

The Bloody Chamber - Question 8

Candidate 1 45
Candidate 2 48
Candidate 3 51
Candidate 4 57

Marker’s comments 61

Nineteen Eighty-Four - Question 9

Candidate 1 62
Candidate 2 64
Candidate 3 67
Candidate 4 71

Marker’s comments 74
SECTION ONE - POST - 1900 DRAMA
A STREETCAR NAMED DESIRE - QUESTION 2B

Candidate 1

I think the role of Stanley in "A Streetcar named Desire" is to show the more realistic, observed, or life of the poor in lower class New Orleans of the 1950's. I do think he has softer moments however but these are not significant in the entirety of his character.

Stanley is the man who uses p. simplification and power over others to prove to the world he is what society deemed at the time was a "true man". "He wants to be the king around here, and is desperate to show his friends, but most of all Blanche that he is, powerful than her and her upper class way of life. "King" suggests he wants to be at the top, possessing power over all, this can be seen as comic as 'king', are the highest class of people. This can be interpreted as him wanting to better himself and to rise in classes as it would then allow him to gain more power, another interpretation would be that, if the actor was to shout these lines, to interpret both Stella and Blanche, two females whom because of the patriarchal society at the time he could control for more easily. He can again see Stanley as being violent and cross when he "nurds a plate at the floor", this could be him showing the audience that even though on the surface he seems terrifying, he acts like a resistent child forced to gain attention. This interpretation therefore infers that Stanley's vulgar behaviour would be in fact, to make himself feel more important to society, as that was the expected gender roles at the time.
In contrast however Stanley does have softer moments where he "chemically" comes back into his wife's eyes. "Chemistry" demonstrates that he does not feel comfortable doing this; this also links with him trying to be the man that society wants him to be to gain respect from his peers. It could also be interpreted as him finally being able to show his wife that he loves her without being passionate and tenderly motivated. It does not come naturally to him that a simple embrace could show love and so the asper walks away. He can also sympathise with him when he says that "it would be good if he could go back when it was just you and me", this demonstrates that his actions of Mocha broom have been heighted by the arrival of Blanche, and not in his constant personality, if he would have been violent towards Stella before hand but Blanches intervention all their time makes Stanley afraid of what she could do. Stella is not focused on him anymore. The reader is meant to make this sound again, showing the frustration of the lack of freedom of account of Blanche's arrival, or said, to emphasise that his life is now gone thanks to Blanche's upper class ideals.

Overall I think that Stanley's role in the play is to show how men should be like, and how that affects individual behaviour. He is an unfortunate to Blanches idealisation with his new uncontradicted realism, this makes him to be a human being even if he has many flaws. The

It makes more all night long
because her fantastical idealism conflicts with his gently real world view on life.
SECTION ONE - POST-1900 DRAMA

A STREETCAR NAMED DESIRE - QUESTION 2B

Candidate 2

"Stanley is macho, posturing and vulgar" in light of this comment, discuss the role of Stanley in A Streetcar Named Desire.

In a Streetcar Named Desire, Williams portrays Stanley as a typical American man of the time. He is seen as dominant over the other men in the book and is incredibly controlling over his wife. However, his role is also to be a husband, to provide and care for his wife and to occasionally show his emotional side.

When Williams wrote A Streetcar Named Desire, America was post-war, men were being called heroes and the country itself was self-styled power and status. This meant that a typical man of the time would have been very confident in themselves and would have felt very powerful and strong. Williams describes Stanley not only as "strongly and compactly built" but also someone who finds "animal joy" in everything they do. The words "strongly, compactly" and "animal" all suggest that Stanley is animal like, dominant and protective of what he owns. Therefore one of Stanley's roles in the play is to act as a representation of lower class working men at the time.

Another role of Stanley is to provide a stark contrast to Blanche, a mere 'nymph'. Williams' use of comparing characters to
Animals from the beginning help us understand the characters. The fact Stanley is referred to as an ‘ape’ and Blanche a ‘chick’ suggests to the audience that Stanley is likely to hunt down Blanche for fun, and by doing this Stanley reveals more contrasts between them. A contrast that causes many arguments between Blanche and Stanley was that while Blanche likes to lie and hide behind ‘paper lanterns’, Stanley likes the truth. This links to another contrast in which while Blanche believes peoples lives, Stanley sees straight through them. We know this from the dialogue: ‘you never pulled the wool over this boy’s eyes’. The fact Stanley never believed Blanche’s lies shows he saw straight through her paper lantern.

Stanley and Blanche are also incredibly different in terms of mental state. While Blanche drinks to ‘calm her nerves’, Stanley drinks to be sociable when they have things such as poker evenings. In addition to this, while Stanley is very confident in himself, Blanche spends most of her time in a ‘hot tub to settle her nerves’. Another more poignant dominant aspect of Blanches mind, but a more subtle one in Stanley’s, is their relationships. While Stanley is married with a baby on the way, Blanche is still haunted by the death of her young husband when he ‘stuck a revolver in his mouth’.
and fired. Her husband's suicide had a big impact on Blanche and is one of the aspects that make her so mentally unstable.

Stanley also shows the audience his emotional side. After the poker evening when ‘a blow’ is ‘there is a sound of a blow’ Stella leaves him and goes upstairs to entrace. When Stanley realises he stands outside shouting ‘Stella! Stella baby!’. This shows that he is sorry for what he did to his wife and wants to make amends. This is a very important message to men who at the time would have been looked down on for showing emotion, that actually all men show emotion so behind closed doors there shouldn’t be any shame in it.

Stanley’s role in A Streetcar Named Desire is to highlight how weak and mentally unstable Blanche is. He also shows the audience what a typical man of the time should be like, someone who is proud and dominant and a ‘king’ in their own right. However, I think the point Williams is trying to make with Stanley is that although we all have emotions for the people we love for the most and that men shouldn’t be afraid to show them. On the whole though, I do think Stanley is Macho, Posturing and Utterly Vulgar.
In Tennessee Williams play, "A Streetcar Named Desire", it can be argued that Williams is trying to explain how dangerous illusions are, and the effect they have on individuals. It can also be argued that Williams is showing the dangers of other ideas also, including intolerance and indifference.

In A Streetcar Named Desire, the many illusions created within and throughout bring danger to the cast, in particular Stella and Blanche. Stella says how she "can't believe Blanche's story and go on living with Stanley". She regards the as very obvious rape of her sister as a "story", i.e. a fiction and how it is incompatible with a life with Stanley. She is therefore being forced to choose whom to go with and tells believe - in other words, ignoring the dangerous sexual appetite of Stanley and creating and believing in her own illusions. This would be shown visually through the fact that the very small stage in which the action takes place gives a claustrophobic, narrow feel to Stella's space and how Stella would have to be delusional to ignore the action concentrated in the physical space. During some productions, a spotlight was beamed onto Stanley as he was in the bed, suggesting Blanche was obscured by the light and Stella, by ignoring the light, would also ignore the truth. This character of ignoring an obvious danger - not because of naivety but by choice, is represented further in Stella's statement that she could "believe" Blanche or "go and live" with Stanley. Physically rather than internal actions, with the "go" word representing Stella leaving the truth and perpetuating her own delusions. The character of Blanche also ignores Stanley's danger and focuses on what she would like to imagine is true, in scene three, she puts a paper lampshade over a light. The lampshade - made of fragile material - is torn off and the break, exposed glasses of the light - representing the harshness (and perhaps for Blanche, blackness) of the
authentic sample candidate responses with comments

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The act of willfully obscuring the light is indicative of Blanche’s desire to conceal a truth she wasn’t after all. In 1940’s America, reality is an interpretation of the world, not the actual substance of it. The “realism” of Blanche’s delusions is an idea of the world, not real. And that she is so far from the delusion that she is beyond help. This links to Williams’ unfortunate life of being a lewd homosexual, and as gays are now getting more rights, to no others as women were in Williams’ time, the acceptance of what 50s and 60s America was may be exposed in her as Williams shows how damaging an illusion of an apparent situation is better than none in a way. Blanche is therefore showing the dangers of illusion.

It may also be argued that A Streetcar Named Desire is concerned with the dangers of an impressive, beautiful mindset to other ideas. This is a delusion, not an illusion, which is constantly wanted. Williams connects this with his rejection of indiscipline and uncontrolled behaviors. Stanley himself shows no respect for women, calling Stella his baby when she leaves. His treatment of Blanche made the word baby suggest Stanley is treating Stella like his child—someone for him to control and mother. Stanley himself says that “luck is the ability to make lucky,” i.e. that in order to be lucky, one must “believe” it. To enjoy it. He believes chance has no meaning and that the only meaning good fortune has is to seek it out oneself. Stanley is therefore someone who enjoys as much as he can from anything—like any person—but from the wrong cause. He therefore enjoys his age of Blanche, an act that denies
him of sympathy from the audience gives his deeds. Williams emphasises his actions as a hunter, and a man without morals, in the vivid description of his first appearance. Stanley is described as wearing "blue trousers with a red patch" stained with blood. The overall give the impression he is a man of physicalness whereas the blood again suggests he has refused from a hunt, enjoying the bloodlust and carnality. As Williams would doubtless have received prejudice because of his homosexuality, some of Stanley's attitudes he imitates and his general animalistic nature, would reply to his drawing on his own experience to create Stanley's character. Stanley knows his flaw is how a representation of unsavoury and unhealthy attitudes that are wrong to admire and follow, quite different from a choosing a wrong idea as it is preferred to the truth. The ideals of Stanley are wrong by nature and so Williams presents them as a greater danger, ignoring the dangers of illusions altogether, because certain aspects of nature cannot be changed.

