

**A LEVEL**

*Authentic Sample Candidate Responses with Comments*

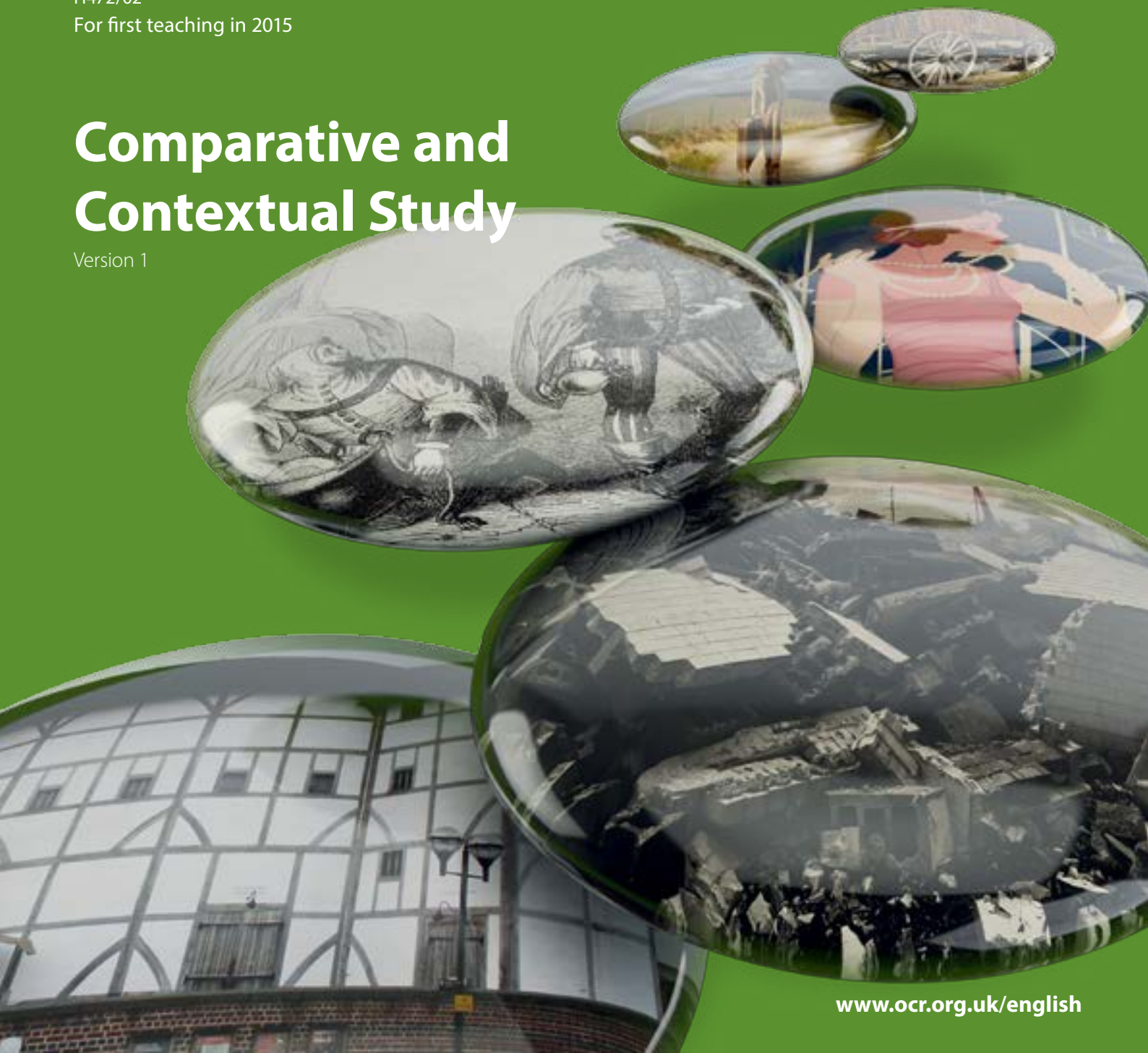
# ENGLISH LITERATURE

H472/02

For first teaching in 2015

## Comparative and Contextual Study

Version 1



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# AMERICAN LITERATURE

## QUESTION 1

Write a critical appreciation of [the] passage, relating your discussion to your reading of American Literature 1880-1940.

[30]

Script 1: Question 1: Unseen – Level 6

1)	<p>The passage from "Look Homeward, Angel" deals with the atmosphere around a bus, destitute right some time around America's involvement in the First World War. Themes of spiritual living, the lack of hope or planning, and the isolation from community are all explored in this passage. Here we can see a precursor and prelude to the rising tension in exilic life without clear direction, as well as the possible repercussions that the Wall St Crash caused in such irreparable lifestyle. Though this passage breeds a confidence in the American Dream, undermined in works like "The Grapes of Wrath" or qualified in "The Great Gatsby", it also issues a strong charge against both the practicality and morality of the details in American life of the time.</p> <p>A sense of a fast flowing and superficial life can be taken from the passage, possibly at the time to many contemporary readers of the period the rising tension with its religious and moral bankruptcy. Within the first paragraph is a sense of technology, with a strong reference to movement and skillfulness - the "thundering antennae of the world" and "hidden dynamo", as well as reference to technological progress later in "huge" cranes, <del>give off</del> represent a similar notion to that of the car in "The Great Gatsby". Technology serves as a metaphor for a fast paced lifestyle where everything flutters breezily in front of you before quickly changing, such as an antennae picking up thousands of competing signals, waves or a spinning dynamo. This does build a sense of excitement in the passage, and the consistent use of imagery in description ("do all, here all, become all" and</p>
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"dysunity, hunger, loneliness" etc.) gives the passage with its short sentence structure, a great rhythm and momentum; however, this can also be seen as a lack of stability in the world which represents an imminent collapse of the state of affairs. The recurring theme of lust for the

"furnace of Norfolk", "hot steam" and "blazing light" instead of a warm and kindling, begins to feel oppressive and suffocating - all the energy surrounding the user is no longer seen as essential but more an ominous waste building tension as to what does the future hold for such a lifestyle. The user imagery seems darker and more morbid in the "cries of the masses" or the "murderous exuberance", seemingly a ~~play~~ play by the author to make his audience question the path America took from the First World War onwards. Fundamentally, for all the "glance" the character Eugene experiences, it is strongly tinged with not the idealistic aspects, granted the change done is not yet tangible, but "ten thousand glorious threats" have crashed not to be forgotten. This superficial life feeds into questions of the wastefulness of the people and what their consequences might be.

Eugene allows his money to slip away "without sex" because he hasn't seriously considered what he should be afraid of. Similarly, Gatsby spends his ill gotten gains feverishly as to try and obtain his compensation of this becoming blind to the danger this might attract to him. The phrase in the passage "corrupt exuberance" particularly stands out. Is the over spending and exuberance corrupt in how the American system is rigged or rather the wealthy is morally corrupt? "The Great Gatsby" is written after the passage in the 30s once the rising twenties collapsed and the Great Depression set in, and the book calls the banking system entirely ~~obscene~~ ~~corrupt~~ as a man made monster" referring to the inability of arrogant men with the banks to save their homes on a human level. Such a system can be inferred from the "young men from Georgia". They are paid under twenty dollars a day yet buy hundred dollar worth of clothes to wear to town - historically the early twentieth century saw the introduction of wide spread credit use in America allowing for many families to buy goods that otherwise risked

in. The failure of these 'poor families' to pay back their credit was a

major factor in the Wall St crash - the parallelism of this 1929 passage is in the mind of a modern reader justified as how events would unfold and echo similar patterns to that of the 2008 crash. The wastefulness shown does eventually have a very clear negative effect on not just some but all Americans. The morality of such 'wastefulness' is also explored in Gatsby where the Buchanan always kept a way for them to deal with and normally it is said "not everyone had to admit" that the wealthy individuals had got they show no empathy to Gatsby who worked tirelessly for his success. The people who 'seethed' into the town are widely painted as being oppressed much like the Buchanan - "there was only the 'triumph Now' and there was 'no thought or belief in any future'" showing the greed of selfishness in only being concerned with your current now and not the consequences. The falsification of the war to this great opportunity is also exposed here, as the future of America wasn't just a "War Now" but a corrupt system that exploited Americans unwittingly. The passage then ends on a strong sense of despair for individuals that nothing is constant, and nothing is without consequence contrary to the superficial living shown.

The American Dream, that anyone can fulfill their potential no matter their background, is central to the 'hope of individualism' in a time where America massively powered the world of. An argument against a forthcoming post war broken world, giving rise to fascism, or later economic troubles, is the belief in the American individual. Everyone feels no matter the "obscure, beggar, laborer" he knew or the "unknown, homeless, upstart" that he "might do all" or be lifted "in a moment into power". This keeps him "without fear" in the face of spending all his money on the advancing war since built into the American psyche, in the frontier to the West where man brought to civilised land and settled with outlaws or the stories of self made billionaires like Carnegie or Rockefeller, is the



power of the individual. In Gatsby, the novel's conclusion strongly insinuates a fatalistic power behind life and "careless" tries to better yourself with never move you forward - Steinbeck, in "The Grapes of Wrath" argues that a community is strong not the individual within it, be it a family unit or the greater sense of community needed for an almost religious sanctity in men. The passage concludes with a description that fits well for the Trach family, ironically without the "brief" joys of God or quiet living - a constant and strong juxtaposition of perception can be made with these people living, living, living, or more temporary, poorer migrants who move "camp to camp" without an intention to stabilize themselves. The individual in this passage is portrayed as a selfish and naive view that cannot solve the underlying issues. American society, fixed in 1929, but it economically ahead or more intrinsic moral issues perhaps in race (Tim (now law) or discrimination).

This passage is very similar to American literature of the time which has stood the test of time in that it questions the strongest living American showed in the early twentieth century, which psychology is harsh reality in the future - the wastefulness of people is characterised much like a moral play and makes the reader to question such an attitude.

## EXAMINER COMMENTARY

This is an excellent answer, showing confident knowledge of the topic and sensitive reading of the passage. The candidate's own written style is consistently eloquent, offering telling phrases such as 'exuberant living without clear direction' which show a sophisticated understanding of the passage. Discussion of the imagery of technology, the use of triplets and the sense of rhythm and movement developed through sentence structure show that the candidate has an impressive command of critical writing; however, the balance of the answer ultimately tips a little too far into historical and literary context to achieve full marks.

