

**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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# SECTION ONE - POST - 1900 DRAMA

## A STREETCAR NAMED DESIRE - QUESTION 2B

Candidate 1

b Stanley is macho, posturing and vulgar.

~~I partially agree with~~

I think the role of Stanley in "A Streetcar named Desire" is to show the ~~male~~ <sup>male</sup> ~~masculine~~ <sup>masculine</sup> ~~forced~~ <sup>forced</sup> ~~raw~~ <sup>raw</sup> life of the man in lower class New Orleans of the 1950's. I do think he has softer moments however but these only are a glimpse in the entirety of his character.

Stanley is a man who uses <sup>a</sup> ~~a~~ <sup>contimidation</sup> ~~contimidation~~ and power over others to prove to the world he is what the society deemed at the time was a 'true man'. He wants to be the king around here, and is desperate to show to his girlfriends, but most of all Blanche, <sup>that</sup> ~~that~~ <sup>he</sup> ~~he~~ <sup>is</sup> ~~is~~ <sup>more</sup> ~~more~~ 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 ironic as "Kings," are the highest class of people. This can be interpreted as him wanting to better himself and to rise in class as it would then allow him to gain more power, another interpretation would be that, if the actor was to shout these lines, to intimidate both Stella and Blanche, two females ~~whom~~ <sup>because</sup> of the patriarchal society at the time he could control for more easily. We can again see Stanley as being violent and cross when he "kicks a plate at the floor," this could be <sup>intentional</sup> ~~intentional~~ <sup>showing</sup> ~~showing~~ the audience that even though on the surface he seems ~~terrifying~~ <sup>terrifying</sup>, he acts like a restless child ~~tried~~ <sup>trying</sup> to gain attention. This interpretation therefore infers that Stanley's vulgar behaviour could be an act, 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 "clumsily" comes back into his wife's arms. "clumsily" demonstrates that he does not feel comfortable doing this, this also links with him ~~trif~~ trying to be the man that Society wants dictates he had to be to gain respect from his peers. It could also be interpreted as him finally being able to show to his wife that he loves her without being passionate and sexually motivated. It does not come naturally to him that a simple embrace could show love and so the anger melts away. We can also sympathise with him when he says that he "wants it to go back when it was just you and me<sup>\*</sup>", this demonstrates that his actions of macho bravado have been ~~highlight~~ heightened by the arrival of Blanche, and not his constant personality, as he would have been violent towards Stella before her but Blanche's incursion into their lives makes Stanley afraid of what how Stella is not focused on him anymore. The actor ~~very~~ <sup>could</sup> went to make this sound angry, 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 the Society's expectations on what a man should be like, and how that affects individual behaviour. He is an antithesis to Blanche's idealism with his raw unflinching realism; this allows him to be a human being even if he has many flaws. The

\* make noise all night long.

\*\* because her fantastical idealism conflicts with his gritty "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*.

\* and Blanche  
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 had 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 'moch'. Williams use of comparing characters to

Animals from the beginning helps the audience to understand the characters. The fact Stanley is referred to as an 'ape' and Blanche a 'moth' 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 is 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 people lies, Stanley sees straight through them. We know this from the quotation 'you never pulled the wool over this boy's eyes'. The fact Stanley never believed Blanche 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 social when they have things such as poker evenings. In addition to this, while Stanley is very confident in himself, Blanche spends most her time in a 'hot tub to settle her nerves'. Another more poignant pain dominant aspect of Blanche's 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 <sup>the</sup> sound of a blow' Stella leaves him and goes upstairs to Eunice. When Stanley realises he stands out side shouting 'Stella! Stella baby!'. This ~~shows~~ <sup>suggests</sup> that he is sorry for what he's done 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 so there shouldn't be any shame in it.

Stanley's role in ~~a~~ <sup>the</sup> 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 care for the most and that men shouldn't be ~~afraid~~ afraid to show them. On the whole though, I do think Stanley is Macho, Posturing and Utterly Vulgar'.



# SECTION ONE - POST-1900 DRAMA

## A STREETCAR NAMED DESIRE - QUESTION 2B

Candidate 3

2) as "Illusions are dangerous" question.

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 danger of other ideas also, including intolerance and indiscipline.

In A Streetcar Named Desire, the many illusions created within and throughout bring danger to the cast, in particular Stella and Blanche. Stella ~~believes~~ says how "she 'couldn't believe Blanche's story and go on living with Stanley". She regards the ~~at~~ 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 ~~believe~~ <sup>believe</sup> - in other words, ignoring the dangerous sexual appetite of ~~her husband~~ <sup>her husband</sup> and creating and believing in her own illusion. This would be shown usually through the fact that the very small stage in which the action takes place gives a claustrophobic, intense feel to Stanley's rape 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 on the bed, suggesting Blanche was obscured by the light and Stella, by ignoring the light, would also ignore the truth. This danger 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 - physical rather than internal actions, with the "go" verb representing Stella leaving the truth and perpetuating her own delusions. The character of Blanche also ignores Stanley's danger and focusses on what she would like to imagine is true, when, in Scene Three, she puts a paper lampshade over a light. The lampshade - made of fragile material - is torn off and the harsh, exposed glare of the light - representing the harshness (and perhaps for Blanche, bleakness) of the

truth. The act of willingly obscuring the light is indicative of Blanche's desire to conceal a truth she wouldn't rather face. She ~~describes~~ tells Mitch how she wants "magic, not realism". "Magic" is, of course fantasy but Blanche deliberately uses the word "realism" rather than "reality". Realism is an interpretation of the world, not the actual substance of it, the "reality". We ~~describe~~ describe a fiction as "realistic" - like reality, but not actually true. In this way Williams is trying to show us that even the "truth" Blanche may want is an idea of the world, not fact, and that she is so far lost to her delusion that she is beyond help. This links to Williams' unfortunate life of being a closeted homosexual, and as gays are now getting equal rights to ~~as~~ others (as women were in Williams' time), the acceptance of what 50s and 60s America was may be expressed in here as Williams shows how damaging an illusion of an unpleasant situation is. Better truth - no matter how ugly - than lies. Williams is therefore showing the dangers of illusions.