In conclusion, Williams shows to the audience how dangerous illusions are but shows also that wrong ideas coming from an unpleasant nature are dangerous as well. Therefore, A Soldier's Name also can be interpreted in either way but because of the chronic, relentless dangers of Stanley's personality that can be found rather than choosing to accept one in later life. A Soldier's Name is thus not about the dangers of illusion.
MARKER’S COMMENTS

Responses to Question 2b

Candidate 1 - High band 4
The candidate demonstrates a very strong sense of contextual influences on character and writing and this understanding underpins the discussion very well, (AO3), particularly through the discussion of the pressure on Stanley to be a particular kind of man. Interpretations of Stanley viewing Blanche as an incursion into his existence or of his childlike behaviour are convincing. Textual detail is evident but feels a little brief (AO2).

Candidate 2 - Low band 5
The candidate clearly understands context and its influence and makes straightforward links throughout the discussion to the text (AO3). Character is understood with apt textual detail provided although the key prompts of the question are not fully addressed, (AO1, AO2). Interpretations are clear but not always fully developed (AO5).

Candidate 3 - Low band 6
The candidate plays close attention to the task, exploring carefully the implications of illusion, reality and realism (AO1) and pursues an original argument in response to the question posed. Contextual understanding is usually explored through biographical details of Williams’ life, (AO3) and close focus on AO2 language is evident.
SECTION ONE - DRAMA
THE HISTORY BOYS – QUESTION 4

Candidate 1

PLAN

4. a) Hector: “I don’t understand it. But understand it now and you’ll understand it. Whatever’s antidote maybe not be a proper teacher. I’m not happy but I’m not unhappy about it. I feelaten out. “He is damaged.” How do you think the children are affected by it? They wanted to see a legacy. I don’t really believe in boilers all the other teaching styles. I treat them for preparing them for life after school and college.

Hector attempts to educate the boys very differently from what he is used to. He teaches outside the realms of the new, changing education system in the 1980s which was becoming more and more focused on exams rather than learning for the sake of learning. Something Hector goes in search for and tries to instill in the boys. His teaching, however, comes with its own negative side, encompassing punishment and the post of trust between teacher and student.

Unlike his peers, Hector tries to prepare the boys for life beyond university and education, and treats his General Studies lessons as a time to give the boys what he describes as an “antidote” to life, to pain and emotion, where the boys learn more about the quest for knowledge and its imperativeness than for any knowledge truly useful to them. He even says, “All knowledge is precious even if it doesn’t serve the slightest human use.” His outlook on life is certainly bleak and he...
seems an unhappy person beneath this studied eccentricity of his teaching style. He says to the boys: “we’re making your deathbeds here”, which he says a funny thing to say to a group of boys so young, but Hector wants to teach the boys a respect for integrity and a thirst for knowledge and literature, and that exams will not bring them happiness. He helps them later in life. Arguably, the boys need some sort of qualifications in order to get somewhere in life, but as a teacher Hector does not see this as his job.

One of the boys explains to Robin that what they learnt with Hector was to make them “more rounded human beings.” It was not taught with the intention of “tricking” it at exams, and indeed it transpired that the boys would feel uncomfortable doing so. The poetry that they learnt is to use “wherever” during the course of their lives. Hector’s unhappy life apparently affects how he teaches the boys, and his theory he speaks about poetry would make it appear as if he thinks it exists to cleanse and purge the emotions rather than feed them as he seems to have trouble doing. Bennett himself said “Hector is the child in the play, not the boy” and so perhaps he has something to learn from Thomas as well, and in fact is not somuch the one in charge as the scenes in the classroom would lead the audience to believe.

Hector always seemed keen to leave a legacy, however after he dies of the motorcycle accident and the boys have grown up, the only boy who really seems to have been Hector’s mentor is Pozner, whose life was somewhat of a failure, making him quite unhappy. I’m not unhappy but I’m not unhappy
Hector’s relationship with the boys is described
bickily: “a pact. Brood eaten insecr” - the trust
between Hector and the boys is immense; the pectpiloin
duty is all part of the pact. Bennett is keen to show
however that none of the boys were affected by it,
and Hector never used Rudge or Pomer because Pomer
was “late growing up”; and after the boys know that
Hector is leaving, Rudge and Pomer are able to joke
to each other about it - which demonstrates they have
not been scarred by it. Bennett Cedar Lounge said
that Bennett “doesn’t stake the cards in favour of
Hector, but neither does he betray him as a
pantomime villain”.

Hector’s teaching style balances out twin’s, which
lacks integrity and honesty: “the wrong end of the
stick is the right one”. Hector describes Tvin’s
approach as “journalism” and bluntly does not
have a high opinion of its morality. In this way Hector
could be seen as a role for the boys to see that
they do not get swayed into Tvin’s cynical, dishonest
approach to essay writing and exams. He associates
to question the new changes to the education system
being brought about by Margaret Thatcher at the time and
move away from the older ideas of education for the
value of learning.

Thus Bennett demonstrates Hector, though damaged
himself, uses to help the boys and has many roles
within the play, both to become teach the boys and
to help to guide them in life.
SECTION ONE - DRAMA
THE HISTORY BOYS – QUESTION 4

Candidate 2

4b) "The History Boys demonstrates the power and value of education." I agree with this statement to an extent; I believe that the two pedagogical styles of teaching displayed throughout the play allow us to understand the futility of education and what can be achieved because of it. However, it can also be said that the extremity of differences between Hector and Irwin allows the education system to be mocked and in a sense become devolved.

The character of Hector, throughout the play, remains entirely traditional and committed to the idea that knowledge is not just for the exam room. We see many examples of his beliefs about this in the continual use of literature when talking or addressing the boys, for example when the boys question why they bother learning literature if they don’t understand it, he tells them one day they will experience something and then they will have "the antidote" to life. This is in a sense a sad statement; the idea that you will one day need the cure to life can be seen as a doleful hearten statement, even a rather personal statement. However, it allows us to understand the role that literature and knowledge has played in his life and therefore how he is able to inspire the boys and demonstrate the value of education.

For Hector, the concept of education is all about the transmission of knowledge. He tells the boys, “pass it on boys. Take it, feel it and pass it on.” Not for
...but for someone, somewhere." The idea that knowledge is there to be shared and loved and not left behind in the classroom demonstrates the value and importance of knowledge not just for the boys generation, but for generations to come. It can be

This view on education can also be seen as shared by the boys through their respect for Hector and his beliefs. When asked by Henry why they don't include all their knowledge in their exam answers, the boys reply, "Mr. Hector's stuff isn't for exams, sir." The recognition of this from the boys shows how they understand and appreciate the importance of preserving knowledge and that not everything they learn should be used for reasons such as passing an exam that demonstrates the boys' understanding of the value of unstructured and education. From this understanding we can see the impact that the boys' knowledge has on them and the things they are able to achieve because of it; for example, they gain an understanding of intrinsic value and the ability to use knowledge to their own means in any situation. It does not just gain them passes in an exam.

The clear and consistent differences displayed between the two teaching methods allows us to understand the power of education. The introduction of Mr. Heath and his unusual and unusual approach to learning teaching, allows us to understand the benefits of both Heath can be seen as contextual to the times, as the 1930s went a time of change in the education system, under the leadership of Mrs. Thatcher. In Irwin's case, he introduces the boys to a whole new
approach to learning. Although his approach is undeniably questionable and to an extent unethical, the juxtaposition of the two styles allows us to see what can be achieved as a result; all the boys end up with places at Oxford/Cambridge, having used the "Stalin was a foe" approach. This overall allows us to understand the power behind the education system, despite the changes made.

While the use of two pedagogical styles allows us to recognise the benefits of each, their disadvantages and downsides can also be realised when highlighting the advantages of the other. For example, we begin to see the gaps in problems with Inns' approach were when he focuses on the truth and its uses. When asked 'what about the truth, Sir?' he replies 'what that got to do with it? What that got to do with anything?' This unethical and unethical approach to learning can be seen as perhaps a working of the education system, suggesting it doesn't matter what you write, if it's good you get a good mark. This in turn poses the question as to whether the History Boys really does demonstrate the power and value of education, or whether it is actually just a fun act, mocking the real meaning/purpose of it. As John J. Simpson, another critic of the play said, "the History Boys is a play about performance(s) suggesting anything to do with the preservation of knowledge or even a different take on education is all for show."

Overall the History Boys can be seen as demonstrative...
One of the power and impact of education, however, it can also be seen as a play that mocks the flexibility of the education system and even devalues it.
SECTION ONE - DRAMA
THE HISTORY BOYS – QUESTION 4

Candidate 3

4)

a. Plan:

Hector’s ‘old unforgivable things’ but led you to expect the best.

He ‘impinged’ on boys but it’s part of their education, it’s

expected. He was educating them for life, ‘literacy instruction’.

He himself is unhappy, protects boys from becoming so.
BUT

any person who remembered not a probable blow-downer

Even Hector’s death taught them a lesson.

Drew: ‘he wasn’t anyone except a certain Sunday preacher’s

son’.

But their argument towards the end (literacy instruction in

teaching).

Hector’s preference for boys’ stories about ‘utter

randomness’ of life. Circumstances for him getting

caught.

Mrs L: ‘if there’s a brave teacher, she would be it .

to teach the boys.

Enid: ‘Mr. Warren could not believe them... but they never

forget him, always wrote about him.

Hector was ‘stained and shabby and did

unforgivable things, but he always led you to expect

the best’. Hector was an unhappy and tired old man

who violated the boys and spent his time teaching them

’sleness knowledge’ but his teaching became a firm

foundation for the boys when taught by Hector’s

triumph. His reverence and clear passion for literature was
defined as infectious to the boys willingly joining in with

‘his crap’ and learned ‘gobbled’ by heart.Hector’s

approach to literature taught them that as they are

‘learned by heart’, they are

Hector’s teaching was “Noble”, because of this, he

understood the importance of “literary instruction” and

was
I firmly believe that “all knowledge is precious, even if it doesn’t serve the slightest human use.”