Overall, this is an excellent response and would receive a mark high in Level 6. **29/30.**

## QUESTION 2 (a)

'Much American literature explores the theme of isolation.' By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Script 1: Question 2a: '*The Great Gatsby*' and '*The Grapes of Wrath*' – Level 6

2)	a.	<p>Scott Fitzgerald's "<i>The Great Gatsby</i>" depicts Gatsby being rejected and judged by the social class he wishes to join no matter what interests he fulfills - he is isolated from society for not fitting in to the corrupt and capitalist system. Gatsby never accepts these notions and instead repeatedly accepts them, and in doing so condemns himself to never truly be happy as well as possibly causing his early death. For Gatsby economic isolation is not an issue, but for the Joad family and other migrants in "<i>The Grapes of Wrath</i>" the ability for the banking system to reduce all the material wealth of the Joads away leaves them without hope on the outside of American society looking inwards - the Joads, particularly Tom, and even Jay are isolated up remaining in the upper world presented to them instead attempt to forge their own new community. Isolation exists primarily across in both, but takes different forms with Gatsby not being able to conquer it yet the Joads can.</p> <p>Both texts portray a corrupt system in which a character attempts to integrate and work with yet is always rejected due to the fundamentally flawed nature of said system. Gatsby wants to join a social elite in the American East where wealth is everything and responsible moral life means little to nothing - though he succeeds in amassing great wealth, he can't ever be considered more than a mere "bootlegger" a charge thrown at him by Tom Buchanan as to dissuade Daisy from going to be with Gatsby. Money is centre of this system, with Daisy so representative of this that her "voice is full of money" demonstrating how central and intrinsic it is to these people/persons - the large parties, cars and \$300,000 party bought for Daisy's wedding all place massive emphasis on the need for wealth. Gatsby,</p>
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manages despite his 'humble' upbringing to achieve the American Dream and become rich, yet the criteria suddenly change for Gatsby and now the legitimacy of his wealth matters. Jordan, cheating at golf, gets cut out of her social class, nor did the disingenuous nature of Daisy, marrying Tom for his money (despite her crying days before the wedding) or Tom being angry at Gatsby for trying to seduce his wife whilst having an affair with Myrtle, result in these characters' isolation from society. The peculiar irony, seen in which a man remains poor through Gatsby's books appear 100% genuine, they just aren't quite right, typifying that Gatsby can never succeed against such a biased system - the Buchanan's house is styled in a pseudo European fashion, yet this grand feat highlighted. American society in the 20s was supposed to be a time of great social mobility yet it has the rigid social class system

still present, much like the corruption of the Gilded Age from 1840-1920. American society judges itself on throwing off European classism, yet it is shown that for Gatsby, this still persists. In 'Eyes of Wealth', the banking system goes into making a bureaucratic institute that doesn't operate on human emotion yet it plants any sense of justice and equality from existing, its terror power as it wants to make way for machinery. Even the defunctual phenomenon which reduced the mighty powerful and wealthy, isolating them from society is thanks to overproduction of the land caused by increased machinery and the war effort (just world war). The bank seemingly doesn't follow its own formal legal rules and instead gets broken and destructively leaving the migrants with little hope in a society which demanded money for any type of service. The migrants, however, decide to reject this system in favour of their own community unlike Gatsby who blindly follows the example set by Daisy and Tom which in turn leads to his downfall.

Gatsby is infatuated with Daisy and he is in his mind a tangible reason to remain in the class hierarchy as to try and obtain her which is his actual goal of the American Dream not becoming wealthy. His real chance to reject the position he has found himself in was to allow Daisy to take the blame for killing Myrtle rather than himself - here was his chance to make her that instead of getting away with making a mess of other people's lives, there is



the social elite would have some 'accountability' for their actions. Gatsby, instead, takes the decision that would leave him with no one to hold his friend out Nick, his own father and a doctor, highlighting his isolation. Even after his death, the press try to take advantage of Gatsby and use him for a story and the question remains as to what would have happened to Gatsby had he decided to leave Daisy to rightfully take the blame for her actions. The Tords in "The Grapes of Wrath" are also victims of exploitation by corrupt systems typical of America at the time but they take a different approach rather than just accepting the circumstances they find themselves in. Jim Casy

proposes a world in which people all live for each other as opposed to the church's sacred humanity between all of them - perhaps the high sense of purpose and belonging beyond Daisy is the difference as to why Gatsby doesn't reject the system since without her he would feel truly alone, even though Nick Carraway was a good friend. In "Grapes of Wrath" this greater community means that those in California, despite the Okies, a derogatory term, and the migrants have the money to interact with wider society, they do have the relationships and interactions within these communities and so they aren't truly isolated. Ma pleads with Tom Tord to stay at the end yet he tells her, in an highly charged religious speech akin to the Holy Spirit, he'll always be with the family - this greater meaning allows Rose to look at instead of greedily despising the starchy man as a stranger to her, some the real spiritual man at the end.

Both texts deal with the isolation people can feel particularly when economically disadvantaged in America or trapped to the time in American history. Both also demonstrate that corrupt systems cannot be moved with or ignored, though Gatsby cannot distance himself from his personal involvement in such a world - the Tords, with their new community strength and spirit, do at least give the broader vision that new open fair systems can emerge out of failing ones that only isolate individuals.

## EXAMINER COMMENTARY

This answer demonstrates excellent understanding of both texts and of the context. The argument is well structured and coherent, although the texts could have been brought into more frequent contact with each other to aid comparative analysis. Discussion of *Gatsby* is particularly strong, showing a sophisticated understanding of Gatsby's social isolation in comparison to other characters in the novel. The discussion is weighted somewhat towards Fitzgerald; for full marks, a more even treatment of the chosen texts would be expected.

Overall, this is an excellent response and would achieve a good Level 6 mark. **28/30.**



## QUESTION 2 (c)

'The ideals of freedom and opportunity are central to American literature'. By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

[30]

Script 2: Question 2c: 'The Grapes of Wrath' and 'The Age of Innocence' – Level 6

The ideals of freedom in American literature are certainly explored, but are by no means central principles which are always upheld. Indeed at times it would seem that narratives seek to violate these themes. In *The Grapes of Wrath* <sup>(1939)</sup>, the Joads are spurred on by their quest for freedom (or at the very least a quest for life over squalour), only to find that this goal is elusive and unattainable. <sup>A04</sup> whilst Archer in Edith Wharton's *The Age of Innocence* <sup>(1920)</sup> finds himself increasingly trapped by societal convention, and eventually even his own wife.

Thus, it may be argued that freedom and opportunity are central to American literature if only for the purpose of being undercut by reality. ✓ *Make more of the comparative historical difference between the texts.!*

In any capitalist society, one's economic position plays a hugely important role in one's opportunities and therefore freedom. In *The Grapes of Wrath*, a need for money is what forces people in society to turn on each other. When Casy and Tom discover that the driver ✓ of the tractor that was 'raping' the settlements was 'Joe Davis' boy', a feeling of betrayal permeates the narrative., with Tom accusing him of working 'against [his] own people', to which the driver replies that 'I got damn sick of creeping for my dinner – and not getting it'. In this circumstance, a desire to live and to support his family has trumped any moral agency he has in his own life. Furthermore, the use of 'creeping' gives a subtle imagery of the driver as weak and exploited, and his nihilistic response after further criticism that

✓ 'there's nothing to do about it' would seem to negate any principles of freedom of opportunity. ✓ Franz Eugene Cruz comments on the 'sad irony' of the destruction of dreams ✓ *A05*

and the advent of isolation – in a society where freedom is championed, people only seem capable of fulfilling roles which have been created for them. A similar sentiment can also be found in Wharton's *Age of Innocence*, where the first mention of women is as a group, describing the whole gender as 'a product of the system' – completely stripping them of any agency over their own identities, let alone their collective role in society. However, in

contrast with Steinbeck's portrayal, Wharton at times seems to present characters as happy to live in a world with pre-written roles and less freedom, with Newland pondering that 'there was no use in trying to emancipate a wife who had not the dimmest notion that she was not free' – portraying May as happily imprisoned within the conventional. One must

remember however that *The Gapes of Wrath* was published during the rise of communism, which actively critiqued the way in which a capitalist society entrapped its citizens in economic roles as the bourgeoisie or proletariat, with the the USA Communist Society publishing the infamous pamphlet *What is Communism?* in 1936. With this understood, one might sense a venom in the description of how a poor man 'must bend his back and pull his long bag between the cotton rows, he must go on his knees like a penitent across a cauliflower a patch' (my emphasis), with 'must' demonstrating the unavoidability of subjugation in contemporary American society. Interestingly, this is not the case in *The Age*

*of Innocence*, where Archer 'exercised the profession of the law in the leisurely manner common to well-to-do New Yorkers' – with the majority of his imprisonment due to social convention and societal rules, not economy. However, for Steinbeck the ideals of freedom and opportunity are inseparable with the concept of a need to make money, with Jenn



Williamson commending Steinbeck's 'literary realism' for failing to commit solely to the literary trope of the 'American Dream'.

A05

Whilst both Steinbeck and Wharton avoid an overwhelming sentiment of freedom in their novels, both have characters who become in some way synecdochic of the ideals of freedom and opportunity. During the 1930s and 1940s, the role of women in American Society dramatically increased, with women gaining two million jobs over these decades despite unemployment steadily rising, with masculinity diminishing in its importance. Thus, Ma Joad becomes a symbol of freedom and drive, with Susan Shilliglaw seeing her as a 'fervent believer, not a pushover'. From the onset, she is described as having 'strong, broad, bare feet' and 'steel gray hair' – the use of a metal to describe hair demonstrating her stability. She originally 'seemed to know, to accept [...] her position in the family' – within the hierarchy, with Pa above her. However, in arguably the most physical drive towards freedom within the novel, when Pa seems to support splitting up the family temporarily, she 'brought out a jack handle' (a traditionally male tool, thus already hinting at a radical gender subversion), before 'swear[ing] to Holy Jesus' that she'd 'whup' him if he supported this idea. The short, mostly monosyllabic, sentences 'She was the power. She had taken control' are a stark contrast to her earlier position – now as the physical embodiment of an attribute ('power'), and with that comes agency, and therefore freedom. Whilst a strong representation of freedom and the exploitation of opportunity (in the seizing of the jack handle), some critics are disappointed by this episode. Floyd C. Watkins sees this change of power as 'implausible', whilst Warren French views Ma's newfound freedom as somewhat 'pathetic' as it only exists within the family which is hurtling towards poverty and subjugation – and thus barely freedom at all. Whilst the 1870s New York society in *The Age*

A03

A05

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A03

of *Innocence* certainly aren't heading towards ruin, there is also an extent to which even characters that are ostensibly free are to some degree still imprisoned. Madame Olenska horrifies society with her lack of knowledge of 'immemorial custom', and is thus free out of ignorance, constantly rendering those in her company 'uncomfortable' and temporarily gaining power over them through this surprise in much the same way that Ma does. However, rather than her freedom bringing her happiness, she is described by May as 'sad and lonely' – with the implicit suggestion that there may be nothing intrinsically desirable about freedom alone. <sup>A04</sup> A comparison may be drawn in *The Grapes of Wrath*, where Muley Graves strives towards conceptual freedom at the expense of his sanity and comfort, Tom and Casy similarly describing him as 'the lonest goddam man in the world', he denies the oppression of migration by staying on land where he must wander and hide 'like a damn ol' graveyard ghost' – suggesting a kind of life-in-death (supported by the nominative determinism of his name – Muley Graves), where freedom is wholly attainable but not desirable. This may be why for the most part, characters in the Wharton's *The Age of Innocence* would rather merely believe themselves to be free despite being part of the conventional and enjoy this self-delusion. For example, the Blenckers describe themselves as 'real bohemians' because they are one of the few families to have ribbons on their parasols, much in the same way that an assistant working in an overpriced store in *The Grapes of Wrath* enjoys teasing Ma with items she can't afford, 'gigg[ing] shrilly' and 'laughing delightedly' as she 'begs' him to lend her ten cents, despite in reality being not much wealthier than her. In this way, both the storeworker and the Blenckers attain freedom through a level of self deception about their realistic opportunities.