It may also be argued that *A Streetcar Named Desire* is concerned the dangers of an intolerant, hostile mindset to other ideas. This is a delusion, not an illusion, which is consciously created. Williams connects this with his rejection of discipline and unrestrained behaviour. Stanley himself shows no respect for women, calling Stella his "baby" when she leaves him, his treatment of Blanche aside. The word baby suggests Stanley is treating Stella like his child - someone for him to control and mother. Stanley himself says that "luck is believing you're lucky", i.e. that in order to be lucky, ~~as~~ one must "believe" it, and 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 causes - ~~the~~ he therefore enjoys his rape of Blanche, an act that denies

him of sympathy from the audience given his deeds. Williams emphasises his actions as a hunter, and a man without morals, in the stage descriptions of his first appearance. Stanley is described as wearing blue overalls with "a red package", stained with blood. The overalls give the impression he is a man of physicality, whereas the blood again suggests he has returned from a hunt, enjoying the bloodlust and carnality. As Williams would doubtless have received prejudice because of his homosexuality, some of Stanley's attitudes to women, and his general, animalistic nature, would imply ~~he~~ <sup>Williams</sup> is drawing on his own experience to create Stanley's character. Stanley Kowalski is thus 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 danger of illusions altogether, because certain aspects of nature cannot be changed.

In conclusion, Williams ~~shows~~ 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 Streetcar Named Desire* can be interpreted in either way but because of the obvious, relentless danger of Stanley - a personality that can be found <sup>from</sup> rather <sup>to wish</sup> than choosing to accept one in later life. *A Streetcar Named Desire* is thus not about the danger of illusions.



# 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 never understand it. But I know it now and you'll understand it... whenever." <sup>(tries to help them)</sup>  
 Maybe not → poster later. I am not happy but I'm not unhappy about it. <sup>He is damaged.</sup> Part - "bread eaten insect" He is damaged. <sup>Ben says: Hector is the child in the play not the boys. Maybe that helps him? When he is fired the boys don't really seem that affected by it. He wanted to leave a legacy → poster possibly??</sup>  
 Balances all the other teaching styles. <sup>He's not preparing them for life after school and college</sup>

Hector attempts to educate the boys very differently from how Mr or Mrs Lintott do. He teaches on what Nicholas Hynter described as "no programme", outside the realms of the new, changing education system in the 1980s which was becoming more and more focussed on exams rather than learning for the sheer thrill of knowledge; something Hector goes in search for and tries to instill in the boys. His teaching does, however come with its bag - more negative side, encompassing pillion duty and the pact of trust between teacher and student.

Unlike his peers, Hector tries to prepare the boys for life beyond university and education, and treat 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 importance 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." <sup>His attitude on life</sup>

His attitude on life is certainly bleak and he

seems an unhappy person beneath <sup>the</sup> ~~his~~ studied eccentricity of his teaching style. He says to the boys: "we're making your deathbeds here", which is seems 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 ~~or~~ help 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 Iain that what they learnt with Hector was to make them more rounded human-beings." It was not taught with the intention of "frotting" it all for exams, and indeed it transpires that the boys would feel uncomfortable doing so. The poetry that they learn is to use "whenever," during the course of their lives. Hector's unhappy life apparently affects how he teaches the boys, and ~~his~~ <sup>as</sup> they he speaks about poetry would make it appear as if he thinks it exists to cleanse and purge the emotions rather than feel them, as he seems to have trouble doing. Bennett himself said "Hector is the child in the play, not the boys" and so perhaps he has something to learn from them as well, and in fact is not so much 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 <sup>in</sup> ~~on~~ the motorcycle accident and the boys have grown up, the only boy who really seems to have been Hector's inheritor is Porter, whose life was somewhat of a failure, making him quite unhappy: "I'm not happy but I'm not unhappy



about it". ~~Reckless indifference of the boys towards~~  
~~their own parents~~

Hector's relationship with the boys is described biblically: "a pact. Bread eaten in secret". The trust between Hector and the boys is immense; ~~the pact~~ <sup>the pact</sup> ~~pillion~~ <sup>pillion</sup> 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 Posner because Posner was "late growing up"; and after the boys know that Hector is leaving, Scipps and Dalin are able to joke to each other about it, which demonstrates they have not been scarred by it. ~~Bennett~~ <sup>Bennett</sup> Cedar Lounge said that Bennett "doesn't stack the cards in favour of Hector, but neither does he portray him as a pantomime villain".

Hector's teaching style balances out ~~twinn's~~ <sup>twinn's</sup>, which lacks integrity and honesty: "the wrong end of the stick is the right one". Hector describes Twinn's approach as "journalism" and blatantly does ~~not~~ <sup>not</sup> have a high opinion of its morality. In this way Hector could be seen as a leader for the boys so that they do not get swayed into Twinn's cynical, dishonest approach to essay writing and exams. He also exists to question the new changes to the education system being brought about by ~~Thatcher~~ <sup>Thatcher</sup> at the time, and move away from the older ideas of education for the sake of learning.

Thus, Bennett demonstrates Hector, though damaged himself, tries to help the boys and has many roles within the play, both to ~~become~~ <sup>become</sup> teach the boys and to help to guide them in life.

# SECTION ONE - DRAMA

## THE HISTORY BOYS – QUESTION 4

Candidate 2

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

The character of Hector, throughout the play, remains ~~then~~ 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 ~~downhearted~~ <sup>doomed</sup> 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 transition of knowledge. He tells the boys, "pass it on boys. Take it, feel it and pass it on. Not for

we... but for someone, somewhere." The idea that knowledge is there to be shared and loved and not left behind in the classroom demonstrate 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 Ivain why they don't include all this knowledge in their exams answers, the boys reply, "Mr Hector's stuff not for exams, sir." The recognition of this from the boys shows how they too understand and appreciate the importance of preserving knowledge and that not everything they learn should be used for reasons such as passing an exam. ~~This demonstrates the boys understanding of the value of the knowledge and education.~~ From this understanding we can see the impact that the boy knowledge has on them and the things they are able to achieve because of it; for example they gain an understanding intrinsic value and the ability to use knowledge to their own means in ~~any~~ <sup>any</sup> situation. It does not just gain them passes in an exam.

The clear and consistent differences displayed between the two teaching methods allow us to understand the power of education. The introduction of Ivain and his ~~unusual~~ <sup>unusual</sup> approach to ~~learn~~ <sup>teach</sup> teaching, ~~allows us to understand the benefits of both Hector~~ can be seen as contextual to the times, as the 1980's were a time of change in the education system, under the ~~secretary~~ <sup>Prime Minister</sup> Mrs. Thatcher. In Ivain'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 allow 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 Sweetie" approach. This overall allows us to understand the power behind the education system, despite the changes made.