Mrs. Linnett herself describes Hector’s teaching as an “inflation” and protection against the boys’ “ultimate failure.” Hector himself calls his teaching an “antidote” to the pains of life. As Hector himself is damaged, he understands that life can be unfair and painful and that you can need something to console and sympathise. This is evident when he studies Drummer Hodge with Bosher and he explains how a piece of literature written fifty years before can be meaningful and that one can identify with it. Hector believes that if you know it now, you can understand it—whatever. Donkin understands this idea that Hector is trying to portray as he describes literature as a “consolation” and in respect for usage one is no longer happy.

Hector’s unhappiness is paramount when he has just been told to take early retirement and says in class “What made me pin my life away in this godforsaken place?” This teaches the boys the teachers are human too and not just more conscientious and caring people as they are aware of other people’s struggles. This is evident as Scrapps says “I was closest, I should have been the one to touch him... I wrote it... was down later.” Scrapps remembered this years later which display that Hector really did teach them valuable lessons and was a good leader, especially because he was damaged.

Hector’s imperfections and unhappiness also helped protect him from failure and embarrassment. He tells them that “one begins to crum... plus a fatigue.”
which passes for philosophy but is nearer to
intoxication occurs when one teaches for so long.
He views boys as simply “work” and advises
them not “to teach” as it’s just too painful. When Hector
is caught flogging the boys, Mrs. Lintott
declares that if she were a “brave” teacher she would
give a lesson on the circumstances of Hector
being found out, to teach them about the “utter
sadism” of History. This emphasizes the fact that
it is Hector’s imperfections and discrepancies which
teach the boys valuable lessons.

Hector also serves almost as a warning to the
world of an inspiring leader
boys. He epitomizes all they shouldn’t want to be
and he tries to teach them how to avoid making the
mistakes he did. He is “making your (the boys’)
deathbeds” and believes that their education was
for later, as Posner found, that he needed something
for after he gets into university.

However, Posner, the only boy who truly
remembered all of Hector’s teachings and took them
to heart had “periodic breakdowns” when he
grew up and came “a function in the real
world.” Hector’s inadequacies and attempts at protecting
only damaged Posner further. Furthermore, as a critic
stated none of the boys achieved “their full potential.”
This was mainly down to Hector not teaching the
boys for the exams and as Mrs. Lintott described it
as “didn’t bother with what he was teaching the boys,”
for Bennett said that “Hector was the child not
them” which diminishes his image as an inspiring
leader and portrays him as selfish and silly instead.
Hector also represents the old style of teaching. The
play is set in the 1980s which is the time of Margaret
Thatcher. A new breed of teachers were being born, which Irwin represents - who were educating for cleverness. "There wasn’t time for his type of teaching anymore, which depicted Hector as outmoded, instead of a role model and role.

Hector was a moral, wise and sensitive teacher whose inadequacies and damaged qualities teach the boys more about life than his actual teaching does.
SECTION ONE - DRAMA
THE HISTORY BOYS – QUESTION 4

Candidate 4

4b) PLAN:

Hector: Yes: - gives them the knowledge.
         - inspires them to learn?

         No: - He doesn’t teach them?

- Hector = Value of education
  - Gives boys ambition
  - Teaches them how in a noble (i.e.
  - naive way
  - Teaches them value - not just
    or bridge

- Irwin = Not honourable
  - But shows how education can be used

The view that 'The History Boys' demonstrates the power and value of education is accurate so far as it shows how education can be honourable and can provide comfort in future life. This is shown through the character Hector. Through the character Irwin, Bennet further highlights the power and value of education, however, through showing how education can be used.

The principal theme of 'The History Boys' explores two different pedagogical styles; Hector and his traditional methods and Irwin and his new teaching methods under the rule of...
Matcher in post-1980s Britain. Through these two opposing styles Bennet seems to infer that Hector's more traditional methods are what truly show the power and value of education through teaching 'Useless Knowledge'. However, as written in 'The Codex Lounge Revolution', 'he of Bennett'] does not portray him as the pantomime villain. However, Bennett does portray Hector as teaching the boys in a particular manner. This is made particularly evident through the idea of Hector is giving them 'the antedote to life and death' and 'we're making out deadbeats here'. Thus, creating the impression that knowledge is incredibly powerful as it will be with you until death. This is furtherundercut by Bennett through Hector and his 'pillion duty', which evidently makes the audience question the morality of Hector and perhaps, by extension, the morality of his style and therefore the validity of debunking the 'power of education'. However, as Bennett stated 'it was normal' for them. This is further proven through Dakin saying in a joking tone; '[I hope we are 'scared'] by 'it [pillion duty]' Thus Bennett manages to maintain his point about the value of education and the power of education. Additionally, Bennett utilises Hector to illustrate the power of education as the Boys have their 'pact with him in
The classroom. The opening scene is ‘ritualistic’, as Shipton stated, which in turn creates the idea of Hector having control over the boys. This is further suggested through Hector’s statement ‘Breath taken in secret’ which resonates with the audience as these are more religious connotations of the disciples of Jesus. However, it appears that Hector is not a ‘Christ-like’ figure due to his total flaw of ‘pilgrim daily’ which leads to his ultimate death in the auto-erotic accident with Irwin, but it can still be suggested that Hector is a leader for the boys as which illustrates the power of education.

The other education style that Bennett presents through Irwin is not perhaps as honourable as Hector’s, however it demonstrates the ‘power and value’ of education as it illustrates how the education and ‘knowledge’ can be used within life. Irwin teaches Hector’s is for the boys’ ‘study-tasks’, but Irwin encourages the boys to expand their mind and make their own work more original, talking of ‘twelve against the thirteen per ten shilling of Christ’. Thus, to this Bennett shows how ‘useless knowledge’ can be utilised for to create help the boys attain ‘Oxford or Cambridge’ by ultimately ‘lying’. Despite therefore showing the power and value of education. However, again, Bennett underscores
This is through Hector's outrage at Irrwin's methods. This is particularly
shown through the one shared scene
between Hector and Irrwin, in which
Hector uses three rhetorical questions to
question the morality of school trips to
concentration camps: "Do they take photos?"
This outrage further extends to Irrwin's
use of the word 'goblets' which Hector claims
are made from 'decoration for a
'Christmas tree'. However, Bennett questions
whether the knowledge the boys have
is solely for their own personal gain, inquiring,
perhaps, that it should be used
to help them in other areas as well.

Thus, Bennett presents two opposing teaching styles to demonstrate the
power and value of education in The History
Boys, and ultimately suggesting
that, whilst both are flawed, they do
in fact both show the 'value and
power of education'.

MARKER’S COMMENTS

Responses to Question 4

Candidate 1 – Mid band 5
The candidate shows an awareness of the education system which Bennett portrays in The History Boys (AO3) and draws on useful interpretations, including Bennett’s own perspective to inform the discussion (AO5). There is a sound argument that Hector’s teaching style is designed to ‘lead’ the boys away from Irwin’s cynicism (AO5).

Candidate 2 – Mid band 5
The candidate thoughtfully explores Hector’s approach to education and his influence on the boys (AO1) and develops an argument that challenges the premise that the play presents education as powerful. Brief reference is made to the historical changes to the education system in the 1980s (AO3) and apposite quotes inform the discussion (AO2).

Candidate 3 – Mid to high band 5
The candidate makes a fluent argument that the value of Hector’s teaching is through what his students learn from his failings (AO1). The discussion is informed throughout with lots of textual detail (AO2). Brief reference to Irwin representing a ‘new breed’ of teachers is made towards the conclusion of the essay (AO3), but the discussion does not fully consider the influences of context on the text.

Candidate 4 – Low band 6
A fluent response which focuses closely on the task (AO1). The candidate places the text in time (AO3) and employs alternate views in the discussion of Irwin, although this context is not entirely embedded with the overall thrust of the argument (AO5). The argument is presented using textual detail and the candidate shows sound understanding of the dramatic presentation of Hector, for example, through the ritual of the opening (AO2). The interpretation of Hector as Christ is thoughtfully explored (AO5) and the candidate considers the differing ways education can be valued (AO5) with a strong interpretation of Hector’s education being for death whereas Irwin’s is for life.
Discuss ways in which Fitzgerald presents the rewards and disappointments of pleasure-seeking in The Great Gatsby. Throughout the Great Gatsby by Fitzgerald and ‘The Diary of a New York Lady’, the rewards and disappointments of pleasure-seeking are significant themes. 

In The Great Gatsby, the American Dream which is the belief that anyone from any background can make themselves wealthy and can do anything they desire, enhanced the amount of pleasure seeking which occurred within the novel set in the 1920’s.

A fundamental way in which pleasure-seeking is portrayed in The Great Gatsby is through the ‘grand’ parties hosted by Jay Gatsby. In chapter 3, narrator Nick Carraway attends his first Gatsby party. He writes ‘men and girls came and went like moths’. Whilst the parties from an outside perspective appear to be grand and the place where everyone wants to be, Fitzgerald’s use of the word ‘moths’ shows that the people weren’t there to make friends or connections. Unless they would help them financially. Fitzgerald’s use of the word ‘moths’ could be a metaphor for a moths attraction to light. Whist, typically a moth is attracted almost instinctively to light, it could be argued that, similarly, the people in attendance at Gatsby’s parties were also attracted and compelled by finance, money and improving their social status.