A04

It may be argued that both Steinbeck and Wharton explore the possibility of freedom through the thoughts and aspirations of characters, without allowing them to reach the catharsis of achievement. Wharton in *The Age of Innocence* would seem to present Archer as a proto-feminist when he proclaims in an outburst that 'women ought to be free, as free as we are', an exclamation to which Sillerton Jackson responds solely with a 'sardonic whistle' – an episode which would seem to epitomise Wharton's attitude to freedom within the novel – passionate drives towards freedom are met with patronising and soft denial.

Jackson's whistle, whilst not explicitly disagreeing with him, causes Archer to later retract this comment. Meanwhile, in the 1930s America in which *The Grapes of Wrath* is set,

A03

President Roosevelt's 'New Deal' attempted to lift society out of the economic depression it was in by providing jobs and therefore increasing opportunity and freedom. Despite its

A03

press coverage, it is arguable how much it achieved, with Steinbeck in an essay titled *Starving Under the Orange Trees* criticising the federal government's response to mass starvation, commenting 'we have treated our minorities abominably'. Hence again, the proclamation of freedom (in Roosevelt's New Deal) is met with a reality that does not

support it. Indeed, Connie's constant idealising is never met with an explicit demoralising response by anyone, but the reality of his situation begins to obliterate his dream of freedom to 'make big money and get ice', originally speaking 'importantly', before eventually muttering with 'sullen eyes' that 'If I'd of knowed it would be like this I wouldn't of came', before slowly disappearing and disappearing without notice. Daise Lilian Fonesca interprets the tragedy of Connie and Rose of Sharon as a classic demonstration of the lack for room for people who idealise about freedom in a grim and unhappy world.

A05.

## EXAMINER COMMENTARY

This is an outstanding answer, offering excellent insights into texts and contexts. The response is consistently detailed and consistently comparative, showing a sophisticated and well-informed approach to the topic area. The opening is a little slow to develop: the candidate allows his knowledge of the period and the historical positioning of his texts to emerge gradually in the answer, and would do better to establish these more quickly and firmly at the opening. However, his focus on the theme of the question and the quality of his argument, showing how freedom is perceived and restricted in very different ways in these two texts, are of the highest quality.

High Level 6; **29/30**.



# QUESTION 1

Write a critical appreciation of [the] passage, relating your discussion to your reading of American Literature 1880-1940.

[30]

Script 3: Question 1: Unseen – Level 5

1	<p>The mystique of America is a dominant theme in much American literature, especially during the inter-war period. Whether it was being satired, rejected or glorified it was everpresent. As a result, Thomas Wolfe's 'Look Homeward, Angel (1929)' is an example of this mystique featuring in the literature of the period; a period of economic boom, belief in the American dream and of gratuitous excess in the most affluent of circles. This text does this in two very distinct ways, however, in one way looking at the individual and the other at the Surroundings - and this text highlights two separate forms of the American dream.</p> <p>Firstly, the character of Eugene is introduced with a clear optimism, highlighted by his listing of the possible benefits of the war, that "it could bear him 'war-ward, love-ward, home-ward'". Considering that this is a military transport, there is extremely little mention of the actual war (beyond the idea of "war"), and the hopes that are focused on instead are representative of the view of America, the ideals that America represented itself to have to the rest of the world. This belief is very much focused on the American Dream, - the belief that any American can achieve through hard work. When Eugene practically lists his hopes, displayed by the</p>
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rather cumbersome words and the 'fragment' commas, his vision of war has become an ~~extension~~ extension of the American Dream. This is further evidenced by his proclamation that he "might do all, dare all,

become all... There was no great bridge to Spain, no last summit to win." What Eugene is stating still carries risk to it, his assertion that he will "dare all" bringing significant danger within a war setting, and carries itself back to the 'American Dream'. Remove these sentences to any other topic, and the viewpoint and statement would remain roughly the same. The use of imagery re-inforces the idea of a 'dream', by using objects generally referred to as 'great' in human eyes. "Last Summit" carries with it ideas of conquering the world itself, or overcoming great adversity. "Great bridge to Spain" brings ideas of lengthy journeys, with long bridges such as the Golden Gate Bridge in San Francisco as an example. Both of these require elements of determination, and it is that element that Eugene is citing he will become. In that regard, Eugene parallels with many characters of other literature of the time, such as Jay Gatsby of Fitzgerald's 'The Great Gatsby' and Tom Joad of John Steinbeck's 'The Grapes of Wrath'. Both of these characters demonstrate extreme determination, in line with the belief of the American Dream. However, while Eugene appears to praise the dream, the other two characters become repulsions of that idea. Fitzgerald closes his novella with the phrase "And so we beat on, boats against the current, borne ceaselessly into the past." Here, Fitzgerald is suggesting that the determination that Gatsby displayed,

in trying to win back the love of his life, Daisy, simply tried him to the past. The imagery of boats going against the

tide is used by Fitzgerald to demonstrate that the American Dream is fundamentally flawed - a boat may put in all of its devices and power, but if it cannot overcome the tide it will simply be swept away with it. This is compared to ~~opposites~~ Gatsby, who is moving against the tide of time, and is swept away with it to his own destruction. Additionally, Fitzgerald suggests that everyone experiences this to some extent, notably using "me" to describe who is feeling the effect. Therefore, the image of the American Dream is not one of Optimism displayed by Eugene, but rather one of cynicism with the implication it is obsolete. This can be compared to Tom Joad, since Steinbeck ~~also~~ takes an equally negative view, portraying the American System as breeding a "monster" through its focus on individualism. This monster is given to the banks that cause the destroyed lives of the protagonists, and satirises the American Dream - despite its focus on what it saw as a key human attribute, individualism, it produces inhuman creation, highlighted by the use of "monster". It is only when Tom comes to believe in an entirely different ideal set that he is portrayed as having achieved something beyond survival.

Secondly, the mystery of America is tackled through the presentation it is given through Eugene. While Eugene had been characterised as optimistic and, to a certain extent, naive, his Wolfe uses very hostile imagery for the past. The air is "charged with ~~dark~~ <sup>dark</sup> ~~murderous~~ <sup>murderous</sup> ~~exuberance~~ <sup>in</sup> ~~words~~, rioting and corrupt extravagance".



The idea of the air being murderous and corrupt brings to mind the idea of an extremely hostile environment. It comes a huge implication of danger, quite different to the image of America carried in the American Dream. Indeed the implication of "rotting", whether literal or metaphorical still damages the idea of an unruly crowd, and when this is then compared to later assertions, that "There was no thought or belief in the future. There was only the barren triumphant now." brings to mind a much darker idea of America. The idea of implication of unruly crowds with no thought to the future goes, in many ways, against the idea that Eugene himself professes to within the text. The American dream places much emphasis on individuality, but in the text no-one is fully described, not even Eugene. They all exist as generalisations and groups, evidenced by the huge list of possessions travelling to the port. There is no true individuality, only the group to which you belong appears to be a key aspect of the passage. Similar ideas can be seen in other texts, such as 'The Grapes of Wrath', where great emphasis is put on the term "Okie" despite the fact the migrants come from many mid-western states. Another example of the Dream being undermined. Also, the American Dream does relate in quite a large way to the future, since it is then that the effort put in paying off the dream is to work towards a better future. However, the idea introduced by Wolfe that the crowd is focused on the present further undermines that idea, suggesting ideas of gratification over that of

achievement, such as what is seen in Satchel's parties in 'The Great Satchel', where Satchel produces

excuses for the Super-rich. Nick Carraway's assertion that the Buchanans and their class "retreat into their money" further carries that idea, since it brings the implication that they don't learn from any mistakes. Whereas ~~Eugene~~ the coach in 'Luck' Hemingway, 'Angel' is obsessed with the war with no thought to the future. Such characters exist in the present and, if they are rich enough, know up barriers against consequences. As such, both fundamentally criticise a key idea of America's foundation, which compared her with the dissolution on individualism in the text undermines the very basis of the dream America claims to pursue.

As such, America's mythology is very much founded on the American dream, and yet it is undermined considerably across literature. Eugene characterisation serves to criticise the American dream due to his expectation of it and the war ideas that conflict sharply with other war fiction of the time (such as Ernest Hemingway's 'A Farewell to Arms', released the same year) that gave a much harsher presentation of the war. Meanwhile, Wolfe's portrayal of the coach undermines the idea that Eugene, and America, attempt to identify with. As such, the extract proves to be extremely successful at criticising the American Dream.

## EXAMINER COMMENTARY

This is an ambitious answer which seeks to involve a great deal of prepared material on the set novels and on big contextual ideas such as the American Dream. However, the candidate concentrates on this material at the expense of detailed AO2 analysis of the set passage, which is the key AO for this question; discussion of set texts and contexts should be subordinated here, and allowed to dominate in the answer to Question 2. As it is, many opportunities for detailed textual analysis are overlooked, and some parts of the passage – such as the list of the 'vagabonds of a nation' – entirely overlooked.