Whilst the use of two pedagogical styles allows us to recognise the benefits of each, the disadvantages and downsides can also be realised when highlighting the advantages of the other. For example, we begin to see the ~~gaps~~ problems with Ivor's approach ~~was~~ when he focuses on the truth and its uses. When asked "what about the truth, Sir?" he replies "what's that got to do with it? What's that got to do with anything?" This unethical and unusual approach to ~~exam~~ learning can be seen as perhaps a mockery of the education system, suggesting it doesn't matter what you write, if it's good you'll get a good mark. This in ~~the~~ turn poses the question as to whether the History Boys really does demonstrate the power and value of education, or whether it ~~rather~~ actually pokes fun at it, mocking the real meaning/purpose of it. As John J. Shinton, ~~said~~ ~~the~~ a 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 devaluing it.

# SECTION ONE - DRAMA

## THE HISTORY BOYS – QUESTION 4

Candidate 3

4)

a. Plan:

• Hector = 'did unforgivable things but led you to expect the best'. He 'impinged' on boys but it's part of their education, 'it's apart'. He was educating them for life 'literary insulation'. He himself is unhappy = protect boys from becoming so. BUT only person who remembered all = perceptive broadcaster. Even Hector's death taught them a lesson.

~~He was so fucking awful in life that he was to be 'detested' in his teaching.~~

• Hector = preference for boys = teaches about "utter randomness" of life. Circumstances for him getting caught. Mrs L "If I were a brave teacher, she would use it to teach the boys."

• <sup>Benelli</sup> ~~Critic~~: "He was the child not 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 'useless knowledge' but his teaching became a firm foundation for the boys when taught by Hector Irwin. His reverence and clear passion for literature was ~~infectious~~ as the boys willingly joined in with 'his crap' and learned 'gobbets' by heart. Hector's approach to literature taught them that as they are 'learned by heart' ~~and~~ that is where they should stay. Hector's teaching was "Nobler" because of this in, he understood the importance of "literary insulation" and was

a firm believer that "all knowledge is precious, even if it doesn't serve the slightest human use".

Mrs Lintott herself describes Hector's teaching as ~~an~~ "insulation" 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~~ one needs something to console any sympathise. This is evident when he studies Drummer Hodge with Posner and he explains how a piece of literature written ~~centuries~~ <sup>years</sup> before can be meaningful and that one can identify with it. Hector believes that if "you know it now you can understand it... whenever". Dakin understands this idea that Hector is trying to portray as he describes literature as a "consolation" and is meant for when 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 makes them more conscientious and caring people as they are aware of other people's struggles. This is evident as Scripps says "I was closest. I should have been the one to touch him... I wrote it all down later". Scripps remembered this years later which displays 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 Iain from failure and embarrassment. He tells Iain that "one begins to clown. Plus a fatigue

which passes for philosophy but is nearer to indifference' occurs when one teaches for so long. He views boys as simply 'work' and advises Irwin not "to teach" as it's just too painful. When Hector is caught fondling 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 randomness" of History. This emphasises the fact that it is Hector's imperfections and discrepancies which teach the boys valuable lessons.

Hector acts ~~almost~~ almost as a warning to the boys, <sup>instead of an inspiring leader</sup>. He epitomises 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 believed that their education was for later, as Posner found, that he needed something for after he got 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 "couldn't function in the real world. Hector's inadequacies and attempts at protection 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 he "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 1980's which is the time of Margaret



Thatcher. A new breed of teachers were being born - which Irwin represents - who were educating for exams. "There wasn't time for his type of teaching" anymore which depicts Hector as outmoded instead of a role-model and leader.

Hector was a moral, nice 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

4d) PLAN:

Hector: Yes: - Gives them the knowledge.  
- Inspires them to learn?

No: - He ~~is~~ doesn't lead them?  
- He

- Hector = VALUE OF EDUCATION
  - ↳ Gives boys antidote
  - ↳ teaches them ~~how~~ in a noble (if naive way
  - ↳ Teaches them value - not just as 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 ~~has~~ shows how education can be honourable and can provide comfort in future life, this is shown through the character Hector. ~~It is also~~ <sup>through</sup> the character Irwin, Bennet further highlights the power and value of education, ~~however, it is~~ <sup>highlighting</sup> 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

Thatcher in ~~the~~ 1980s Britain. Through these two opposing styles Bennet seems to infer that Hector's more traditional <sup>get naive,</sup> methods are what truly show the power and value of education through teaching 'Useless Knowledge'. However, as a writer on 'The Cedar Lounge Revolution'; 'he ~~at~~ [Bennett] does not portray him as the pantomime villain'. However, Bennett does ~~not~~ portray Hector as teaching the boys honourably. This is made particularly evident through the idea that Hector <sup>the person that,</sup> is giving them 'the antidote' to life and that 'we're making out deathbeds here'. Thus, creating the impression that knowledge <sup>and education</sup> is incredibly powerful <sup>and valuable</sup> as 'it will be with you until death'. ~~This is further~~

However, this <sup>is</sup> undercut by Bennett through ~~the~~ 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 ~~variety~~ of debunking the 'power' of education. However, as Bennett stated 'it <sup>pillion duty</sup> was normal' for them. This is further shown 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 <sup>that it holds</sup>.

Additionally, ~~the~~ Bennett utilises Hector to illustrate the power of education as the Boys have their 'pact' with him in

the classroom. The opening <sup>scene</sup> ~~text~~ is 'ritualistic', as Stinson stated, which ~~imply~~ creates the idea of Hector having control over the boys. This is further suggested through Hector's statement 'Bread eaten in secret' which is resonant with the audience as there are many religious connotations of the disciples of Jesus. However, ~~it cannot be~~ <sup>evidently</sup> Hector is not a 'Christ-like' figure <sup>and is more of a stereotypical heroic figure</sup> due to his fatal flaw of 'pillion duty' which leads to his ultimate death in the car/motorbike accident with Irwin. <sup>However</sup> ~~but~~ it can still be suggested that Hector is a leader <sup>and perhaps, an inspiration</sup> for the boys <sup>particularly Posner</sup> which illustrates the power of education.