Nick also says, when referring to the parties...
that introductions were ‘soon forgotten’. This future emphasises that even if from an outside perspective, being honourable enough to attend these parties appear to be very rewarding, that expectations don’t meet reality and the parties are really only favourable to ‘Social butterflies’ who attend in order to make themselves a new, improved image and climb higher up the social ladder. This can be linked to the passage by Dorothy Parker who discusses ‘Barrows Party’ and says: ‘it couldn’t have been more attractive’. Similarly, Gatsby’s parties and the lavishness of them along with the element of mystery makes them attractive, however in reality they’re not all which they may appear. This is emphasised further, when in Chapter 9, following Gatsby’s death, Nick finds himself despairing when he can’t find anyone willing to take ever time to attend Gatsby’s funeral. Whilst throughout the story, as Gatsby and not after leaving James Gatz and the old him behind, he was surrounded by people. However, it is evident that they didn’t do much care about him, especially as his ‘wild parties’ and mansion en women he held them.

For Gatsby, his ultimate dream was to end up with his first love Daisy, whom he had met whilst he served in the war. Daisy was, however, had married Tom Buchanan who provided security and ancestral descendants. Throughout the entire novel, Gatsby finds pleasure in trying to achieve
this dream. Fitzgerald himself became "-fixed" with fixated upon the 'green light' at the end of his bay. This green light metaphorically represents his dream for Daisy and although we can see it in the distance it is out of his reach. Gatsby had found himself obsessed about Daisy. The only reason he brought the house he did was to be in "close" proximity to her. However, love is fuelled by money and social status. Similarly, Fitzgerald himself had met a young woman during his time in the army, just like Gatsby. She, too, was obsessed with money and class. He began writing as she only agreed to marry him if he made success for her. Perhaps, he uses this to observe and evaluate his own life and choices. However, for Gatsby, this pressure feeling proves both rewarding and disappointing. Whilst in the early stages of reminiscing their past relationship, Gatsby says they share some good times. This could be alluded to Dorothy Parker's description which says 'Last Night Cowan' have been more perfect. Gatsby could have described the early stages of their reuniting as 'perfect' as he believes that he has got back the woman he had fell in love with. However, disappointment follows Gatsby as he has focused his entire life on getting Daisy and it is the predominant reason for his wealth, he now has the dream and it
does not live up to his expectations. He meets Daisy’s cue, pauses and seems ‘surprised’. He is being introduced to the realisation at this point that whilst he has churned up to the past and entered into an ambitious pursuit to deserve Daisy, she has changed, developed and matured and is now the mother to a man’s child. The greatest disappointment for Gatsby is that effectively he has built himself an empire for no reason through illegal means. Whilst, the eighteenth amendment introduced in 1919 enabled Gatsby’s to illegally sell alcohol and become the wealthy, more respected man he was, he wasted everything in order to impress and win over Daisy. However, she chooses to continue her marriage with Tom saying, ‘I did love you – but I love him too!’ The response would show hesitancy. It appears that although Daisy may deep down want Gatsby, she knows staying with Tom is the right choice as he provides stability, along with his aristocratic past which she is greatly attracted to.

Finally, Gatsby, in order to protect the woman he loves lies about driving the car, and Quently takes the blame for killing Neagle Wilson. Protecting the woman he loves is arguably measurable for him as he believes it in protecting her, she will realise the devotion and commitment he has to her and maybe he will win her over. However, he finds himself disappointed when unexpectedly she chooses
to return to her life with Tom for readers, the disappointment is emphasised further when even though Gatsby has protected her from admitting to being a murderer he'd been murdered by Wilson. She still chooses not to attend his funeral. At this point little remorse is shown by Daisy. Gatsby had been living a life that would cause many to feel envy with his lavish lifestyle. Daisy and Tom left without leaving an address and almost didn’t attend Gatsby’s funeral. It seems here that Daisy/Gatsby literally put his life on the line and as a result faced the reality of his life for a woman who didn’t even care enough to attend his funeral. In the extract from ‘The Diary of a New York Lady’ it says ‘not one living soul you would be seen dead without’. This can be a parallel with ‘the Gatsby’ as Daisy chooses Tom over Gatsby as he doesn’t have the same respectable image. Essentially she chooses social status over true love.

Overall, Daisy I believe the place pleasure and disappointments are more prevalent in the Great Gatsby—than in ‘The Diary of a New York Lady’ by Dorothy Parker. The main theme in Gatsby is dreams, particularly his dreams to get Daisy back and great pleasure is found in the process. Whereas the extract with a more jovial tone is just a general account of the woman’s life and doesn’t
appear to follow a focused theme like Gatsby
SECTION TWO - PROSE POST-1900
THE GREAT GATSBY - QUESTION 7

Candidate 2

Fitzgerald presents the rewards and disappointments of pleasure-seeking in The Great Gatsby through the depictions of the ever-enlarging lives of the characters of Nick, Daisy, Tom, Gatsby, and the people around them. Nick Carraway moves to West Egg to be exposed to corruption, materialism, and decadence. He is immediately drawn into the glamorous and scandalous lives that the people of West Egg live. Jordan, Daisy, and Tom are involved in their daily activities of partying and indulgence, while Nick observes the effects that this lifestyle has on basic society—what he knows both positive and negative aspects. Meanwhile, the passage about the New York society lifestyle can also be presented as both rewarding and disappointing. His lady shoes raised emotions about her experiences, exaggerating on points so feels to be significant.

In The Great Gatsby, Fitzgerald describes the glamorous parties held by Jay Gatsby as immense in scale and content. There are ‘people coming from different parts’ and the size of the mansion and garden is impressive. This highlights to the reader the importance and great impression that these extravagant parties carry out—Gatsby is presented as a mysterious and well-respected man who enjoys the attention and appreciation from the party-goes and encourages them to indulge in their ‘pleasure-seeking’. By attending his parties, it can be said that Gatsby feels rewarded through his satisfaction, although he is never shown to be fully satisfied with his parties until the only guest that he truly has in mind—Daisy—arrives. Furthermore, even when Daisy finally attends one of his parties, Gatsby is faced with disappointment. Fitzgerald presents Gatsby as being preoccupied with disappointment—he feels that she didn’t like it—following an evening of her wandering around his mansion with Tom. He repeats his concern that Daisy “didn’t like it” and begins his emotional belief that Daisy lost interest in him because of her being their romance being too long ago. Fitzgerald’s use of repetition emphasizes the importance of the risk of disappointment from pleasure-seeking; even if you have induced a lot of rewarding pleasure, as Gatsby had with his events, you could still end up facing disappointment as the outcome you want and are expecting will not be controlled and therefore can result in being the opposite of what you were working for.
In comparison to the novel, the New York lifestyle passage also explores the hectic and extravagant aspects of living luxuriously and indulging. In contrast, poverty forms implies that the events and parties that people at New York attend have hardly any positive aspects: they are sarcastic and satirical when recounting the events of the previous night, contrasting the idea of being “attractive” with the reality of people being “absolutely stunning”, suggesting that people who seek pleasure in wild nights out are not rewarded hugely, but just left with underwhelming results that are not “perfect” for their lifestyle. Similarly, in The Great Gatsby, Fitzgerald uses Nick as a narrator who is observant and critical of the crazy lifestyles of the people in the West, describing great guests as a “drunken mess”, which can also be related to “simply dead” people at the “Barrow” party in New York, implying that they too are a “mess”. Considering the amount of alcohol they would presumably consume at the parties. Although these drunken guests can be seen as signs of a successful party, it can be argued that they just represent the things that happen when someone gets too far with their idea of ‘pleasure-seeking’. In The Great Gatsby, the things that represent the extent of pleasure-seeking can be said to be Gatsby’s criminal profession of bootlegging as he wants to make money in order to satisfy himself financially and provide pleasure for himself when his materialism attracts the attention of Daisy. In the end, however, this proves to be futile as Daisy does not attempt to rekindle their lost romance but instead moves away with Tom. Ultimately, Fitzgerald gives the impression that the pleasure-seeking for Jay Gatsby does not work well, but leads to tragedy and disappointment for himself, Daisy and also Nick and the characters that are around them. The passage about New York can also be viewed as being disappointing as F. Scott Fitzgerald poses questions “What can you do?” when discussing the effects of the previous exhausting failure of a night.
SECTION TWO - PROSE POST-1900
THE GREAT GATSBY - QUESTION 7

Candidate 3

"The Great Gatsby" by F. Scott Fitzgerald gives the impression that place-seeking can have short-term and transient results, yet over a long period it proved to be insatiable and disrespectful - Gatsby might well have been engrossed in nothing but gatsby's father and a seemingly random great. The passage from Dandy Parke in the change’s selling the setting of Gatsby's 1920s lifestyle, seems to be an active manner in the short term enjoyment that Gatsby of Fitzgerald illustrates in part. But it shows a restless man in the post-American culture in the under writing of the two and both without contemporary plenitude rooted in the people of always up to date and remarkable.

The author of "From the diary of a New York girl" by Dandy Parke in 1933 utilizes a new literary technique that added to the post Great War and self-applied impulse of the feeling great in the up with women. The continual line up emphasis on action words or phrases, attempt, to apply it to considerably

"vricular events" the emphasis on particularly nine Gatsby, as if greater..."
7) "The remembrance that someone could possibly walk the earth and never be aware of the existence of another person, someone who is present and moved by the slightest movement in the sky. This technique is used to convey a sense of isolation and the emptiness of life, creating a stark contrast with the vibrant and lively atmosphere of the character described. The use of such a technique helps to emphasize the concept of life and death, and the fleeting nature of existence. It is both a reminder of the fragility of human existence and a call to reflect on the importance of the present moment.

"I must go on, I must go on," he says, "but I want you to understand. The world is not a place of comfort or joy. In fact, it is a place of struggle and hardship. People may appear to be happy, but beneath their outward appearance, they may be struggling with their own demons. It is up to us to be compassionate and understanding in our interactions with others, and to help them when they need it most."