The answer is relevant and shows a good grasp of material, so achieves a mark in Level 5; it remains low in that level to reflect the relative neglect of AO2. **21/30.**

## QUESTION 2(a)

'Much American literature explores the theme of isolation.' By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Script 3: Question 2a: '*The Great Gatsby*' and '*The Grapes of Wrath*' – Level 5

2	a	<p>The idea of isolation has been key to America's past since its inception in the late 18<sup>th</sup> Century. America's policy was one of isolation from the world, evidenced by the 1823 Monroe Doctrine, which stated America would fight any colonial nation that attempted to unjustly influence and control the entire American Continent. As such, isolation makes its way into many of the writings of Americans, especially in the inter-war period of 1919 - 1940, when America became fiercely <del>internationalist</del> after isolationist after the First World War. Therefore, within the '<i>Great Gatsby</i>' there are elements of isolation, carried by the other texts of the period that have isolationist elements.</p> <p>Firstly, that '<i>The Great Gatsby</i>' was published at the height of the isolationist feeling that had overtaken America, in 1925, and within its pages the character of Jay Gatsby appears as the premier embodiment of isolation. His first introduction within the text is when he is spotted by Nick Carraway, his neighbour, as a "Veiled figure" reaching out towards a dark green light across the bay. Notably, it is set during the night, and Nick is not able to make out the features of the man standing mysteriously at the pier. In the passage, Fitzgerald fits Gatsby with a</p>
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noticeable mystery, however, this comes at the cost of of  
 Satsby being characterised as alone. Within the  
 story it is revealed that Satsby's fundamental drive is  
 acquiring Daisy, the wife of Nick's acquaintance Tom

Buchanan and the love of ~~his~~ <sup>his</sup> life, but to such  
 a fundamental extent that he ostracises himself from  
 many aspects of Society in pursuit of his goals. He  
 makes himself mysterious, evidenced through the  
 lengthy debate in his book as to what his true  
 origins are, gives a wild account of it himself to make  
 more interest and wider discussion, and becomes a recluse  
 from all many aspects of life beyond business and the  
 parties to paint the image of a man who is rich and mysterious.  
 Something he hoped would eventually attract Daisy.  
 However, the cost of this is clear in the book, and  
 that the cost of mystery is honesty. Nick Carraway  
 becomes his first real ~~friend~~ friend, to some extent if we  
 trust Nick's narration, and it is only with the world  
 coming in around Satsby and his plans unravel that  
 he truly discovers with the Tarn Gate that he used to be.  
 As such, Fitzgerald discusses isolation and  
 honesty within America, and how isolation brings material  
 success but little personal connections, and vice versa, that  
 was such a pertinent issue within American awareness.  
 A further example of the idea of isolation is within  
 the 1929 novel 'A Farewell to Arms', written by  
 Ernest Hemingway. It gives the ~~person~~ <sup>person</sup> fictionalised  
 account of an American Ambulance Driver, Lieutenant  
 Henry, serving the Italian Army. The book initially  
 begins as a contrast to what is seen in Fatsby -  
 a variety of characters make links with the protagonist,  
 such as an English nurse called Catherine, who becomes

the Signature live interest, and various Soldiers and

consider that Henry makes contact with strong but his job. A Farewell to Arms sees a gradual decrease in the amount of connections Henry has as he becomes more and more isolated throughout the novel. A Signature moment is ~~in~~ during the retreat triggered by the Austro-Hungarian attack on the Italian defences at Caporetto. The attack was able to create a huge breach in the Italian line and triggered a humiliating defeat for the Italian Army, who wouldn't regain the ~~age~~ initiative until the battle of Monte Sappa the next year. For Henry, however, he is almost summarily executed for being an officer by not being angry at the defeat - losing his connections to those within the Italian Army - and escaping to Switzerland with Catherine, where he considers he will be declared dead "back in the States", despite losing his connections to the U.S. Furthermore, in the novel's conclusion both Catherine and their child die in childbirth, taking away the last of his genuine connections on its final pages. As such, both novels include a ~~signature~~ Signature character who must deal with isolation, which both show the negative, human side of it, criticising the respective causes - as Hemingway stated in 1935, in war "You will die for no good reasons", highlighting his disgust.

Fitzgerald further comments on isolation within ~~the~~ the Great Gatsby's closing chapter, when Nick attempts to organise a funeral for ~~the~~ Gatsby after his

fatal shooting. It is good that no-one beside Nick, his  
 father and a guest known as Owl Eyes  
 attend the funeral, no-one coming to the ~~funeral~~ <sup>commemorate</sup>  
 Satsby despite their intelligence in his parties. As  
 such, Fitzgerald further highlights how Satsby  
 isolation, in some ways forced upon him by his goals  
 and the only realistic method of attaining them he had  
 during the 1920s - illegal business - ultimately led to  
 him being forgotten by many. His closest business partner  
 says of him "Let us learn to demonstrate friendship to a  
 man while he is alive," highlighting the understanding reality of  
 the world Satsby had embroiled himself in. While the  
 Prohibition brought with it many business opportunities -  
 of which Satsby took many - it is evident that Satsby  
~~disappeared~~ <sup>receives</sup> little notice after his death since he  
 has no more value, the criminal underworld being ruled  
 by pragmatism. The same can be said of the rich community  
~~which~~ <sup>who</sup> took part in his parties - they cannot  
 party with a dead man. As such, both ~~the~~ <sup>no</sup> communities  
 expel him, leaving Satsby even more isolated in death  
 than he arguably was in life. Community expulsion features  
 in ideas of isolation in other American texts such  
 as 'The Stranger of Youth', but in a far more positive light  
 than 'A Farewell to Arms' and 'The Great Gatsby'. 'The  
 Stranger of Youth' has frequent references to the process that  
 are migrating, most notably seen during the Government  
 Camp in the latter stages of the Jewish journey. As  
 a result, while they are rejected by Californians, the  
 migrant community remains somewhat ~~resilient~~ <sup>resilient</sup>.



While different versions of the text take this in different ways, for example the 1940 film of the same name, directed by Tom Ford, omitted many of the miscellaneous interactions between the Jewish and other migrants, but highlights the ideals and the Camp where they were at their closest. In the novel, while the ending is bleak the sense of community is not lost, becoming key to the story. As such, Supermans for some perspective in terms of isolation, in some ways due to Survival!

American Literature, particularly in the interwar period, widely discussed the idea of isolation, and it was framed upon by most authors. Isolation was highlighting as a point for unhappiness, as shown by Hemingway and Fitzgerald, or as an obstruction to Survival by Steinbeck. Either way, despite the US's glorifying of isolation, in terms of policy and to some extent Success, many authors within American Literature discussed Isolation, and most decided it was a failed avenue to progress go down.

## EXAMINER COMMENTARY

This is a detailed response which shows a very good grasp of its material. The introduction seeks to contextualise the theme of isolation by discussing the USA's isolationist policies between the wars; although this is an interesting idea, the candidate does little to link it to the literary content of the answer. The chosen texts are discussed in some detail. There is a slight tendency to narrative recount at times, but the chief flaw is that the texts are only occasionally brought into contact with each other, limiting the opportunity for detailed comparison.

The essay is consistently detailed and knowledgeable but misses getting into the highest band because comparison is insufficient. Good Level 5. **24/30.**

## QUESTION 2(c)

'The ideals of freedom and opportunity are central to American literature'. By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

[30]

Script 4: Question 2c: 'The Great Gatsby' and 'The Grapes of Wrath' – Level 5

The ideals of freedom and opportunity are central to American literature, as they were at the forefront of the American people's mind, at a time of mass immigration to this 'new world'. Yet even at times such as the prosperous 1920s, literature seems to focus on the lack of freedom and the negative consequences of opportunity, whilst times of hardship show the mere facade of any freedom or opportunity for the people.

In both The Great Gatsby (1925) and The Grapes of Wrath (1939) the central characters' aims are to travel to a new place for fresh opportunities. Nick for example 'decided to go East and learn the bond business', however the freedom of this new opportunity is already overshadowed by the Aunt and Uncle 'who talked it over as if they were choosing a prep school for me'. Daisy and Tom similarly moved East for a new opportunity, and yet they 'drifted here and there - unrestfully wherever people played polo and were rich together'. Therefore although this ~~choice~~ choice appears a free one, they seem instead trapped within social

seem instead trapped within social confines and expectations. ~~It is Gatsby's character however that shows~~ the greatest symbol. Diane Roberts writes in The Great Gatsby in print and onscreen that Daisy has 'Class' loyalties as well as romantic longing which highlights the conflict between free choice and opportunities, and the confines of expectation. In The Grapes of Wrath lack of opportunity is more explicitly explored. The desperation for opportunity is also explored, through the exploitation of the migrants, 'the more fellas he can get, an' the hungrier, less he's gonna pay'. The lack of opportunity is also explored through the difference in wealth of those in California, and those trying to settle there. 'They're so scared and worried they ain't even nice to each other' shows the antagonistic role of the Californian people and therefore that they are the cause of the lack of opportunity. ~~In both texts~~ wealth is also shown. Steinbeck himself says in Emphatic Union 'from the first we have - Every single man in this <sup>our emerging</sup> country, was out for himself against all others', which shows a narrow mindedness present through the lack of opportunity.

Wealth is shown in both texts to not necessarily bring freedom. In The Grapes of Wrath the man who 'got a million acres' is still 'scared of dying' which highlights that wealth does not necessarily connote freedom in American literature. Similarly in The Great Gatsby, Gatsby himself is a clear symbol of wealth. ~~Amunon~~ writes in critical studies: 'The Great Gatsby' 'Gatsby affects a certain style.



wealth to others. He certainly does use his clothes and wealth as a power symbol within the novel, wearing 'white', 'silver' and 'gold coloured' clothes to meet Daisy, and yet he still fails to fully integrate himself into the society he so desperately wants to be a part of. There is ~~also~~ <sup>also</sup> a class by therefore successfully used many opportunities, with great freedom of wealth, and yet, he still cannot grasp the social freedom or opportunity. He did not see that Mr. Sloane had determined he shouldn't, and the juxtaposition of those riding on horses, and him following 'in my car', highlights the difference between the old and new money, and therefore that wealth does not necessarily bring freedom. Steinbeck also explores this through Ma Joad, who realises that those without wealth seem more generous, highlighting that freedom and opportunity do not necessarily link to a moral person. Ma says 'if you're in trouble or hurt or need - go to poor people' which again shows conflicting ideas of opportunity and wealth, with freedom of emotions. Kelley Crockett in 'The Bible and the Grapes of Wrath' that Ma is the spirit of the people, their source of ultimate regeneration. The depth of and strength of her character therefore in contrast to Daisy's highlights that a lack of opportunity and wealth ~~doesn't~~ is not necessarily a bad thing in terms of ~~the~~ a person's behaviour and morals.