The other education style that Bennett presents <sup>through</sup> ~~at~~ Irwin is not, perhaps, as honourable as Hector's, <sup>as it encourages the 'lying'</sup> however it demonstrates the 'power and value' of education as it illustrates how ~~the~~ education and 'knowledge' can be used, within life, whereas Hector's is for the boys' 'deathbeds'. ~~Irwin encourages~~ <sup>Irwin encourages</sup> the boys to ~~expand their~~ <sup>make their pie work</sup> ~~more original, talking to talking about~~ <sup>claiming it was had 'interest in' by writing</sup> 'the thirteen por-skins of Christ'. <sup>in doing</sup> ~~This~~ to this Bennett shows how 'useless knowledge' can be utilised ~~for to~~ to create ~~more~~ help the boys attend 'Oxford' or Cambridge' <sup>and</sup> ~~by ultimately lying~~. ~~Despite~~ therefore showing the power and value of education. However, again, Bennett undercuts



This ~~by showing~~ through Hector's outrage at Irwin's methods. This is particularly shown <sup>by Bennett</sup> through the one shared <sup>classroom</sup> scene between Hector and Irwin, ~~in this~~ in which Hector uses three rhetorical questions to question the morality of <sup>such as</sup> school trips to concentration camps; 'do they take photos?'. This outrage further extends to Irwin's use of the word 'gobbets' which Hector claims ~~are~~ makes them 'a de decoration for a Christmas tree'. However, Bennett <sup>ultimately</sup> questions whether the knowledge the boys have is solely for their own personal gain, inferring, perhaps, that it ~~should~~ <sup>should</sup> be used to help them ~~in showing~~ <sup>demonstrating</sup> a different way ~~that~~, valuing education.

Thus, Bennett presents two ~~extreme~~ <sup>opposing</sup> teaching styles to demonstrate the power and value of education in 'The History Boys' ~~and A~~ - ultimately suggesting that, whilst both are flawed, they do in fact both show ~~how~~ 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.

## SECTION TWO - PROSE POST-1900

### THE GREAT GATSBY - QUESTION 7

Candidate 1

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~~ shown. ~~Through~~ In the Great Gatsby, the American Dream which is the belief that anyone from any background ~~can make become wealthy and~~ can do anything they desired enhanced the amount of pleasure seeking which occurred within the novel set in the 1940'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~~ <sup>where</sup> 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~~ <sup>description</sup> 'moth' could be a metaphor for a moth's attraction to light. Whilst, typically a moth is attracted almost obsessively to light, it could be argued that, similarly, the people in attendance at Gatsby's parties ~~are~~ are attracted and compelled by finance, money and improving their social status. ~~The~~ Nick also says, when referring to the parties ~~that~~



7

that introductions were 'soon forgotten'. This further emphasises that whilst 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 'Barlow's 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 their time to attend Gatsby's funeral. Whilst throughout his time 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 so much care about him, ~~so much as~~ <sup>as much as</sup> his 'wild parties' and mansion in which he held them.

For Gatsby, his ultimate dream was to end up with his ~~eternity~~ first love Daisy, whom he had met whilst he served in the war. Daisy ~~was~~, however, had married Tom Buchanan, who provided security and aristocratic descendants. Throughout the entire novel, Gatsby finds pleasure in trying to achieve

2

7

this dream. ~~Fitzgerald does this~~ He becomes 'fixated' ~~with~~ fixated with the 'green light' at the end of her bay. This green light ~~not only~~ represents his dream for Daisy and although he can see it in the distance it is out of his reach. Gatsby ~~has found~~ <sup>finds</sup> himself obsessed about Daisy. The only reason he bought the house he did was to be in 'close' proximity to her. However, she 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 them. Perhaps, he uses this to ~~to~~ evaluate his own life and choices. However, for Gatsby, this pleasure seeking proves both rewarding and disappointing. Whilst in the early stages of reuniting their past relationship, Gatsby says they share some good times. This could be alluded to Dorothy Parker's description which says 'Last Night Couldn't have been more perfect'. Gatsby would 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 has focused his entire life on getting Daisy and it is the predominant reason for his wealth, he now has the dream and it

3



does not live up to his expectations. He meets Daisy's child, Pammy and seems 'Suprised'. He is being introduced to the realisation at this point that whilst he has clung on to the past and entered in a ambitious pursuit to deserve Daisy she has changed, developed and matured and is now the Mother to another 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 ~~most~~ respected man he was, he risked 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 ~~hyper~~ hyphen used shows hesitation. 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 consequently takes the blame for killing Myrtle Wilson. Protecting the woman he loves is arguably measurable for him as he believes that 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 disappointment 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 ~~she~~, and as a result has 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 ~~was~~ didn't attend Gatsby's funeral. It seems here, that Daisy Gatsby literally put his life on the line and as a result saved the name of his life for a woman who didn't even care enough to attend his funeral. In the extract ~~from~~ from 'The ~~Travels~~ Diary of a New York Lady' it says 'not one living soul you would be seen dead with.' This ~~can~~ is 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, ~~as the~~ I think the ~~pleasure~~ pleasure and disappointments are more prevalent in the Great Gatsby than in the extract by Dorothy Parker. The main theme in Gatsby is dreams, particularly his dream to get Daisy back and great pleasure is found in this process. ~~but the~~ Whereas, the extract with a more jolly tone is just a general account of the woman's life and ~~doesn't~~

5

appear to follow a focused theme  
like Gatsby

# SECTION TWO - PROSE POST-1900

## THE GREAT GATSBY - QUESTION 7

Candidate 2

7) Fitzgerald presents the rewards and disappointments of pleasure-seeking in *The Great Gatsby* through descriptions of the ever-changing 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 <sup>human</sup> deceit. He is immediately thrown by the glamorous and scandalous lives that the people of the West live: Jordan, Daisy and Tom ~~marvel at~~ <sup>take pride in</sup> their daily activities of partying and indulgence, while Nick observes the effects that this lifestyle has on their society, which shows both positive and negative aspects. Meanwhile, the passage about the New York lady's lifestyle can also be presented as both rewarding and disappointing. The lady shows mixed emotions about her experiences, exaggerating on points she feels to be significant.

In *The Great Gatsby*, Fitzgerald describes the glamorous parties held by Jay Gatsby as immense in scale and <sup>character</sup> ~~content~~: there are 'people coming from ~~all~~ 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 yet well-respected man who enjoys the attention or affection from the party-goers and encourages them to indulge in their 'pleasure-seeking' by attending his parties. It can be said that Gatsby feels rewarded through this 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, ~~as~~ <sup>at</sup> 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 <sup>his</sup> emotional belief that Daisy lost interest in him because of ~~them~~ <sup>being</sup> their romance being too ~~many years~~ <sup>long</sup> ago. Fitzgerald's use of repetition emphasises the importance of the risk of disappointment from pleasure-seeking; even if you have induced a lot of ~~rewarding~~ <sup>done</sup> pleasure, as Gatsby had with his events, you could still end up being faced with disappointment as the outcome you want and are expecting ~~will~~ can not be controlled and therefore can result in being the opposite of what you were working for.