The protagonist's journey takes him to different locations, and each place holds its own unique challenges and obstacles. He must learn to adapt and overcome these obstacles in order to reach his ultimate goal. The journey is not easy, and the protagonist often finds himself in difficult situations. However, he remains determined and resilient, and he uses his intelligence and resourcefulness to find solutions to the problems he encounters.

In the end, the protagonist realizes that the journey was not just about reaching his goal, but also about discovering who he is and what he is capable of. He learns to trust in himself and his abilities, and he gains a newfound sense of self-confidence. This realization is a testament to the strength and resilience of the human spirit, and it serves as a reminder of the importance of perseverance in the face of adversity."

"The novel is a powerful exploration of the human condition, and it highlights the importance of compassion and understanding in our interactions with others. It is a story of hope and resilience, and it serves as a reminder of the strength of the human spirit.

"In conclusion, the protagonist's journey is a testament to the power of determination and resilience. He learns to trust in himself and his abilities, and he gains a newfound sense of self-confidence. This realization is a testament to the strength and resilience of the human spirit, and it serves as a reminder of the importance of perseverance in the face of adversity."

"Throughout the novel, the protagonist faces numerous challenges and obstacles. He must learn to adapt and overcome these obstacles in order to reach his ultimate goal. The journey is not easy, and the protagonist often finds himself in difficult situations. However, he remains determined and resilient, and he uses his intelligence and resourcefulness to find solutions to the problems he encounters.

"The novel is a powerful exploration of the human condition, and it highlights the importance of compassion and understanding in our interactions with others. It is a story of hope and resilience, and it serves as a reminder of the strength of the human spirit.

"In conclusion, the protagonist's journey is a testament to the power of determination and resilience. He learns to trust in himself and his abilities, and he gains a newfound sense of self-confidence. This realization is a testament to the strength and resilience of the human spirit, and it serves as a reminder of the importance of perseverance in the face of adversity."
"The Great Gatsby" story begins setting a highly realistic mood. Gatsby is incredibly well known and quite the party guy. How Nick, a close friend, tells you anything about a man, that the man would believe all the rumors. Yet, Gatsby, desperate to earn money, tries to chase his great-partying short-term needs in criminally short. Gatsby dead does not get enough to connive long-term trust. The unpredictability of his cycle from failure to success in long-term failure is demonstrated in the first line of the novel. When Nick tells of "candor" may want the notice to be made by the notice, without raising any expectation that 10 years after "The Great Gatsby" book is losing a very regular life; we begin with a Great Depression to demonstrate that people are restless to give up, where they can see that it cannot have any future to do it. Finding passage real long-term future as the story "can't go on - can't go on - 100 years", in which "CAN you do?" which gives an almost eternal fantastic approach to the idea of attempting to forge a path for yourself in life.

Fitzgerald overall gives a scathing view of short-sighted, in a highly purified, previous, empty, and one who is neglected and left on side. Great Gatsby is seen to be seen as the party and under whose influence is involved in the process and underlines how the pleasure-taking happens as the story moves - the rise of parties go to the end. It's probably what you described and tell us how the techniques in almost quite engage the text and patient, quick narrative.
SECTION TWO - PROSE POST-1900
THE GREAT GATSBY - QUESTION 7

Candidate 4

7. The novel, *The Great Gatsby*, is set in 1920s America; a time when ‘pleasure-seeking’, living in the moment and, perhaps, selfishly seeking fun was becoming increasingly common. America was entering the jazz age, a time of new music, new discovery and thrills. And F Scott Fitzgerald uses *The Great Gatsby* to show both the positive and negative aspects of this time.

An example of pleasure-seeking in the novel is the car race the characters embark on. Both Tom and Gatsby take pride in their cars and use them as a means of pleasure and enjoyment. Fitzgerald emphasizes this through the motif of cars used throughout the novel. He refers to cars in the context of Gatsby, Tom and Daisy, guests at Gatsby’s party and also Myrtle’s husband; George Wilson. With his garage in the Valley of Ashes. The motif and theme of cars represents the fast-paced journey of the novel; the swift passing of time, filled with various happenings. As we see in Dorothy Parker’s diary, life is filled with various events and pleasures; she refers to seeing two plays (fun time a rapid and Never say Good morning), dining out and going to a party; all within one diary extract. Similar to the fast-paced lifestyles in *The Great Gatsby*, time was filled with endless enjoyment and pleasures.

However, pleasure-seeking and enjoyments such as car rides aren’t always presented as rewarding and positive. Fitzgerald refers to three car crashes in his novel; the Crash after Gatsby’s party, the Crash Tom was caught in with the chambermaid and the Crash resulting in the death of Myrtle. Fitzgerald shows the reader that pleasure-seeking can be dangerous and end in disappointment.

Fitzgerald also addresses the issue of always seeking more and not being happy or satisfied with what you have in the home and now. He talks about Tom and Daisy never setting and Tom’s desire for an ‘immeasurable football game’ that he would never achieve. Fitzgerald presents the reader with the problem that after all the pleasure-seeking and need for more, people cannot be satisfied with what they have. In ‘The Diary of a New York Lady’ we read: ‘I tried to read a book, but...
7.

Couldn’t sit still... The lady had filled her life with so many indulgences and great, extravagant pleasures that she was always restless and could no longer enjoy simple joys such as reading a book. However, great, extravagant pleasures will not always be attainable and Fitzgerald also addresses the theme of pleasure, something which refers to a hope for the future that cannot be attained; he uses the character of Gatsby to highlight this, saying ‘Gatsby believed in the green light’... the idea of something better in the future, a constant need for pleasure and desires satisfied; a desire that cannot always be fulfilled. Gatsby reaches out to the green light, as he reaches out to Daisy, but can never fully grasp it.

Relationships are another form of pleasure. Seeking that Fitzgerald refers to. In the 1920s America, it could be argued that women were beginning to decline and, in terms of relationships, it was becoming more acceptable to act selfishly and on impulse. This is shown, particularly, through Tom and his cheating on Daisy. He not only has an affair with Myrtle but refers to his ‘sprees’ which he excuses by saying ‘but I always come back...’ In his mind these ‘sprees’ can be forgiven and aren’t an issue, however, Fitzgerald reveals his disappointment as he finds out Daisy also loved both another man; Gatsby. We’re told of Tom’s ‘hot whips of panic’ as his ‘wife and mistress, an hour previously so secure began slipping from his grasp.’ He is shown that he cannot always do as he pleases and Selfish pleasure-seeking based on lust always will not be rewarded but, rather, perhaps disappointed. In the extract from ‘The Diary of a New York Lady’ we see her references to three different men; ‘Joe’, ‘Ollie and a really new number.’ This potential promiscuity and Selfishness and lack of commitment in relationships resulted in broken ‘hearts and damaged’ relationships. We’re shown that not only Joe, but ‘hurt to fight’ perhaps meaning a lack of foundation and trust.

Gatsby is another example of, arguably, dangerous pleasure seeking, as he seeks the love and affection of Daisy. He based his life around Chances to see her and to get her to build a
7. Connected life with him. Gatsby buys his house opposite hers in the hope that she might see him, his parties are hosted with the idea she'd float in; and, you could even argue, his relationships with Nick, for example, were formed on a chance of getting to Daisy. However, this desire and pleasure seeking cost Gatsby more than he could realise. As Daisy admits, she loved him "but I loved Tom too". She cannot draw herself away from the life she had already created and Gatsby was left alone. After his illness, death, we see that all that remains of him was his material possessions; his home, and Nick and his father. He spent his life pleasure-seeking and searching for an unattainable life with Daisy, instead of building with what he already had. His values were not placed on relationships and bettering his character but on unattainable dreams.

The extract written by D. H. Lawrence also shows the dangers of pleasure-seeking in the wrong areas and having misjudged priorities. The Lady Shorty writes about a woman, concerned about appearances and status over good relationships, for example, her relationship with Joe. She describes saying, "He was not one hung up and you'd be dead with..." reflecting a desire to "Move with the Right Crowd", reflected by Tom and Daisy in The Great Gatsby. "Move with a fast crowd." They're more concerned about their popularity and who they're seen with, than their relationship with the people themselves. Again we see the lack of priorities as she can't decide whether to wear arrows tied up with no feathers. Her appearance seems of foremost importance, and the way she appears to others. Just as Daisy and Tom married with 'move quickly and circumstances that Laura had ever known'. Parker also writes of keeping up appearances and impressing those around you. However, Fitzgerald presents Tom and Daisy's marriage as one that isn't happy or secure. If this were the case, neither party would have been tempted by others, yet however, they say..."
7. Combined, bound by a mutual desire for pleasure, self-importance and gratification of others.

Fitzgerald challenges what it is we seek pleasure from, questioning whether it is worthwhile and something we can build a healthy life upon. He shows us the danger of empty dreams and desires and challenges us to build healthy relationships on trust and seek pleasure in wholesome and helpful things, things that will last.
MARKER’S COMMENTS

Responses to Question 7

Candidate 1 - Low to mid band 4
Apt textual detail informs the discussion of Gatsby’s parties with sound interpretation of language (AO2) but there is a tendency towards repeating plot detail. Factual inaccuracy regarding the time period is unhelpful (AO3) but there is a sense of the influence of historical context. Brief references to the extract are made (AO4) but links are not exploited.

Candidate 2 - Low band 5
The significance of parties to the idea of pleasure-seeking is explored with Gatsby’s disappointment when viewing his world through Daisy’s eyes signifying the downside of this lifestyle (AO1). A clear comparison to the novel is offered through the tone with which Parker describes the downsides of pleasure-seeking (AO4), and apt textual detail from the extract informs this comparison (AO2).

Candidate 3 - Low band 6
Close attention to the emphatic nature of Parker’s writing (AO2) is argued to emphasise the vacuous nature of pleasure-seeking and is contrasted to the disappointment of Gatsby’s own pursuit of Daisy (AO4). Close attention to language is effective, such as the exploration of the nuances of ‘dead’ and precise comparison between the descriptive language of both texts is insightful (AO2, AO4). Contextual understanding is precise with the historical period of the Parker extract informing consideration of the overall message of the writer (AO3).