The emphasis on racism and class conflict within both texts also highlights a lack of social freedom. Tom Buchanan talks of 'the dominant

The emphasis on racism and class conflict within both texts also highlights a lack of social freedom. Tom Buchanan talks of 'the dominant race' who need 'to watch out or these other races will have control of things' which also connotes a class struggle when Daisy whispers 'we've got to beat them down'. Steinbeck writes in E pluribus unum 'from the first we have treated our minorities abominably' and the focus on the native Americans within the text also highlights this 'and such was their hunger for land that they took the land', and this shows that the people arriving at America saw freedom and opportunity, in the process taking it away from those already there, showing how American we are craves freedom and opportunity, ~~as one of the generalities~~ most Steinbeck wrote in Paradox and Dream that 'one of the generalities of most often noted about Americans is that we are restless, ~~restless people a discontented, a searching people~~, which suggests a hunger for opportunity. And yet it is the restlessness of Tom Joad and Gatsby that highlight the difficulties that a need for opportunity, and the confines of freedom bring.

## EXAMINER COMMENTARY

This is a clearly presented response which shows a good grasp of texts and contexts, and offers a good level of detail. The answer is well focused on the themes of freedom and opportunity although the argument is straightforward at times. There is a fairly good balance between texts, although the answer is more frequently focused on Steinbeck than Fitzgerald, and context is generally good, especially again in discussion of Steinbeck. The candidate emphasises lack of freedom and opportunity throughout, and could have done more to show the contrast between her chosen texts and to acknowledge that wealth and privilege bring freedom and opportunity which is denied to those in poverty.

Secure Level 5; **23/30**.

# QUESTION 1

Write a critical appreciation of [the] passage, relating your discussion to your reading of American Literature 1880-1940.

[30]

Script 5: Question 1: Unseen – Level 4

1		<p>The passage by Thomas Wolfe was published in 1929, during the time of the Wall Street Crash. In the passage we get the idea of the 'Golden Twenties' coming to an end as the Great Depression begins in 1929.</p> <p>In the first paragraph of the passage we read 'He might do all, dare all, become all.' The repetition of 'all' here links to the idea of the American Dream and being unstoppable. In <del>the</del> 'The Great Gatsby' we see Gatsby echo this idea as he is fixated on his dream of trying to win back Daisy. This is demonstrated by the green light at the end of Daisy's dock which symbolises Gatsby's dream for Daisy. Towards the end of the novel Nick says 'Gatsby believed in the green light, the orgastic future that year by year recedes before us.' Although the green light symbolises Gatsby's dream, it also represents the idea of the American dream in general. Also, the use of the word 'dare' links to Gatsby's daring attitude as he was willing to do anything to win Daisy over.</p>
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Furthermore, in the passage we see 'The air was charged with murderous exuberance, rioting and corrupt extravagance.'

The use of 'corrupt' as an adjective to describe 'extravagance' ~~is reminiscent~~ is reminiscent of Gatsby's fortune. ~~As~~ Gatsby obtained his fortune due to bootlegging liquor because of the Eighteenth Amendment being passed in 1919, and so he gained wealth through illegal means. Prohibition in the 1920's made corrupt people such as Gatsby wealthy, as it led to an increase in organised crime. We also see the theme of corruption in ~~Green~~ 'The Great Gatsby' when Gatsby says 'He fixed the world series back in 1919' which is about Meyer Wolfshiem, another corrupt character in the novel.

In addition, the capitalisation of 'Now' in 'There was only the triumphant Now.' creates the idea of living for the moment and how only the successful people will succeed due to the Great Depression, beginning in 1929; when the passage was published. The short syntax of 'There was no thought or belief in any future' portrays how some individuals who were poorer had a lack of belief in the American dream because the wealthier people were more likely to succeed. This links to 'The Grapes of Wrath' and how migrants were

left with little hope after arriving in California because there was no work for them and throughout the novel we consistently see them struggle in terms of finance. The 'insane flux' could be linked to the masses of migrants that appeared in California from places like ~~then~~ Oklahoma, desperate for work and money to survive.

Moreover, we see how the individuals in the passage were continuously being moved around, 'they shifted, veered from camp to camp, worked for a month, loafed opulently for a week'. The consistent breaks in this sentence by the <sup>use of</sup> commas emphasises how much people were moved around, and how temporary life became for them. The camps remind us of the Hoovervilles camps from 'The Grapes of Wrath' in which migrants were always moved around, and treated inhumanely, being paid almost nothing for their work. The camps were named after President Herbert Hoover who was blamed for the Wall Street crash, after being elected ~~for~~ for President in 1929. We also see the ~~the~~ failure of the American dream here as individuals voted for Hoover for President because they had great faith in him, but were once again let down as the Great Depression began.

The use of triplets in 'from obscurity, hunger, loneliness, he might be lifted in a moment into power, glory, ~~the~~ love.' is



effective as it highlights the transition for characters such as Gatsby who went from nothing, to a wealthy, high-status man after he made his wealth from bootlegging. This also links to characters such as Jim Casy in 'The Grapes of Wrath' who went from feeling lonely, to adopting a new attitude of loving and caring for others as he saw the need for community and its importance.

Overall, in the passage from 'Look Homeward, Angel' by 'Thomas Wolfe' we see the attitudes of an individual who appears very positive and powerful, and the effects of the Wall Street Crash, leading to the Great Depression, from 1929-1939.

## EXAMINER COMMENTARY

This answer offers some broadly competent contextual material, but mistakenly suggests that the effects of the Great Depression lie behind the set passage rather than in its future. The candidate makes a few references to the passage, but these are generally used as triggers to introduce longer discussions of set texts which are out of place in a critical appreciation and can only be given limited credit. She is inclined to be heavily influenced by context, as for example when she likens the young men of Georgia from the passage to the Okies in Steinbeck's *The Grapes of Wrath*, apparently missing the point that the Okies shift from place to place in desperation, the young men in prosperity.

Overall, the answer shows a degree of competence so attains a mark low in Level 4. **17/30.**



## QUESTION 2(c)

'The ideals of freedom and opportunity are central to American literature'. By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

[30]

Script 5: Question 2c: 'The Great Gatsby' and 'The Grapes of Wrath' – Level 4

2	C	<p>A central <del>theme</del><sup>theme</sup> to be novels, 'The Great Gatsby' and 'The Grapes of Wrath' is the American Dream, which encompasses the idea of any individual having the opportunity and freedom to be able to achieve their dreams.</p> <p>We instantly see the 'ideals of freedom and opportunity' in 'The Grapes of Wrath' as California is advertised to the migrants as the land of work and opportunity, but once they arrive they discover there is no work available and their dream is shattered. This links to Steinbeck, who lived in California, as he may be portraying the injustices of the time and how his dreams were also <del>unsuccessful</del><sup>unsuccessful</sup>. In chapter one, we see 'the weeds frayed and edged back towards their roots' which is a metaphor for the migrants and their connection to the land. This idea of the migrants being attached to the land is demonstrated by Peter Lisca who says, 'for the old community, the land was <del>more</del><sup>something</sup> more than a money-making crop'; as portrayed through the character of Muley Graves</p>
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who ~~would~~ decided to stay with ~~the~~ the land, <sup>rather</sup> than move away to California with ~~the~~ his family. This contrasts with

'The Great Gatsby' because we see a lack of connection to their homes, as at the end of the novel, Daisy, Tom, and their child move away from the ~~inner~~ chaos they have created after Gatsby's death. Here, Fitzgerald is critical of East ~~Side~~ Egg as ~~the~~ it represents the decayed social and moral values of the 1920's, as characters such as Daisy and Tom were careless and selfish. These characters reflect the attitudes of society at the time as they were living in the 'roaring twenties' after World War One ended in 1918.

Furthermore, 'the ideals of freedom and opportunity' are displayed in 'The Great Gatsby' through ~~these~~ corrupt characters such as Gatsby and Meyer Wolfsheimer. After the Eighteenth Amendment of Constitution was passed in 1919, there was an increase in organised ~~the~~ crime and criminal activity as the 1920's became an era of Prohibition and bootlegging. Individuals such as Gatsby found opportunity in Prohibition laws, and made their fortunes purely through illegal means. This freedom strongly contrasts with the type of freedom portrayed in the 'Adventures of Huckleberry



'Flop' which for Huck is the idea of getting away from 'civilized society' and living on a raft. We see he says 'it was mighty free and easy and comfortable living on the raft', demonstrating Huck's purity and innocence in comparison to characters such as Gatsby. Lionel Tilling said 'Gatsby represents the American Dream' which conveys how for many individuals, it was difficult to achieve their dreams during periods such as the Great Depression, and so this potentially was done illegally. In contrast, Huck's freedom illustrates his moral education and his intelligence as he recognised how unjust and not 'civilized' his society is. Huck's life reflects Twain's as he worked as a river pilot and so spent a lot of time on the water, also viewing it as a place of freedom. Furthermore, Huck's criticisms of society represents Twain criticising the injustices of society as Twain found himself in a lot of debt and he lost his wife and 2 daughters <sup>before writing the novel</sup>. Therefore in the novel we can sense Twain's depression and his anger at how cruel society and life can be.

Moreover, opportunity is central to American literature as portrayed in

'The Grapes of Wrath' as Jim Casy takes opportunity to pass on his philosophy of the 'holy spirit' which



comes from ~~the~~ Ralph Waldo Emerson's theory of the over-soul. Casy, representative of a Christ-like figure in ~~the~~ ~~novel~~ the novel as his initials<sup>TC</sup> are the same as Jesus-Christ, consistently echoes the importance of community and how humans are all one. This opportunity that Casy takes ~~it~~ is done for the greater good as he focuses on helping ~~the~~ others. Peter Lisca says 'Casy understands this need of man for community' which is evident throughout the novel and demonstrated through the unity of migrant families such as the Joads and the Wainwrights. ~~However,~~ However, this contrasts with 'The Great Gatsby' as we see almost no sense of community as the characters have very selfish traits, for example Nick describes Jordan as 'incurably dishonest'. This theme conveys how disjointed and unjust American society was during the 1920s, as 'The Great Gatsby' was set in 1922. Also, through the character of Jordan we see how opportunity is corrupted: as she cheated in

her Golfing competitions, therefore, similar to characters such as Gatsby and Meyer Wolfsheimer, we see corruption and wealth being obtained through illegal means.