7 continued

In comparison to the novel, the New York lifestyle passage also explores the hectic and extravagant aspects of living luxuriously and indulgently. In contrast, Dorothy Parker implies that the events and parties that people of New York attend have hardly any positive aspects: she is sarcastic and satirical when recounting the events of the previous night, contrasting the idea of being "attractive" with the reality of people being "absolutely stinking", suggesting that people who seek pleasure in wild nights are not rewarded hugely, but just left with undesirable traits that are not "perfect" for <sup>their</sup> ~~this~~ 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 ~~gift~~ guests as a "drunken mess", which can also be related to "simply dead" people at the Barlow's 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 ~~it~~ <sup>they</sup> just represent the things that happen when someone goes 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 carries out these activities 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 pleasure-seeking for Jay Gatsby does not ~~to~~ <sup>end</sup> well, but ends in 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 Parker ~~describes~~ 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

7) Discuss ways in which Fitzgerald presents the reward and disappointment of pleasure-seeking in 'The Great Gatsby'.

'The Great Gatsby' by F Scott Fitzgerald gives the impression that pleasure-seeking can have short term and significant rewards yet over a long period is found to be insignificant and disappointing. Gatsby might well have large enjoyable parties yet at his death, no one attends his funeral bar Nick (Gatsby's father) and a seemingly random guest. The passage from Dorothy Parker, in the decade following the setting of Gatsby's 1920s adventure, seems to be an active transcript of the short term enjoyment that Gatsby and Fitzgerald illustrated in party. Both texts show a stylistic measure of the post American culture in the interwar years of the time and both illustrate contemporary philosophy rooted in the psyche of always up to date and fashionable.

The author of 'From the diary of a New York lady' by Dorothy Parker in 1933, utilises a few literary techniques that add to the fast paced tone and self-applied importance of every feeling event in the life of this woman. The continued use of emphasis on certain words or phrases attempts to apply importance to completely mundane or trivial events - the emphasis on 'practically nine o'clock', as to question



7) The redundancy that someone could possibly make the author at once, gives the audience an impression of complete absorption in the ego of this person, someone who is passionate and moved by the slightest vicissitudes in his life. This technique is repeated in "I feel I absolutely HAD to do something like write or paint" the with the already established notion that this emphasis is artificial meaning the noble pursuit of being one with creativity great works flowing rather than the disappointment of pleasure seeking is perhaps that a carefree attitude leaves no concrete pursuit filled and eventually when the pleasure is gone nothing will be left to fall upon. This is similar to how Gatsby having been so obsessed with making his money and throwing parties, but right at his core in Daisy like the "green light" at the dock which Gatsby would stare "stretch" out and grasp and in the end his painful his aim had nothing tangible left in his. An interesting word that is repeated is the use of the word "dead" or the verb to die where the term can both mean to have had a great time, to exhaust or even additionally mean completely unapproachable - the seeming intimacy with Katman having seen ("everybody simply died" at one of the parties, indicating their explosion) and then being "too exhausted" or "too dead" to bother reacting or responding with Joe or reach a point and begin a meaningful venture, shows the side of "the Great Gatsby" whose short term pursuits leave you happy but then later you are unable to make a permanent. Stylistically, there is a similarity in how both texts have a fast narrative whose every event is not dwelt upon and the story more like jumping, rising quickly away by - the passage does this by using short sentences and sentences to pack up events into quick, digestible snapshots. "The Great Gatsby" however tends to spend a great time describing characters or locations using the narrative Nick Carraway, who similarly briefly reports events such as Dorothy Parker day as he vividly paints characters in the way he writes and she uses techniques to place special importance on herself. The passage has little describing and is both quick in event regularly as it is with its description. One other similarity is the phrase used in both texts being both metaphorical and fantastical - Parker describes food as "absolute primacy" and parties as "intrusive" just as Carraway would describe Gatsby's home as having "blinding lights" and being more significant than literal. This passage connects more on the reader's pleasure seeking although giving some possible foreshadowing of issues that might arise later as a result, whilst using techniques similar to Gatsby in a more personal form perhaps appropriate for the story that it is.



"The Great Gatsby" shows pleasure seeking as having some rewards - Gatsby is incredibly well known, and guests at his party gossip properly which Nick quotes as telling "you something about a man that" the guests would ~~never~~ believe all these amazing rumours. Yet, Gatsby ultimately fails in winning Daisy due to Tom's money, to beat down his achievements as those of a "boot legger" and thus, having no real status and no money, is unfit to achieve his goal - winning short term reward in criminality meant Gatsby did not live enough to convince Daisy to really trust him. The inevitability of this cycle from criminal success to real long term failure is demonstrated in the final lines of the novel where Nick talks of "careless" moving against the future without making any progress that 10 years after "The Great Gatsby" Parker is living a very similar life, now living with a Great Depression too, demonstrating that people are unwilling to give up pleasure seeking even if they can see that "it cannot have any future ~~for~~ to it". Parker's passage parallel to Jay is similar as she says "feel for extra 100 exhausted, but what (AN) you'll do?" which gives an almost identical fatalistic approach to the notion of attempting to forge a path for yourself in life.

Fitzgerald overall gives a scathing review of pleasure seeking or superficial, brief pursuits insisting they lead to nowhere good, as Gatsby's lack of success and lack of Daisy shows, and give more disappointment in the novel. Dorothy Parker's passage at close analysis can be seen to give only three points, but instead as the author herself is involved in the process and, unlike to show her pleasure seeking life as heroic value - the ~~of~~ passage of the two, is freshly similar when analysed and both use similar techniques in almost poetic language at times, and poetic, quick narration.

## 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 where '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 rides 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 Wilson, 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 <sup>also</sup> see in Dorothy Parker's diary, ~~her~~ life is filled with various events and pleasures; she refers to seeing two plays (*Run like a rabbit* 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 enjoyments 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 here and now. He talks about Tom and Daisy never settling and Tom's desire for an 'irreconcilable 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: 'Tried to read a book, but



7. Continued 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 available and Fitzgerald also addresses the themes of pleasure-seeking. He 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 ideas of something better in the future, a constant need for pleasure and desires satisfied; a desire that cannot always be ~~then~~ fulfilled. Gatsby reaches out to the green light, as he reached out to Daisy, but can never fully grasp it.