Candidate 4 - Mid band 6
The candidate offers impressive coverage of a range of interpretations of both novel and extract (AO5, AO4) exploring details such as the fast pace of pleasure represented through details such as the car journeys (AO4). The difficulty of being satisfied and the damage of broken relationships is effectively contrasted between the texts and a broad and well-selected range of details are exploited to draw very effective links consistently between both texts (AO4).
In the extract "the Ghosts", there is a continuous theme of the narrator feeling haunted by the supernatural. Similarly, in "The Bloody Chamber", the narrator often feels haunted by the supernatural, particularly in "The Bloody Chamber", "The Lady of the House of Love" and "The Werewolf".

The narrator in "The Ghosts" feels haunted by "the ghosts of former occupants." In "The Bloody Chamber" she says, "the narrator is constantly living in the shadows of her Marquis' previous wives," "the body of the Marquis' previous wives" and "the Marquis' previous brides".

The past and present collide in "The Werewolf", as the girl is well equipped as the older generation is dismissed by the younger generation, and she is able to prosper "now the child lived in her grandmother's house; She prospered." This story is an example of intergenerational female rivalry, as in the original tale of Little Red Riding Hood, the wolf represents the male sexuality. Carter, as a feminist writer, decided to subvert the typical fairy tale roles, causing the wolf in this story to represent the preceding generation of matters. Carter "has attempted to shape everyday readers into the present by subverting the stereotypes." The girl is "equipped with her father's hunting sword" and is independent when "slashing off its right forepaw," presenting Carter's views on...
Of gender roles.

In "The Lady of The House of Love," the castle is mostly given over to ghostly occupants, linking to the "ghosts or former occupants" in "The Ghosts." This suggests both narrators feel haunted by the supernatural. The Countess' ancestors are described as "demented and atrocious ancestors," which could imply the fear that the past is mescalable. The rustling of their dresses ceased could link to how the Countess wears "nothing but her mother's wedding dress," demonstrating how she too benfits from her ancestors.

The "herd of black creatures" links to the animalistic imagery used by Carter in "The Bloody Chamber" when describing the Marquis. The reader is informed that "there are streets of silver in his dark mane" and of his "lemon" features, giving him an animalistic feel. The narrator feels uneasy around him as he is always seen to be watching her, and she can sense his presence even if she cannot see him.

Carter

Disobedience is portrayed in the extract through the quotation "the sins, the filthy immoral sins of those courtesan men and women," which links to the "fell fault stain" of the narrator in "The Bloody Chamber," highlighting her disobedience to the Marquis when she enters the chamber. The reader then learns that "no paint, no powder can mask from real mark," emphasizing that she cannot cover her past, as it...
In conclusion, Carter explores the links between past and present in many different ways, and constantly reminds readers that the past is inescapable, possibly hinting that the past is in fact the present. She also attempts to shape readers by bringing them into the present and subverting stereotypical gender roles from original fairy tales.
SECTION TWO - PROSE POST-1900
THE BLOODY CHAMBER - QUESTION 8

Candidate 2

The Bloody Chamber is a collection of short stories which are based on and revolve around the themes of the gothic and fairy tales. Angela Carter, in both The Bloody Chamber and The Lady of The House of Love conveys these themes and they can be closely related to Lord Dunsany’s “The Ghost”.

To begin, in “The Ghost”, the line “ghost of a former occupant” conveys the gothic and eerie feel of the past due to the suggestion of a haunter. In The Bloody Chamber, when the bride enters the chamber, she describes the “Oper singer” by [ing] raised her head up, smiled which is important because the “Oper singer” is a former bride (an ex) of the Marquis and therefore she would have lived in the castle. In addition, in The Lady of the House of Love, the house is described as having had “ghostly occupants” in it which relates to the “ghost” in Lord Dunsany’s story extract. This is reiterated by the line “the cat under the ghostly, demented ex-hostess”.

Secondly, in the passage, Dunsany describes the “flor’ly dresses”, as if the woman in the house were overly treat, this connotes wealth which is a prominent theme throughout, “The Bloody Chamber”. For instance, the bride was made to change into her “most elegant muslin”. “Muslin” is a very expensive material to wear and therefore shows signs of pampering through opulence. Pampering is also conveyed in the line “it slipped over my young girls pointed breasts and shoulders”. 
The Bloody Chamber

The Marquess treats her well and gives her all his attention. Giddly she dyes the mother of the Bride wear a robe of an expensive material and even though she is not the Bride, she is still being treated with great care; she was even “drew too black silk”. Massive silk reinforces the wealth of the Marquess which would have been passed down through generations to himself at the time.

Pictures and paintings in excess The Bloody Chamber are a very important theme and in The Chartist the two line “value of the tapestries” also conveys not only the grandeur of the character but also the importance of the images as symbols for instance each of the bride walks to the chamber she is welcomed by “Venetian tapestries”. Venetian items are worth a lot of money and the Bride is in a state of wealth. She then goes on to find the painting “The House of the Nobility” and imported horses. These images suggest violence which may have conveyed how the past occupants of the castle had died as the wives were “raped” and “enraged” on the walls. Finally, in the Lady’s House a love family portrait was hung on wood and this conveyed the ancestors of the Lady being photographed and left there to not only mount her but remind her of the past.

Finally, realistic imagery is seen prominently in The Bloody Chamber compared too The Lady of the House where and therefore fits well with the era line of “churches” along the road as some poor fools thing. In the beginning of the story the Marquess is described as having being a “monstrous presence” almost as if he is an almost frightening animal “like in The Ghost”.
The Marquís is then described by the Bride as having ‘streaks of silver in his dark eyes’ with ‘none’ conveying the Marquís as an animal-like, lion-like figure. This imagery we see is helpful in order to see the Marquís’ true self and he can be seen as a dark character who scares his wife, much like in ‘The Frontier’. Finally, his ‘beauvoir appearance’ makes him intriguing as a creature would intrigue you because he is more like a lion than a human and therefore may his ancestors were not human.

To conclude, like in all of the Bloody Chamber short stories in ‘The Frontier’ we see themes of the gothic, wealth and animistic imagery which link nature to those alive in the book.
The extract is taken from Lord Dunsany’s ‘The Ghosts’ and incorporates the themes of past and present which can be linked to Angela Carter’s ‘The Bloody Chamber’ collection, especially the short stories of ‘The Bloody Chamber’, ‘The Lady of the House of Love’ and ‘the werewolf’.

In the extract the protagonist encounters the ‘nightborn ladies’ and their gallants of Jacobean times’ and the use of the past can be related to Carter’s ‘the werewolf’ where she manipulates the traditional vulnerable character of ‘Little Red Riding Hood’ into a powerful independent woman who ‘knew the forest too well to fear it’. The met by a wolf ‘slashed off its right fore paw’. This demonstrates Carter’s feminist message that an autonomous woman, liberated from a patriarchal society of misogyny, can overcome and defeat any obstacle. Carter also links the theme of past and present to feminism in ‘the werewolf’ as the protagonist is able to overcome the corruption and sins of past generations. Now the child lived in her grandmother’s house; she prospered. Unlike in the extract, Carter enables this character to escape from the past and ‘prosper’ untainted in the future, present.

This is the antithesis of ‘The Bloody Chamber’ short story where the narrator feels haunted and trapped by her past, linking to the ‘filthy, immortal sins’ mentioned in the extract. Whilst undergoing a journey from childhood to womanhood, the protagonist...
feels haunted by the idea that her husband ‘had loved other women before me’, highlighting the contrast in her innocence and her husband’s experience. However, even when the monstrous Marquis is murdered, the narrator still cannot escape from the shadow of his past wives and their ‘sad ghosts looking for, crying for, the husband who will never return’ which suggests that for this vulnerable young girl, the past is too atrocious to forget. Furthermore, as well as the horror of her husband’s sins, the protagonist is still haunted by her own behaviour as ‘no paint nor powder, no matter how thick or white, can mask that red mark which spoils my shame’. Therefore, it could be argued that it is not the past that haunts us, but the sins of the past, as suggested by the ‘immortal sins’ mentioned in the extract. Carter, therefore, uses the theme of past and present in ‘The Bloody Chamber’ short story to demonstrate the impossibility of escaping from sins which taint your present.

The protagonist of ‘The Lady of the House of Love’ also cannot escape from her past and the lifestyle of her ‘demented and atrocious ancestors’ as she inhabits a ‘castle given over to ghostly occupants’, which directly links to the setting of the extract which is haunted by the ghosts of former occupants. The fact that the Countess’ ancestors are perceived as ‘demented and atrocious’ signifies the difference between herself and them and her desire to escape from the instincts that force her to adopt their lifestyle. The distress among the young girls is evident through the short story where she can only be liberated by the purity of the virgin. The idea of
male innocence with freeing women links to ‘Sleeping Beauty’ a fairytale that ‘The Lady...’ is closely based on. Once again, this highlights Carter physically manipulating tales from the past to suit a modern-day audience and represent the change of power roles between men and women over time. Therefore Carter uses the past and present in ‘The Lady...’ to signify the isolation the countess feels as her fate is determined from her past.

The idea of fate also links to the use of past and present in the extract as the ghosts are what the protagonist ‘had waited for and expected’ which links to Angela Carter’s ‘The Bloody Chamber’ short story as the primary narrator who is ‘innocent but not naive’ admits that ‘I’d always known it would be the death of me’ which demonstrates how the present is often unavoidable and unescapable as, unlike Shakespeare’s Macbeth, it can be altered. The bourne striving for the unobtainable that leads to downfall. Although it could be argued that the narrator of ‘The Bloody Chamber’ was blind to her own fate, that her future is foreshadowed throughout the story through the use of art, literature and the marquis’s previous wives. ‘Fated sisterhood’ of deceased wives. Therefore, Carter uses the theme of past and present through fate which suggests that, for some, the future is already sealed.