Overall, the ideals of freedom and

opportunity are definitely central to American Literature as most novels ~~are~~ encompass the famous theme of the American dream, as displayed in 'The Grapes of Wrath', 'The Great Gatsby' and the 'Adventures of Huckleberry Finn'. However, we also see ideals such as ~~the~~ <sup>the</sup> sense <sup>for a</sup> community and moral education illustrated in American Literature. Although, I believe freedom and opportunity are the most prominent themes in American Literature.

## EXAMINER COMMENTARY

This is a competent answer which covers two texts in some detail and refers to a third. The candidate supplies a range of contextual and critical points which fulfil the requirement for AO3 and AO5 respectively. The essay's argument is a little weak and misses opportunities for comparison: for example, the candidate could make clearer the strong contrast between the Okies in *The Grapes of Wrath* who are struggling for survival, and *Gatsby* who lives in a world of privilege, even if he never quite belongs to it, and uses his prosperity to pursue his dream.

This is a competent answer which achieves a secure Level 4 mark. **19/30.**

## QUESTION 2(c)

'The ideals of freedom and opportunity are central to American literature'. By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

[30]

Script 6: Question 2c: 'The Great Gatsby' and 'The Grapes of Wrath' – Level 4

ESSAY

"The ideals of freedom and opportunity are central to American Literature"

Discuss how far you have found this to be the case in ~~the~~ *The Grapes of Wrath* and ~~the~~ *The Great Gatsby*. [30]

In John Steinbeck's *The Grapes of Wrath* (1939) and F. Scott Fitzgerald's *The Great Gatsby* <sup>\*</sup> (1925) the "ideals of freedom and opportunity" are crucial to the texts as they are the main driving points of the respective plots. Nick Carraway <sup>†</sup> and earns goes to "the East" to become a banker <sup>‡</sup> and his first ~~description~~ and this is the beginning of the novel. Gatsby "goes East" for the opportunity to make something for himself (albeit illegally) and to be reunited with Daisy. Conversely the ideals of freedom and opportunity are desired but un- achieved by many, such as those in the Valley of Ashes who thought they would be ~~get~~ having opportunities of a new life, but unfortunately failed. These people are most similar to the ~~toads~~ in *The Grapes of Wrath* who are forced to leave "by the bankers" for California.



and also have no luck in "the land of opportunity."

Nick moves out to ~~the~~ "the East" and his first description was of life and "the great burst of leaves growing" ~~he~~ ~~sees~~ believes he "had that familiar conviction that life was beginning over again." This positive portrayal of the land is the precedent set for the first chapter in which Nick says he lives in "at West Egg" which itself is a symbol of opportunity and hope. His portrayal of New York is still of hope ~~on~~ and freedom with the "bright night." This hope and opportunity is crucial to the plot of the novel for without Nick's desire to go to New York, there is no ~~be~~ narrator for the novel.

Gatsby ~~also~~ is also goes to New York as an opportunity to become wealthy rich appears from his friend Meyer Wolfsheimer as he "sells bootlegged alcohol" ~~across~~ and has completed the American Dream as defined by Suzanne Del Cizzo: "The American Dream is the Franklinian promise that a man can overcome the conditions of his birth through energy and industry and build his own identity." ~~the~~ ~~also~~ When he became very wealthy, he bought a house opposite the Buchanan residence to be closer to Daisy and

finally reunite with her now he has money. John Fraser argued "To have a romantic ideal is most certainly mistaken... but to attempt to do without them is to live empty and to ~~have~~ <sup>be</sup> ~~the~~ <sup>be</sup> a permanent human craving." ~~Another~~ <sup>There is</sup> more evidence of the ideals of <sup>the</sup> opportunity is through the green light which was "at the end of Daisy's dock." This light was the sign that he was so close to Daisy he could "hardly fail to grasp it" and he "believed in the green light" as a sign of future success in his task. Gatsby's need for these opportunities are so crucial for the ~~conclusion~~ plot as it would not make him the character he is in the novel, his desire for the American Dream makes him illegally rich and makes him try to find ~~the~~ Daisy and bring the outcomes of the novel as well.

*what is suggested?*

Conversely to the two main protagonists, the inhabitants of the Valley of Ashes are the signs where the ideals of opportunity and freedom are shown to have failed. The horrible state in which the land is in is ~~truly~~ <sup>truly</sup> strongly contrasted to the sunny and positive descriptions of West Egg in the chapter before. The land is described as "a fantastic farm where ashes grow like wheat



into ridges and hills and grotesque gardens" and the "ash-grey men" who have lived here for so long, desperately trying to find work, have become their landscape. George Wilson emphasises this point, he ~~lives~~ <sup>works</sup> in the garage in the valley of ashes. He is described as ~~an~~ "spiritless and anaemic" as a ~~des~~ description of the mental and physical effects of his living conditions. The people living here have sought work ~~from~~ <sup>around America</sup> in New York, hoping for a fresh opportunity of a better life, ~~but~~ and being unable to find it, have been forced to work in such terrible conditions. This ~~is~~ example displays the effects of the failures of the ideals of freedom and opportunity ~~and are just~~ and are just as effective as the examples of success.

In The Grapes of Wrath (1939), the Joad Family are one of thousands of families who are forced off their land by the banks and leave for California "the land of opportunity." The Joads are symbols of the 12 tribes of Israel ~~and~~ as Melvyn Bragg describes in "Voice of America." <sup>the journey</sup> on Route 66 is like the wandering in the desert. <sup>which shows how their journey to California is in search of the opportunity of a better life and of freedom. More specifically, the ideal of freedom is important to Tom Joad, the main character, who has</sup>

have they?  
no - described  
as such

\*works

\*and live

promised by?

# Bragg also says that

no it doesn't show

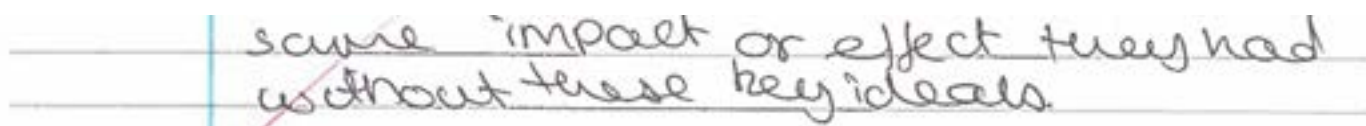


just "got parked" and is in search of a happier life with his family. Rose of Sharon also symbolises ~~her~~ hope and opportunity with the ~~arrival~~ soon-to-be birth of her child and ~~it~~ has a ~~big~~ (big) impact on the Joads' motivation to find a better place for her baby, however, when ~~the~~ the baby was stillborn, the hope ~~of~~ the Joads crumbled and ~~it~~ was not helped by the deaths of "Grandma and Grampa" and the departures of Connie, Noah and most importantly Tom; to leave Ma Joad saying "the family is breaking up" and as a sign that the ~~idea~~ chances of and opportunities for a better life as a family would not happen.

Link to present tense

HL?

In these novels, both John Steinbeck and ~~F. Scott Fitzgerald~~ F. Scott Fitzgerald use the ~~turning~~ "ideals of freedom and opportunity" to become the driving parts of the plots of their novels as they circulate back to the desire of the American Dream to be achieved. In *The Great Gatsby*, only Gatsby ~~fully~~ achieves Suzanne Del Cizzo's definition whereas, in *The Grapes of Wrath*, - like the inhabitants of the Valley of Ashes, no one achieves the American Dream, ~~that the best resp.~~ ~~of~~ the outcome, these ideals are crucial to the plots of these novels and would not have the



same impact or effect they had  
without these key ideals.

## EXAMINER COMMENTARY

This answer shows a competent knowledge of its two chosen texts but is inclined to discuss them separately rather than together, so that comparison cannot be fully developed. Discussion is often at a straightforward level and inclined to privilege the plot, and seems at times to depend on prepared material from an essay on hope. The candidate offers a fuller account of Fitzgerald than of Steinbeck, and finds it harder to generate material about freedom and opportunity from the second text. Ideas and expression are somewhat naive at times.

Secure Level 4; **18/30**.

# DYSTOPIA

## QUESTION 5

Write a critical appreciation of [the] passage, relating your discussion to your reading of dystopian literature.

[30]

Script 7: Question 5: Unseen – Level 6

The passage taken from *"Invasion of the Body Snatchers"* shows many features that are considered typical for the dystopian genre.

The first theme to appear in the passage is that of war. As the text was written in 1954, it is most likely that the author was influenced by the two world wars, as many other dystopian writers have been. However, unlike many other dystopian texts, the passage focuses not on the destruction and darkness of war, but rather on victory and new hope. The feeling that

*Nothing in the whole vast universe could ever destroy us*

appears to have been influenced by the victory in 1945, but contrasts sharply with dystopian novels such as *"Nineteen-Eighty-Four"* in which Orwell focuses more on the hopelessness and destruction that war brings, rather than the more uplifting feelings of unyielding determination and victory.

The next theme in the passage is that of this *"incredible alien life form"* that is described as *"great pods"*. From the passage alone we do not learn much about these pods, but they seemed to have arrived from another planet and attempted to conquer or destroy Earth. Aliens and monsters as external threats are also common features in dystopian literature, of which the triffids in *"The Day of the Triffids"* and the morlocks in *"The Time Machine"* are good examples. These creatures are often used as symbols of the darker side of ourselves in dystopian texts.

Dystopian literature also often combines something unknown to something familiar in order to link the supernatural features of the alternative universe it is set in to something that the reader can relate to. This passage starts with the protagonist looking up at *"the incredible sight in the night sky"* which is a relatable action that we associate with calming and peaceful stargazing. However, Finney then goes on to explain that it is not stars that they are looking at, but pods that are floating across the sky. This adds a sudden element of surprise and successfully catches the attention of the reader.

It is also stated in the passage that protagonist can no longer trust his senses. Finney writes that:



*The human mind exaggerates and deceives itself.*

The idea of being deceived by your own senses also appears frequently in other dystopias. O'Brien repeatedly tells Winston that what he thinks he has seen and the memories he thinks he has are false and deceptive. The idea of *doublethink* is also a process of ignoring and contradicting parts of your sense experiences. As human beings, our daily lives are governed by our senses, and we instinctively trust them. The notion that they might be deceptive is therefore one of the greatest sources of uncertainty imaginable, and fits well together with the other themes of dystopian literature.