Relationships are another strand of pleasure-seeking that Fitzgerald refers to. In the 1920s America, it could be argued that morals were beginning to decline and, in terms of relationships, it was becoming more excusable 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 <sup>isn't</sup> ~~isn't~~ rewarded but, rather, perhaps, disciplined. 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 ~~relationships~~ and damaged relationships. We're shown that her and Joe 'started to fight.' Perhaps revealing 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. Continued life with him. Gatsby buys his house opposite hers in the chance that she might see him, his parties are hosted hoping 'one day she'd float in' and, you could even argue, his relationships ~~in~~ 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 untimely death we see that all that remains of him was his material possessions; his house, and Nick and his father. He spent his life pleasure-seeking and seeking after an unobtainable life with Daisy, instead of building with what he already had. His values were not placed on relationships and bettering his character but on unobtainable dreams.

The extract written by Dorothy Parker, also shows the dangers of pleasure-seeking in the wrong areas and having misjudged priorities. The lady she writes about seems concerned about appearances and status over good relationships, for example, her relationship with Joe. She ~~has~~ says there was 'not one living soul that you'd been dead with'; reflecting a desire to move with the 'right crowd'; reflected by Tom and Daisy in *The Great Gatsby* who 'move with a fast crowd.' They're more concerned about their popularity and who they're seen with, than their relationships with the people themselves. Again we see the lack of priorities as she can't decide whether to wear 'mored lace clip it with no feathers.' Her appearance seems of paramount importance, and the way she appears to others. Just as Daisy and Tom married with 'more pomp and circumstance than Louis XIV 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. ~~Yes~~ However, they stay

7-Continued. together; 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).



## SECTION TWO - PROSE POST-1900

### THE BLOODY CHAMBER - QUESTION 8

Candidate 1

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" short story, the narrator is constantly living in the shadows of the Marquis' previous wives, "the opera singer lay naked - her dead lips smiled." The narrator also acknowledges that her future is preordained "one false step, next in the forced sisterhood of his wives", if she stays with the Marquis. Carter constantly reminds the reader that the past is inescapable, by referring to 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 mothers. Carter has attempted to shape everyday readers into the present by subverting the stereotypes. The girl is "equipped with her father's hunting ~~gun~~ knife" and is independent when "slashing off it's right forepaw", presenting Carter's views



of gender roles.

In "~~The Lady of The House of Love~~", "~~the castle is mostly given over to~~

Ancestry is referred to in "~~The Lady of The House of Love~~", when Carter describes "~~the castle~~<sup>castle</sup> is mostly given over to ghostly occupants", linking to the "ghosts of 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 she feels that the past is inescapable. "the rustling of their dresses ceased" could link to how the Countess wears "nothing but her mother's wedding dress", demonstrating how she too benefits 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 streaks of silver in his dark mane" and of his "leonine" 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.

~~Conter~~

Disobedience is portrayed in the extract through the quotation "the sins, the filthy, immortal sins of those courtly men and women", which links to the "tell tale 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 that red mark", emphasising that she cannot cover her past, as it

is unavoidable.

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 - 8

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 Ghosts'.

To begin, in 'The Ghosts' the line 'ghosts of former occupants' ~~also~~ conveys the gothic and ~~haunting~~ the part due to the suggestion of ancestors. In the Bloody Chamber, when the bride enters the chamber, she describes the 'Opera singer ~~laying~~ lay[ing] naked - her dead lips smiled' which is important because the 'Opera 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~~ the house is described as having had 'ghostly occupants' in it which relates to the ancestors ~~living~~ in Lord Dunsany's ~~book~~ extract. This is reiterated by ~~the~~ the line 'she sat under the ghosts of demented ancestors? ~~ghost~~ 'ghosts' in the story highlight ancestors from the past coming back to haunt them.

Secondly, in the passage, Dunsany describes the 'flashing of silk dresses' as if the women in the house are wearing them, this connotes wealth which is a prominent ~~is~~ <sup>and would have been passed down from ancestors.</sup> theme ~~is~~ throughout ~~the~~ The Bloody Chamber. For instance, the bride was made to change into a skirt of white ~~muslin~~ 'muslin'. ~~The~~ 'muslin' is a very expensive ~~is~~ material to wear and therefore shows signs of pampering through opulence. Pampering is also conveyed in the line 'it slipped over my young girl's painted breasts and shoulders' as



2

### The Bloody Chamber - 8

the Marquis treats her well and gives her all of his attention. Finally, the dress the mother of the Bride wears is made of an expensive material and even though she is not the Bride, she is still being treated with great care; 'She was ~~given~~ a dress too; black silk'. 'Black silk' reiterates the wealth of the Marquis which would have been passed down through generations to himself at the time.

The Pictures and paintings in ~~the~~ The Bloody Chamber are a very important theme and in 'The Ghosts' the last line 'value of the tapestries' ~~conveys~~ conveys not only the opulence of the character/s but also the importance of the images on walls. For instance, ~~when~~ as 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 castle full of wealth. She then goes on to find the painting 'The Rape of the Sabine... and immortal horses'.

These images suggest violence which may have conveyed how the past occupants of the castle had died as the wives were 'raped' and 'immortal' on the wall. ~~Finally,~~

In the Lady of the House of Love 'family portraits were hung on walls' and this conveys ~~how~~ the ancestors of the Lady being photographed and left there to not only haunt her but remind her of the past.

Finally, animalistic imagery is seen prominently in The Bloody Chamber compared to The Lady of the House of Love and therefore fits well with the last line 'claw scratching along the wood ~~as~~ as some four footed thing'. In the beginning of the story the Marquis is described as ~~having~~ being a 'monstrous presence', almost as if he is ~~a~~ frightening animal, like in 'The Ghosts'.



3

### The Bloody Chamber - 8

The Marquis is then described by the Bride as having 'streaks of silver in his dark mane' with 'mane' conveying the Marquis as an animal, like a ~~lion~~ <sup>lion</sup>. This imagery we see is helpful in order to see the Marquis' true self and he can be seen as a dark character who seizes his wife, much like in 'The Ghosts'. Finally, his 'leonine apperition' 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 Ghosts' we see themes of the gothic, wealth and animalistic imagery which links ancestors to those alive in the books.



## SECTION TWO - PROSE POST-1900

### THE BLOODY CHAMBER - QUESTION 8

Candidate 3

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 <sup>the ghost of</sup> 'the high-born 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 <sup>modern day</sup> women who 'knew the forest too well to fear it' and when ~~the~~ met by a wolf 'slashed off its right forepaw'. This demonstrates Carter's feminist message that an ~~an~~ autonomous woman, liberated from a patriarchal society of misogyny, can overcome and defeat any <sup>obstacle</sup> ~~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 ~~her~~ past generations <sup>as</sup> 'now the child lived in her grandmother's house; she prospered'. Unlike in the extract, Carter enables this character to escape <sup>and benefit</sup> from the past ~~and~~ and 'prosper' untainted in the ~~present~~ 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 ~~girdle~~ undergoing a journey from childhood to womanhood, the protagonist



feels haunted by the idea that ~~her~~<sup>he</sup> husband 'had loved other women before me'; highlighting the contrast in her innocence and her husband's experience. However, even when the monstrous ~~man~~<sup>Marquis</sup> 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 ~~na~~ 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 'spares 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 ~~you~~ your present.