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the character of the Marquis in ‘The Bloody Chamber’ as the ‘dark, leonine’ character seems unable to escape his desire of sacrificing women for religious and sexual gratification. Similarly to the ‘King, herd of black creatures’ representing sin in the extract, how the Marquis possesses an animalistic nature and appearance shown through ‘his kiss with tongue and teeth in it, and a rasp of beard’. This may imply the Marquis cannot escape from the animal instincts of past generations and form his ancestors. Furthermore, as the Marquis has pursued a ‘harem’ of women it is suggested that there is a desire within him which he cannot escape or satisfy. However, the extent to which the reader can understand and sympathise with the Marquis being unable to escape from the past is limited due to his atrocious and horrific actions and objectification of women. His character is based on the Bluebeard from the traditional folk tale ‘Bluebeard’ who, similarly to the Marquis, sacrifices women for pleasure. The fact that Carter is again, manipulating a classic folktale and adapting it to a modern audience demonstrates the theme of past and present. Also, as the nature and dominance of this character has unchanged from the traditional ‘Bluebeard’ to the modern day Marquis, Carter could be incorporating a feminist message that men have been and always will be tyrants who objectify women.

In conclusion, the theme of past and present is evident in both the extract and Angela Carter’s ‘The Bloody Chamber’ collection with ‘The Bloody Chamber’ short story, ‘The Lady of

55
the House of Love' and 'The Werewolf' working most
significantly to Dunsany's 'The Ghosts' which
suggest the idea that whilst strong independent characters can
escape from the past, weaker and more vulnerable characters are
more susceptible to haunting from both the past and the
sins of the past.
SECTION TWO - PROSE POST-1900
THE BLOODY CHAMBER - QUESTION 8

Candidate 4

8. 

"The Bloody Chamber" collection of short stories seem to have many similarities with "The Ghosts" by Lord Dunsany. The themes of past and present are particularly prevalent in these stories within the collection: "The Bloody Chamber", "The Lady of the House of Love" and "The Werewolf". All of these explore the link between past and present, written as interpretations of classic fairytale in Angela Carter’s distinctive style.

One particular significant link between past and present is the use of ancestry within the stories. Lord Dunsany writes in "The Ghosts", "they went up to the lofts and looked at cars of long ago and fanned about them dreamily." The idea of the past generations being incapable is reversed in "The Lady of the House of Love". "She sits all alone under the eyes of her demonized and aberation ancestors." This possibly implies that both protagonists are unable to avoid their pasts as it continues to haunt them with the ‘ghosts of former occupants’. This implies that there are perhaps unresolved conflicts causing the past to be recurrent or perhaps the ancestors are there to grade and protect as they live "under the eyes", constantly observing and surveilling. Angela Carter also uses the protective ancestors within another short story, "The Werewolf" as "the girl now lives alone in her grandmother’s house, and she prospered." Although the grandmother had to die, her death allowed the child to prosper in her later life with the help of her ancestors. However, controversially, it was infact the child who
8. caused the death of her grandmother, as she ' sharked off its right paw,' which Carter may have used to indicate generational rivalry, particularly through females.

The courageous behaviour of the young protagonist in 'The Werewolf' may have been used by Carter as a representation of the present day feminist vision. Carter subverts the stereotypical fairy tale stock characters by using a strong female character, explicitly stating that the girl was strong armed with her father's hunting knife. Although the female is able to defend herself, she still requires the male's weapon to protect her, much like in the 'Bloody Chamber' short story when the mother always kept her father's gun in her receptacle. This perhaps conveys the desire for women to be independent and respected as an individual, but do not wish to fully share men from their lives or possibly that men still do not allow women to have the independence they so wish for. Interestingly, 'The Ghost' written in 1910, also contains a brave protagonist. Mr. Had seen ghosts and was neither frightened nor convinced that ghosts existed. However, this represents the strength of a man, contrasting the past and present views on strength attributed to gender.

Another way in which Carter explores the themes of past and present is in the 'Bloody Chamber' short story. The narrator in this story is a young girl following in the trail of the past wires. The protagonist is aware that 'one false step'
8. would lead her to the fated sideboard of the waves. In this case, the past is used to affect the future of the young bride, but also reflects the present mindset. However, the girl is innocent but not naive, aware of what she was getting herself in for and had acknowledged her fate, even if she had not fully accepted it. This is reflected in ‘The Ghost’: ‘Hand insight... and expected’. This makes it feel as if it is almost a motif of passage for the girl, encouraged by the previous culture whose ‘dead lips smiled’ welcoming her to her fate as a bride of the Marquis.

In ‘The Ghost’, the narrator ‘heard claws scratching along the wood or some pawed-feet heavy cost and regained its balance’. This animalistic imagery is a technique employed by Carter frequently within her collection of short stories. In ‘The Bloody Chamber’, short story, the Marquis’ character is synonymous with a beast-like creature, his ‘dark mane’ and ‘half swart’ and ‘His with tongue and teeth in it’ are all rather aggressive animal-like traits. The beastly creatures in both Carter’s stories and ‘The Ghost’ are used to enforce fear and walk into the scene unawakeable protagonists. This possibly shows the power and dominance the older has over the younger generations, mentioning the importance of the past to present.

There are many links between the past and present in ‘The Bloody Chamber and Other Stories’ much like many of which can be seen in the
8. Extract from ‘The Ghost’, despite them being written around 100 years apart, the text shows how literature also links past and present, whatever time period it was written in, with both similarities and also the progression of social values or attitudes over time, such as Carter’s feminist views.
MARKER’S COMMENTS

Responses to Question 8

Candidate 1 - Good band 5
Focus on the task is clear with the significance of the previous wives of the Marquis and of the disobedience of female narrators clearly understood to reflect the inescapability of the past (AO1). The significance of genre to Carter is considered (AO3) as are ancestral links to the past in Carter and this idea is appropriately linked to the extract (AO4).

Candidate 2 - Top band 5
Sound links between the past occupants of houses in both the extract and Carter’s stories are drawn (AO4). Strong commentary on the significance of paintings to the past is made (AO1) and animalistic imagery (AO2) and gothic conventions are soundly understood to support links between present and past in both texts (AO1, AO3).

Candidate 3- Low band 6
The candidate understands Carter’s purpose in exploiting generic conventions (AO3) and the candidate confidently explores how past and present generic considerations create meaning. The inescapability of past sins are explored effectively (AO1) and linked briefly to the extract (AO4) and the significance of fate offers very effective insights into Carter’s work. The Marquis’ inability to escape from primal instinct is usefully connected to the extract (AO1, AO4) and to contextual influences.

Candidate 4 - Mid band 6
Strong consideration of the inescapability of ancestry is made, (AO1), with insightful comment about unresolved conflict. Effective contrasts are drawn between the female protagonists of both set text and the extract (AO4) and consideration of the influence of historical and social context is very apt (AO3). The significance of animal imagery for both set text and extract is fully explored (AO4) and expertly connected to the idea of the past. The candidate’s summary is a useful consideration of the changing reception of texts over time (AO3).
The traits of physicality and actual body Upheld fear represent the experiences and painfulness. Viewings. Orwell was forced to watch when he was in the police force. This left him very uncomfortable and resulted in him leaving, as he could not bear the images and thoughts of it, which scared him. Feminists would be very critical of the attitudes and portrayal of Julia in the novel, as they would see it as unequal and unnecessary behaviour, and they would view this as a Socialisation of accepting patriarchy, and making people think that male dominance is accepted, as O’Brian’s and Winston direct torture and betrayed Julia and support this.

Both passages represent the use of fear, and constantly living with fear. They both show how fear leaves the central characters. Rubashov in Darkness at Noon, and Winston in Nineteen Eighty-Four, frail and vulnerable. “He sweated and panted in his sleep.” from the passage by Arthur Koestler demonstrate this, and “Winston knew that there’s only thing keeping him from the cage was Julia.” shows this in Orwell’s novel. In the Darkness at Noon the fear is merely a dream, and untrue, whereas in Nineteen Eighty-Four the fear in both physical and psychological, therefore becoming more shocking and uncomfortable to accept and witness.

The characters in Nineteen Eighty-Four are left with constant worries and fears, and effects their lives internally and externally. It damages them as
human being, and submissively controls their thoughts and actions. In a BBC news report it mentioned that the horror and shocks of the novel soared the sales of the book up significantly, and travelled aided the books great success, and remembrance we women today.
SECTION TWO – PROSE POST-1900
NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 2

q. 1984 creates fear within the novel of nineteen eighty-four within many different ways. Firstly within the fact that one party and big brother are clearly the main people, and one read of the authoritarianism is shown in the phrase ‘Big Brother is watching you.’ This highlights the idea that you are never alone, and the presence of Big Brother is constant. It awakes the reader to be fully aware that he controls society, and that the fear was within him. The poster on which the quote is on, is a large picture of Big Brother, a face that the people of
oceania may abuses but they also tear him. because the lines to the passage it seems that there is also a main place where the power uses. the 'two officers' who come to arrest rubenov are duty people with significance. they seem to imply tear by the way they 'hammering' out the door and therefore seem to carry the power to enforce arrests. 

This could link to the fact quevy used to be an officer whilst living in Burma. He hated the job because he felt he disrespected worn him having all the power, and could link to how the party and big brother are negative aspects through the novel because of their power, and the abuse of it.