Judging from the thoughtful tone and somewhat slow pace of the passage, it seems to be the near the end of the novel. The protagonist is looking back at the victory of human race, and the whole passage – even the extract from Churchill's speech – despite its strong diction, has a calm and somewhat melancholy atmosphere to it. As the protagonist thinks of the many that "*had lost*" and how they had been "*fighting their invasion to the end*" the passage conveys, even to someone who have not read the novel, a strong sense of conclusion. The last paragraph which implies that despite the victory, some traces of the battle still lingers adds, a final touch of uncertainty to the passage that must have resonated strongly with the readers when it was published less than a decade after the war.

Overall, the passage is stylistically well written, and uses a combination of longer, complex sentences, powerful diction rather philosophical questions of thought and sense experience, and the contrast between the familiar and the unknown to create a unique mood that keeps the reader's attention until the end. In terms of genre, the passage appears to bear more resemblance to science fiction than dystopia, but the two genres overlap partly, and the passage definitely has many typically dystopian features.

## EXAMINER COMMENTARY

This answer starts with a clear overview, contextualising the passage historically in relation to WWII and suggesting that the theme of hope in adversity is a strong presence in dystopian writing. The succeeding paragraphs identify appropriate areas for discussion but tend to close them down quite quickly, rather than employing the kind of detailed development which would attract Level 6 marks. The penultimate paragraph shows a strong sense of structure and tone, successfully identifying the passage as appearing late in the novel (in fact, it is the ending). The conclusion makes a number of statements about the style of the passage; the candidate would have been well-advised to move these ideas up to the main body of the essay, exemplifying them from the passage and building up the Presence of detailed AO2 material in the answer.

This answer would receive a mark on the borderline of Level 6. **26/30**

## QUESTION 5

Write a critical appreciation of [the] passage, relating your discussion to your reading of dystopian literature.

[30]

### Script 8: Question 5: Unseen – Level 5

5. Finney is an American novelist, this particular piece was written in 1954, nine years after World War Two ended on September 2<sup>nd</sup> 1945. Finney had lived and would have probably even served, witnessing the suffering it cause and what the world was put through. I feel like contextually the time period the novel was written in has vastly affected the way Finney wrote it and the way it would have been received. The aliens I feel could represent the Germans and their Italian and Japanese allies, after losing the war they went back home leaving the decay which what was left after the war and the society which would have to be rebuilt. The war was an event that involved and encapsulated 'the whole human race' everyone was involved in some way or another, and everyone was adamant not to 'give up' at any cost. The text would be received differently now to what it was in 1954, now we don't relate it back to the war because we are living in a period out of combat: but the war would still have been fresh in peoples minds in 1954. They would have compared it to the war and realised the comparisons being made by Finney.

This passage by Jack Finney is quite clearly one of the dystopian genre, it adopts many of the obvious traits and some more original ones of this piece. The seeming protagonists of the 'Invasion of the Body Snatchers' are the 'alien life forms' with their 'great pods' that come a disrupt Earths peace. This is a very science fiction image, one that was created by other dystopian writers such as John Wyndham and Adofus Huxley with their worlds of 'Eloi', 'Morlocks' and 'Triffids'. Monsters have been written about for centuries, warnings set to teach moral lessons and deter people from doing bad. Monsters are fictitious human creations, selecting some of the worse parts of our selves and personifying it. For example 'The Green Monster' that of jealousy and envy and in the case of this text the 'alien life forms' represent the Germans and their violent campaign through Europe.

Through out the passage there is this constant theme of war and survival. Like the 'human race' is fighting for their lives, and that they must sick together 'for better or for worse'. A tone of 'expecting the worse, and hoping for the best' is ever present through out, even through the 'alien life forms' have gone, planet Earth is still 'inhospitable' and 'implacable'. This never-ending struggle is picked up on, just as P.D.James did with her 'The Children of Men', the inevitable decay of the human race: just as in this text, the Earth is slowly killing them. Finney writes 'the whole human race' a strong statement, portraying this collective suffering. A typical dystopian image, everyone has to be unhappy and morbid for it to be dystopian. Again, just as James did; nobody could have children, nobody could find a cure, and everybody was suffering from the pandemic.

'This little race' a reminder to the reader and the dystopian science fiction theme, that the human race are a small and weak race how ever much we like to think otherwise.

Finney is playing on how naturally vulnerable we are within this vast universe and how we really do know rather little. Vulnerability is something that is played on in this passage, words such as 'aimlessly' and 'give up' the fact that these people can do nothing and they are completely at the mercy of an external force.

One of the most horrifying features of dystopian fiction that he adopts is that of not being able to trust your senses.

'I am no longer certain in my mind',

The passage highlights state of feeling unsafe in your own body and not being able to trust your own senses. This is picked up on in 'The Time Machine' by H.G. Wells, when the Time traveller believed he saw black figures in the distance...but could not be sure. I think this adds to the vulnerability aspect of the passage, the world is in ruin and you cannot even feel safe in your own body; there really is no place safe from the grip of dystopia.

Finney takes the matter of humanistic flaws, using them to make his point. He is almost mocking human nature and the ridiculous things that we do.

'The human mind exaggerates and deceives itself',

As humans we do these things to make ourselves feel better, almost like a coping mechanism. Here our basic human nature has given the characters futile hope where there is otherwise none. The characters 'refused' to give up in the utterly hopeless situation, because of this basic human instinct. This feature of useless hope was used in 'The Children of Men', people sporadically searched for a cure and tried to reverse the situation, but it was 'useless'. Both similarly, there is always that glimmer of hope, the 'great pods were leaving' and Julian was with child. Each play upon the success of human hopefulness and persistence, which in my opinion make the novels much more interesting to read; when there is a chance, a fight.

Fighting is one of the most common dystopian themes; it is featured in more classic dystopian fiction such as 'The Lord of the Flies' and 'A Brave New World' and more modern fictitious dystopia such as 'Divergent' and 'The Hunger Games'. The theme of rebellion and dispute is what makes Finney's novel interesting and wanting you to read on, see who wins and to what extent they go too to do so.

Finney uses personification to really express how these alien machines are moving 'climbing through the faint mist', adding a tone of mystery. I think it also highlights technological advances of the time. German planes, ships, submarines and weaponry were some of the best the world had ever seen, technology quite like it had never been seen before. 'Climbing' suggests ease and almost elegance, these 'pods' did not find this difficult to do and everybody looked 'mouth agape' in awe.

## EXAMINER COMMENTARY

This answer starts with quite a lengthy discussion of WWII context, including the unhelpful speculation that Jack Finney may have served in the war; the candidate needs to move more quickly to AO2 discussion of the set passage. She goes on the structure her answer by picking up themes or ideas from the passage and then discussing them in relation to set texts; a better technique would take her back into the passage again, enabling her to establish some insights into form, structure and language. The candidate selects some interesting areas for discussion and quotes some telling moments from the extract; for secure Level 5 marks, she needs to pursue the close analysis rather than retreating to prepared material on set texts.

There is some evidence of 'good' quality in this answer, but it has not been fully realised; the mark would therefore be at the bottom of Level 5. **21/30**



## QUESTION 5

Write a critical appreciation of [the] passage, relating your discussion to your reading of dystopian literature.

[30]

Script 9: Question 5: Unseen – Level 4

**5.** Throughout the passage of “Invasion of the Body Snatchers” there is typical dystopian imagery used to describe the current world, such as “faint mist” and “fierce and inhospitable planet”. It is very common of dystopian literature to mention the dark and gloomy whether, where sunshine is almost never heard upon:

“It was a bright, cold day in January and the clocks were striking thirteen”

This is the opening line of “Nineteen-Eighty-Four” once again mentioning the depressing, sombre weather. Another example of this can be seen in the novel “The Children of Men” where the author P.D. James sets her novel in the season of autumn, where the weather is always freezing and raining. The purpose of the melancholy weather is to set the scene, and let the reader know – that the novel is not going to be that of a happy one.

In the passage there is the mention of “wartime speech” which is a theme in which a large quantity of dystopian literature is based upon.

“We shall fight them in the fields, and in the streets, we shall fight in the hills; we shall never surrender”.

An example of this is “Nineteen-Eighty-Four” whereby George Orwell was heavily influenced by the World War II and plenty of imagery is drawn from this idea, for example the giant posters that were plastered all over Britain saying “your country needs you” are very much like the posters covering the walls everywhere in the novel claiming “Big Brother is watching you”. A second example is the idea of Winston, the main protagonist in the novel, whose job it is to change history and re-write the past so people are brainwashed into believing that certain things that did happen, did not and so on. I believe that this idea is based upon what the Nazi’s told children in schools about the Jews, and the fact that they produced new textbooks to try and control their minds and opinions.

Secondly, the passage mentioning fighting in the fields and in the streets, this can also be seen within the novel of “Nineteen-Eighty-Four” with Winston rebelling and taking his love interest, Julia, into the fields, which in this novel are what they believe to be the safe lands, where there are no screens watching them, or any microphones to listen in on their conversations, and therefore by making love to each other in the fields, they are committing a major crime, and are rebelling against Big Brother, or in other words “fighting in the fields”. Another example of this is when Winston and Julia hire out a room above a shop owned by a prole, again to make love and where they believe they cannot be seen or heard. Essentially, they are fighting “in the streets” and defying against Big Brother once more.

The passage of "Invasion of the Body Snatchers" is clearly set in the future, another typical example of dystopian literature. There is the mention of "great pods" which lift and rise, travelling through space, proving that there is advanced technology within this novel which is commonly seen in dystopian literature too. This is very similar to "The Time Machine" where the Time Traveller, travels to a different time period in his time machine to explore life there". Once more, this is also seen in "Brave New World" by Aldous Huxley where the characters' zoom around in their flying machines to get from place to place.

There is mention, in the passage, of alien life forms, a shared theme of dystopian literature. Not only is it written about in this passage, it is an idea in both "The Time Machine" and "Nineteen-Eighty-Four". For example, in "The Time Machine", personally I struggle to comprehend whether Weena, the main, weak female character within the novel, is actually human or an alien. She does not say much, yet she tags along with the Time Traveller wherever he goes. Also, when Weena is drowning in the river, her fellow Eloi evolved species, simply sit by and carry on with whatever they were doing. The Eloi species do not work, do not literally have to do anything, apart from relax. The Time Traveller is very surprised when he discovers that they have allowed their books to simply turn to dust, and show no interest in finding out what life was like in the past, therefore to me, it seems odd that a thought to be, evolved species, does not care about the past or want to physically do anything and show no signs of personality, which seems very un-human like. Also, the Morlocks, which eat the Eloi, again seem like an alien species, although it is never mentioned within the novella.