The protagonist of 'The Lady of the House of Love' also cannot escape from her past and ~~the~~<sup>the</sup> 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~~<sup>the</sup> distress <sup>this causes her</sup> is evident through the short ~~story~~<sup>story</sup> where she can only be liberated by the purity of ~~a~~<sup>a young</sup> virgin. The idea of



male innocence ~~links~~ 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~~ 'The Lady...' to signify the isolation the Countess feels as her <sup>life</sup> ~~life~~ 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 ~~protagonist~~ narrator who is 'innocent but not naive' admits that 'I'd always known it would be the death of me' which demonstrates how the ~~past~~ present is often unavoidable and inescapable as, like Shakespeare's Macbeth, it can be ~~unavoidable~~ ~~striving~~ 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~~ own fate, ~~her~~ her future is foreshadowed throughout the story through the use of art, literature and the Marquis' ~~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.

To some extent it could be suggested that the theme of past and present is also evident through



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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 'Bride' 'herd of black creatures' representing sin in the extract, ~~which~~ 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 ~~from~~ the animal instincts of past generations and from his own desires. 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.

(extra time)

However, the extent to which ~~the~~ <sup>a</sup> reader can understand and sympathise with the Marquis being unable to escape from the past is ~~question~~ limited due to his atrocious and horrific actions and objectification of women. His character is based ~~on~~ <sup>on</sup> ~~the~~ <sup>the</sup> 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 <sup>male</sup> character has not changed 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~~ the extract and Angela Carter's 'The Bloody Chamber' collection, with 'The Bloody Chamber' short story, 'The Lady of



the House of Love' and 'The werewolf' linking most significantly to ~~Lord~~ <sup>Lord</sup> Dunsany's 'The Ghosts' which ~~can~~ suggest the idea that whilst strong independent characters can escape from the past, weaker and more vulnerable characters are more ~~susceptible~~ 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 three stories within the collection: 'The Bloody Chamber', 'The Lady of the House of Love' and 'The Werewolf'. All of these explore the links between past and present, written as interpretations of classic fairytales in Angela Carter's distinctive style.

One particularly 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 lords and ladies of long ago and panned about them disquietingly.' The idea of the past generations being inescapable is mirrored in 'The Lady of the House of Love'; 'she sits all alone under the eyes of her demented and atrocious ancestors.' This possibly implies that both protagonists are unable to ~~escape~~<sup>avoid</sup> 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 manifest, or perhaps the ancestors are there to guide and protect as they lie '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~~ 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 late life with the help of her ancestors. However, counterintuitively, it was in fact the child who



8. caused the death of her grandmother\* as she 'slashed off its right paw.', which Carter may have used to indicate generationally 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 fairytale 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 my 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 shun men from their lives, or possibly that men still do not ~~quite~~ allow women to have the independence they so wish for. Interestingly, 'The Ghosts', written in 1910, also contains a brave protagonist, 'I had seen ghosts and was neither frightened nor ~~so~~ convinced that ghosts exist'. However this represents the strength of a man, contrasting the past and present views on strength ~~are~~ 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 wives. The protagonist is aware that 'one false step'



8. would lead her to 'the fated sisterhood of the wives'. In this case, the past is used to affect the future of the young bride, but also affects ~~the~~ her present mindset. However, the girl is 'innocent but not naive', <sup>aware of</sup> and therefore possibly ~~was~~ 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 Ghosts': 'I had waited... and expected'. This makes it feel as if it is almost a right of passage for the girl, encouraged by the previous census whose 'dead lips smiled', welcoming her to her fate as a bride of the Marquis.

In 'The Ghosts', the narrator 'heard claws scratching along the wood as some four-footed thing lost 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 snarl' and 'kiss with tongue and teeth in it' are all rather aggressive, animalistic traits. The beastly creatures in both Carter's stories and 'The Ghost' are used to enforce fear and unease into the more <sup>younger</sup> vulnerable protagonists. This possibly shows the power and dominance the older has over the younger generation, narrowing the ~~past~~ 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. This, ~~too~~, shows how literature ~~can~~ also link past and present, <sup>with the</sup> whatever time period it was written in, with both similarities and also the progression of social mindsets 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).

## SECTION TWO – PROSE POST-1900

### NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 1

The traits of physicality and actual body inflicted fear represents 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 bare the images and thoughts of it, which scarred him. Feminists would be very critical of the attitudes <sup>towards</sup> and portrayal of Julia in the Novel, as they would "see it as inequality and ~~unnecessary~~ <sup>unreasonable</sup> behaviour, and they would view this as a socialisation or accepting patriarchy, and making people think that male domination is accepted, as O'Brien's and Winston's direct torture and betrayal to Julia en supports 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 demonstrates this, and "Winston knew that the 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 is 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 ~~revelled~~ aided the book's great success, and remembrance we witness today.

## SECTION TWO – PROSE POST-1900

### NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 2

9. Orwell 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 the head of the dictatorship. This 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 causes the reader to be fully aware that he controls society, and that the fear lies within him. The poster on which the quote is on, is a large picture of Big Brother, a face that the people of



Oceanic may idolise but they also fear him. This links to the passage <sup>because</sup> it seems that there is also a main place where the power lies. The 'two officials' who come to arrest Rubashov, are scary people with significance. They seem to imply fear by the way they <sup>are</sup> 'hammering' at the door, and therefore seem to carry the power to enforce arrests.

This could link to the fact Orwell used to be an <sup>junior</sup> officer whilst living in Burma. He hated the job because he felt he disagreed with 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.

Orwell also creates a culture of fear throughout the novel, by using specific ~~for~~ items or ~~clothings~~ <sup>worn</sup> by powerful people. The use of the 'blue overalls' from within Nineteen-eighty four helps to identify the people associated with the party. Winston wears them because he works within the Ministry of Truth, and therefore has to obey to the party's clothing choices. This also allows one to know who works for the party, and for people with less <sup>power,</sup> ~~power~~ it provokes fear.

This links to within the passage the officers

because as part of their uniform consists of pistols. Just like within nineteen-eighty four violence and use of weapons helps to create fear.

Just like within Germany, all the Nazis wore specific uniform to allow people to identify them, and because of their vulgar actions, it provided fear.