Quevy also creates a culture of fear throughout the novel, by using specific terms on abuses, worn by powerful people. The use of the 'blue overcoat' from within nineteen eighty four helps to identify one people associated with the party. Winston wears them, because he works within the ministry of truth, and therefore has to obey to one party's clothing choices. The use of these priests to know who wears for one party, and for people with less power, it provides tear.

This link to wonin one passage one action
because as part of more uniform repressive or punitive. Just like within nineteen-eighty-four, violence and use of weapons helps to create fear.

Just like within Germany, but the Nazis were specific uniform to allow people to identify them, and because of their vague access, it provided fear.

Dreams are significant in nineteen-eighty-four. The passage however within nineteen-eighty-four. The dream, Winston has, he believes is a positive dream, which behind uses a message from O'Brien saying: ‘We will meet again where there is no chance.’ The dream occurs with Winston and leads him to see O'Brien and understand what it means. The passage also shows that Winston is not. Winston chooses to ignore but feels in despite of that.

Theream contrasts to the ‘nightmares’ that Winston experiences and experiences frequently. This is feared because the dreams are based on a past run by fear.

Winston disagrees with the idea of one totalitarian society, and since childhood, he presents fear within the novel of nineteen-eighty-four, as one way in which power is shown, through posters, Cynons, and dreams.
Discuss ways in which Orwell presents a culture of fear in Nineteen Eighty-Four.

In Nineteen Eighty-Four the people of Oceania are controlled with the use of fear. "The Thought Police plugged in on any individual." In the novel, "Thought Police" are a kind of secret service who could be watching "any" one at "any" time. They have the power to arrest people in broad daylight or in your sleep. This kind of society is common in dystopia. For example in Arthur Koestler’s 'Darkness at Noon', 'Officials of the People’s Commissariat' come to arrest the protagonist in the night. The authors use this to create fear as anyone could be a victim for the smallest reason. In the novels this motivates people to try and act exactly how they are asked. However, Orwell’s thought police seem more sinister than the people’s commissariat, as the Commissar’s ‘were hammering’ this loud noise gives their victims warning. In Nineteen Eighty-Four, there is no warning you simply wake up in a different place this increases the uncertainty and sense of fear.

In both the novels the secret organisations appear very similar to the Soviet secret police, who would snatch people in the middle of the night. As both 'Nineteen Eighty-Four' and 'Darkness at Noon' are written in the time of Stalinist Russia it stands to reason that the Secret Police, who created a real world dystopia, where the inspiration.
Another way in which Orwell treated fear was by blurring the lines between dreams and reality. For example, Winston and Julia go to the golden country, the setting for one of Winston’s dreams, and in part three, when Winston is being tortured, he really does see five fingers. This creates fear as it means that the readers along with Winston never know if what’s happening is real, this uncertainty plays a big part in Winston’s life. Before he meets Julia, the word ‘probably’ is used frequently. Not only does this create uncertainty and a sense of fear it belittles Winston’s importance and makes the Party’s power more absolute. In darkness at noon this technique is also used to create fear. ‘Rubashov was just dreaming that he was being arrested.’ Here the word ‘just’ suggests that Rubashov is trying to calm down and reassure himself. It could also be the author reassuring the reader as up to this point it was assumed he was actually being arrested. The undefined nature of dreams and reality could relate to psychological experiments tried during the Holocaust to test the limits of the human mind. As both characters have to go through a traumatic ordeal, them being unable to distinguish what is real could also be an attempt at an exploration of PTSD. This would have been a very prominent and relevant struggle after the war and makes the protagonists sympathetic.

Possibly the most frightening part of Orwell’s book is part III when Winston is being tortured in the Ministry of Love. However, in this section Orwell uses some overly comic descriptions. When Parson enters the cell with Winston
description of his use of the lavatory as ‘loudly and abundantly’ and the subsequent description of Bunstead the hamster-cheeked prisoner are overly humorous. Just like Parson’s lavatory use these are bold and in your face descriptions impossible to ignore and despite their comic nature somehow make the novel seem more sinister.

Arthur Coestler does something similar in Darkness at Noon when he describes the officers as having ‘thick lips and fish-eyes’. These descriptions could be the authors attempt to explore the effect of complete fear on a human mind. Comedy coming at such an unexpected time is almost a release for the nervous tension. It gives the characters something else to focus on. The contrast, especially in Nineteen Eighty-Four, also highlights the ridiculousness of Winston’s situation and fills the reader with a sense of desperation as they realise he can’t escape. As in Nineteen Eighty-Four, it is unclear if these observations are coming from the narrator or Winston himself this could be Winston’s gallows humour. This is something Orwell has explored in his essay on ‘A hanging’: laughing in the face of a situation because there’s nothing else to do.

Although both the texts have similar ways of showing a culture of fear, when it comes to being arrested and the line between dreams and reality. In Nineteen Eighty-Four it is relentless. The constant repetition of
'Big Brother is watching you' demanding that the people remember to be afraid and the idea that you can't trust anybody, not even your family, illustrated when Mrs. Parsons casts a half-apprehensive glance at the door. Because of her own children means that in Nineteen Eighty-Four, fear never stops.
SECTION TWO – PROSE POST-1900
NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 4

In 1984, Nineteen Eighty-Four is described as a utopia universally under the sway of a culture of fear and hatred. The power of the party is represented by the Thought Police, whose one purpose is the destruction of individual will and the maintenance of the Party’s ideology. The Thought Police can be divided into three groups: the thought police, the thought criminals, and the Thought Police. The thought police are those who are caught in the act of thinking, and the Thought Police are those who watch them. At the same time, the Thought Police are those who are found to be thinking. They are treated as being ‘thought criminals’, but without any explanation. The Thought Police are divided in two ways: first, they are divided by the nature of the crime they commit; second, they are divided by the severity of the crime. The Thought Police are divided into two groups: the first group are those who are caught in the act of thinking; the second group are those who are found to be thinking. The Thought Police are divided into two groups: the first group are those who are caught in the act of thinking; the second group are those who are found to be thinking. The Thought Police are divided into two groups: the first group are those who are caught in the act of thinking; the second group are those who are found to be thinking. The Thought Police are divided into two groups: the first group are those who are caught in the act of thinking; the second group are those who are found to be thinking. The Thought Police are divided into two groups: the first group are those who are caught in the act of thinking; the second group are those who are found to be thinking.
of society is often shown to be extremely important for the party’s survival, in fact. When Huxley describes the party, he calls them “one of those completely unfeeling judges upon whom, even more than the Thought Police, the survival of the party depended.” Once again, the destruction of the party is shown in the use of the word “completely.” And the term “thoughtless” highlights the difference between his attitudes and his blind obedience which allows him to avoid fear of the party, and ultimately./listen is referred to not only of the Thought Police, but also of the party’s associates, such as Perry and Huxley. This, in accordance with double think, the party makes both a culture of fear and of love. Once again, there was representation of Orwell’s fear of the growing costs of personality and politics, largely most of Huxley.

Huxley’s own negative attitudes towards the party, particularly manifested for him in O’Brien and his ever-worsening position, come across in his description of the party’s culture. The party is not only an instrument of control, it is often portrayed as a supernatural, through its perception of how it operates. Not only is the party shown to be omnipresent, but O’Brien’s presence in Huxley’s dreams is significant, which causes him to lose his sense of privacy and the freedom with which he moves. But this is also shown in how Huxley perceives his own behaviour. He describes this as a sense of pain: He is filled with a fear of pain, an ache of pain, a fear of pain. He is filled with the desire to be free of pain, to be free of the party’s control. This is in contrast with the guards’ hatred and even with the chemical and psychological dependence on the party. Huxley in his description of the party’s culture and the party’s effect on individuals, attributes it without exception, to the presence of the party’s effects. They are not shown as part of a culture of love, but as a culture of terror. The party’s culture of fear is so great that it makes individuals change their perceptions and their perspectives. This culture of fear is reflected in the doublethink of the party’s associates, such as Perry and Huxley. Their attitudes are reflected in their descriptions of the party’s influence. They are not shown as part of a culture of love, but as a culture of terror. To be free of pain, to be free of the party’s control, is to be free of the party’s influence. They are not shown as part of a culture of love, but as a culture of terror.
Overall, the culture of fear as described in 1984 is largely affected in its presentation by the fact that it is viewed through the perspective of Winston, and the dream presented in Dorents At Noon gives us the same impression. Throughout 1984, the party's power is shown to be universal, even without direct presentation, largely due to the omnipresence of Winston's images. The party's control is never challenged, and Winston is never allowed to question anything. The use of fear is crucial in the construction of personality, built up around Big Brother, which further affects the presentation of truth.
MARKER’S COMMENTS

Responses to Question 9

**Candidate 1 – Low to mid band 4**
The candidate explores the significance of surveillance in the creation of fear (AO1). The significance of historical influences on the text are straightforwardly understood (AO3). Straightforward link between the persistence of the surveillance in the novel and the ‘clockwork’ of the extract is offered (AO4) and the reality or unreality of the issues generating fear is considered.

**Candidate 2 – Good band 4**
The candidate considers the negative aspects of power and contrasts Big Brother’s power with that of the officials in the extract (AO1, AO4). Influences from Orwell’s experience are considered (AO3). The significance of uniforms and dreams are compared between novel and extract (AO4) with supporting textual detail (AO2).

**Candidate 3 - Good band 5**
The creation of fear is recognised as a generic convention (AO1, AO3) and mid twentieth century influences on such texts clearly understood (AO3). The structural use of comedy to relieve tension is a sophisticated point (AO2) and the connection between extract and novel convincing (AO4).

**Candidate 4 - Good band 6**
A fluent discussion which explores in detail the effects of the culture of fear on Winston (AO1). The omnipresence of authority is contrasted in both texts (AO4) as is the significance of dreams as a product of fear. Orwell’s response to post-war totalitarianism usefully informs the discussion (AO3).
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