Finally dreams are significant in nineteen-eighty and the passage ~~then~~ however within nineteen-eighty four the dream Winston has, he believes is a positive dream, which behind was a message from O'Brien saying 'we will meet again where there is no darkness.' This dream shares with Winston and leads him to see trust and friendship within O'Brien, despite the violence and brutality the ~~is~~ inflicts on Winston at the end. The fear of O'Brien is that Winston chooses to ignore but feels in despite of that.

This can contrast to the 'nightmares' that Rubenkov is having and has frequently. This is fearful because the dreams are based on a past run by fear.

Orwell disagrees with the idea of the totalitarian society, and since childhoods he presents fear within the novel of nineteen-eighty, four by the way in which power is shown; through posters, enforcements and dreams.



## SECTION TWO – PROSE POST-1900

### NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 3

- 9) 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 ~~at~~ 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 <sup>seem</sup> ~~are~~ more sinister than the people's commissariat, as the ~~commissa~~ commissariat '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~~ novels the ~~secre~~ 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, were the inspiration.

Another way in which Orwell ~~created~~ fear was creates fear is by blurring the lines between ~~illusion~~ dreams and reality. For example Winston and Julia go to the golden country, the setting for one of Winston's ~~the~~ 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 <sup>uncertainty</sup> 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 Parsons enters the cell with Winston ~~the~~ the



description of his use of the lavatory as 'loudly and abundantly' and the subsequent description of Bumstead the hamster-cheeked prisoner are overly humorous. Just like Parson's lavatory use these are bad 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 ~~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 ~~the~~ *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 ~~to~~ 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 ~~the~~ fear never stops.  
the.



# SECTION TWO – PROSE POST-1900

## NINETEEN EIGHTY-FOUR - QUESTION 9

Candidate 4

9 In 1984, London is described as 'universally under the sway of a culture of fear and hatred'. The power of the party is represented by the Telescreens, which are present in even the most personal of spaces, the home. <sup>This culture of fear exists alongside the worship of Big Brother.</sup> Winston says that 'The roomers "could be dimmed, but there was no way of shutting it off completely"'. <sup>This</sup> subversion of safety is a common element of the party's deception, and the power of the officials in *Animal Farm* reflects this. They are first described as being 'stood aside', but without any explanation <sup>it is then described how</sup> 'now they were in his room' - this, and the common usage of phrases such as 'no way of shutting it off' reflects the level of power which the governments of these societies hold. In 1984, this was induced by George Orwell's personal fear of the growing threat towards authoritarianism, both with Nazi Germany and Soviet Russia. This power is even somewhat greater than mundane: in 1984, O'Brien appears in Winston's dreams, even giving him the phrase 'we shall meet in the place where there is no darkness', which he is able to capitulate later, during their conversation concerning the brotherhood. This can also be seen in the recurrence of dreams for Rubashov in the ~~text~~ extract; however, these dreams are purely the products of <sup>a</sup> culture of fear, and lack the pseudo-mystical nature which Winston attributes to his own.

This is also reflective of another aspect of Ingsoc's society. Although fear is a major component of party rule, many members of the society have a love for the party, usually through the personification of Big Brother. Winston himself, although largely rebellious, has also internalised some aspects of this culture. He has a great admiration for O'Brien - initially he believes this is because he sees unanimity in him, however even after he is captured, when O'Brien tortures him in the Ministry of Love, Winston often views him more as a teacher than as the same sort of thing as the other party operatives there. Even when Winston believes he is free of party observation, when Julia takes him to the 'golden country', Winston says that 'the sweetness of the air and the greenness of the leaves daunted him'. 'Sweetness' is almost universally a positive trait, however here he fears it; ~~he~~ he also feels afraid of the 'greenness', despite the fact that the urban environment is necessarily linked to party surveillance, perhaps indicating that Winston cannot entirely escape the party's methods of manipulation. This aspect

4

of secrecy is often shown to be extremely important for the party's survival, in fact. When Winston describes ~~Parsons~~ Parsons, he calls him 'one of those completely... unquestioning drudges upon whom, even more than the Thought Police, the stability of the party depends'. Once again, the ~~stability~~ stability of the party is shown in the use of the word 'completely', and the term 'unquestioning' highlights the difference between his attitude, one of blind obedience which allows him to avoid fear of the party, and Winston's; Winston is afraid ~~not~~ not only of the telescreens, Thought Police and more nebulous aspects of party control, but also of ~~his~~ his associates, such as Parsons himself, or Syme. Thus, in accordance with doublethink, the party maintains both a culture of fear and of love. Once again, this was representative of Orwell's fears of the growing cults of personality in politics, largely most of Stalin. ~~It~~

Winston's own subconscious attitudes towards the party, particularly manifested for him in O'Brien and his overwhelmingly positive ~~feelings~~ feelings, also shows another aspect of the culture of fear shown in 1984. The party's control is not only universal; it is often portrayed as ~~supernatural~~ supernatural, through the perceptions of those living under it. Not only is this shown in ~~the~~ O'Brien's presence in Winston's dreams, by which means they force their violation ~~of~~ of any sense of privacy from not just the home but also the mind, but this is also shown in how Winston perceives his own torture. He describes that ~~'A wave of pain flooded his body'~~ 'A wave of pain flooded his body'. It was a frightening pain, because he could not see what was happening'. This contrasts with the guards' beatings, and even with the chemical and psychological scientific techniques, in that it appears unworldly. However, even here it is shown that this is the result of Winston's own intentions, as it is described as being 'because he could not see what was happening'. In the ~~extract of~~ <sup>extract of</sup> 'Darkness at Noon', this same inhumanity is somewhat reflected in the depictions of the party officers. They are ~~described~~ <sup>attributed</sup> with such features as 'fish-eyes' and 'grotesquely big pistols'. This almost cartoonish presentation is not necessarily supernatural, but it does reflect ~~most~~ <sup>most</sup> the perspective from which they are seen is heavily warped by fear. In both texts, the culture of fear is so great that those living under it have heavily warped perspectives.



Overall, ~~the~~ the culture of fear described in 1984 is largely affected in its presentation by the fact that it is viewed through the perspective of Winston, and the dream presentation in Darkness at Noon gives much the same impression. Throughout 1984, the party's power is shown to be universal, even inhuman, though largely due to Winston's own ~~institutions~~ <sup>presentation</sup>, and this is shared with Darkness at Noon. However, in 1984 the party's ~~use~~ use of fear is mixed with the cult of personality built up around Big Brother, which further affects the presentation of that society.

# 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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