"...when I'm no longer certain in my mind of just what we did see, or of what really happened here".

This quotation from the passage, relates very much to "Nineteen-Eighty-Four". The characters in both novels are doubting the world around them and what they believe. In "Nineteen-Eighty-Four" Winston, doubts that what he is told to believe is genuinely true. As mentioned before, his job is to re-write articles and books, about different versions of history in which Big Brother wants to the population to believe. Winston deep down has a feeling that what he is told to think is not exactly what happened. He tries to investigate this by going to an old man in a pub to try and find out what life was like before Big Brother, yet his is unfortunately unsuccessful.

Throughout the passage, fear is a theme. The characters, Becky and the unnamed narrator, are constantly in a state of fear, due to various "alien life forms" and the constant feeling of the unknown and mysterious things happening such as the:

"showers of small frogs, tiny fish and mysterious rains of pebbles sometimes fall from out of the skies".

Obviously, the ideas of this happening, are simply terrifying and it seems that in almost any dystopian novel, the characters are somewhat afraid. This can be seen in "Nineteen-Eighty-Four" as Winston and Julia and the other party members are all afraid of Big Brother and those who are in control and the power in which they hold over them.

The treatment of Becky within the passage is very similar to other dystopian novels. Becky is treated very much as the sidekick throughout. She is clearly the unnamed narrators love interest as it mentions:

“And I don’t much care; we’re together, Becky and I, for better or worse”.

Like most dystopian novels, we only see things from one character’s perspective and therefore we cannot tell what any of the others are thinking. Very much so is it that the main protagonist in these novels, is a male and a weak female is their sidekick, simply there to try and make them seem more powerful. Julia is mentioned in “Nineteen-Eighty-Four” with the same regard as Becky, she is not very clever, and not interested in learning about the same things as Winston, she is only simply interested in rebelling against Big Brother. This can also be seen with Weena, she is very pathetic, and the way in which H.G. Wells describes her is very belittling as she is labels her as “very child-like”. Despite this, these dystopian novels were all written within a time period whereby it was always seen that women were always inferior to the man, and were simply meant to stay at home, cook, clean and look after the children. Nevertheless, personally so far, the only dystopian novel that I have read, whereby women are not in one-way inferior to men is that of the novel “The Children of Men”. Here, it is the men who are infertile and that is one way in which the women have the power over the men. Despite this, they are still portrayed as the weaker sex.

Finally, in the passage of “Invasion of the Body Snatchers” the author writes:

“...men are burned to death inside their clothes”.

This idea is also mentioned in the novel “The Children of Men” by P.D. James, where a somewhat seemingly irrelevant idea of the “painted faces” who annually go around trying to burn people to death. They do a dancing ritual, all have long hair and painted faces to try and make them look as terrifying as possible to intimidate and scare their opposition.

To conclude, the style in which the passage is written is that of typical dystopian literature. Essentially, the aim of the novel is to scare the reader, yet entice them to want to read more. Personally, I did not enjoy reading the passage, as I was not engaged and found it slightly confusing to comprehend, but I think this may be due to the fact that I have no context to the novel. It seems to jump from one dystopian idea to the next, from going to talking about “great pods” and alien technology to the idea of the characters not being sure of what to believe. I feel that the author may have been influenced with this idea from “Nineteen-Eighty-Four” written by George Orwell in 1948 as this a very major idea from within that novel.

## EXAMINER COMMENTARY

This answer begins with a brief reference to the set extract followed by a detailed consideration of a set text, and this pattern – where the passage is used as a trigger for discussion of prepared material – carries on throughout the answer. Much of the material would be more appropriately employed in the other Paper 2 question; here, where the candidate has been asked for a critical appreciation, there is little to reward in the way of AO2 discussion. There is credit for the recognition of some features of dystopian writing – the role of the female, for example, is an area worth discussing – and for some competent contextual discussion, but the priorities of the answer are misplaced.

Overall, the candidate demonstrates a competent grasp of the topic area but does not adopt a competent approach to the task; the mark would therefore fall on the border of Levels 4 and 3. **16/30**



# WOMEN IN LITERATURE

## QUESTION 7

Write a critical appreciation of [the] passage, relating your discussion to your reading concerning Women in Literature.

[30]

Script 10: Question 7: Unseen – Level 5

In this passage Brontë uses ~~the~~ a first person narrative to emphasise the contrast between the protagonist's inner thoughts and her actions and behaviour towards the Bloomfield family. For instance Agnes <sup>in a kind of dramatic irony</sup> ~~thoughts~~ <sup>describes</sup> Mr Bloomfield unfavourably as having a 'pale, dingy complexion', 'dingy' connotes an unkept damp and miserable room, and his paleness suggests Mr Bloomfield is a man of austerity rather than passion. It is clear from Agnes' description that she doesn't like him, however because of her status as a 'governess' to an upperclass family she is forced to tolerate him. Brontë doesn't give Agnes's answers to Bloomfield's orders to 'keep them (the children) decent at least', this suggests that her actions of obedience are less important than her witty judgements of the Bloomfield family. Similarly Kate Chopin uses humour in 'A Story of an Hour' to represent society's misunderstanding of women when Mrs Mallard is said to have died from 'the joy that kills' after her ~~husband~~ supposedly dead husband returns home. This is ironic because her husband's death actually caused

*Brontë's first person narrative injects a humour that emphasises Agnes' intelligent and strong personality, this means Agnes Brontë can show that a woman has highly developed inner thought and doesn't just exist to*

They Mrs Mallard a 'monstrous excitement' at  
 men, as might being 'free, free, free!', echoing Brontë's  
 he thought in dramatic irony of the reader knowing  
 Victorian  
 patriarchal  
 society.

almost mocking  
 Agnes' thoughts towards Mr Bloomfield  
~~last~~ where he seems to assume himself an  
 imposing presence, emphasised by his  
 almost military style entrance 'on horseback'.

The way Mr Bloomfield treats his meal  
 is suggestive of his pursuit for power and  
 control - 'after twisting about the mutton  
 in various directions, and eyeing it from  
 different points, he pronounced it not fit  
 to be eaten'. This again is humorous,  
 and makes Mr Bloomfield seem petty and  
 infantile ~~childish~~, like a child playing with their  
 food. This <sup>pointless</sup> pursuit for <sup>control</sup> ~~dominance~~ only  
 serves to lower the respect he commands  
 from both Agnes and the reader; Brontë  
 seems to be suggesting that men have  
 an inflated sense of their own importance.  
 The fact that the meat is 'mutton'  
 is potentially significant. Mutton is from  
 a sheep, and sheep have traditional  
 connotations of being unindividual and  
 powerless. ~~not~~ If you call a person a 'sheep'  
 this often means they ~~are~~ ~~follow~~ ~~the~~ ~~process~~  
 are an imitator and attempt to look  
 to others as a guide for their <sup>own</sup> behaviour.  
 The fact that Mr Bloomfield rejects the  
 mutton could symbolise his rejection of  
 others' ideas and attempt to be seen  
 as a dominant leader figure. The fact

that he then orders 'beef' supports this analysis as cows, especially bulls ~~are~~ traditionally symbolize power and strength,

both traits which Mr Bloomfield appears to desire. McEwan ~~also~~ uses imagery of a meal to symbolise the failure of sexual intimacy in 'On Chesil Beach'. The Florence and Edward leave their meal unfinished, mirroring Edward's premature ejaculation. When Edward comes back into the hotel room <sup>in the debarment</sup> after Florence's dramatic exit, he 'scraped the solidified gravy off the roast potatoes', this is a nauseating parallel to the semen dried to a 'cracked glaze' on Florence's body, and ~~the~~ Edward eating the cold meal is a suggestion that passion is also doomed to go cold. There is a hint of this in Agnes Grey, ~~as~~ a Mr Bloomfield orders 'cold beef' ~~in~~ after rejecting 'roast mutton', Brontë's juxtaposition between the hot and cold meat may be <sup>hinting</sup> to Mr Bloomfield's ~~to~~ cold, ~~passionless~~ <sup>sterile</sup> nature, devoid of passion.

## EXAMINER COMMENTARY

This answer shows promise, and is particularly effective where the candidate indicates the gap between Agnes Grey's lively and satirical inner life and her quiet, submissive governess-persona. However, there is too much made of the mutton/beef issue, and the references to additional texts (especially *On Chesil Beach*) are allowed to continue for too long. The answer misses a good number of opportunities to develop AO2 analysis of the passage. Nevertheless, the quality of discussion is good and the candidate sustains a Level 5 performance.

Secure Level 5; **23/30**.



## QUESTION 8(b)

'Literature by and about women is often very strong in its depiction of the inner life.' Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

[30]

Script 10: Question 8b: 'Mrs Dalloway' and 'Tess of the D'Urbervilles' – Level 5

Virginia Woolf's 'Mrs Dalloway' depicts the inner life as a 'most precious possession'. Mrs Dalloway's conflicting desires for both privacy and communication ultimately ends with Clarissa recognising that ~~privacy~~ the inner life, the old woman in her attic room through the window, is the 'heart of life'. In contrast Tess of the d'Urbervilles depicts Tess' struggle with ~~between~~ her physical appearance and her internal difficulty in coming to terms with the <sup>male</sup> attention it brings. However it is ultimately physicality that drives the plot – perhaps, ~~the idea~~ as a male writer, Hardy is less concerned with Tess' inner life. ~~than~~

Woolf offers few descriptions of Mrs Dalloway's physical appearance, the reader knows she is a woman of around fifty, and 'bird like' but beyond that her physical being is of little interest to Woolf. ~~However the contrast~~ In contrast Hardy constantly gives the

reader physical descriptions of Tess especially of her lips, hair and 'womanly' shape, this gives the reader a sense of her physical features that attract Alec and Angel.\*

\* Hardy also uses the colour of Tess' clothes to <sup>physically</sup> symbolise how she is viewed by society: In the second chapter Tess is wearing a white dress, but with a red ribbon freshed away. This suggests that literature about women ~~for the danger~~ and sexual depiction of the inner life, and is more concerned with appearance than literature by women.

By the end of the novel Tess is wearing red indicating her transition, as perceived by society, into a 'scarlet woman' <sup>contrasting</sup> <sup>representing</sup> Tess' outward appearance with her inner purity even at the end of the novel.

In Mrs Dalloway Woolf's protagonist contemplates that there is a 'gulf' between married couples which Clarissa feels 'one must respect'. This makes it clear that Clarissa values her inner life as she feels it gives her independence. Perhaps in the 1920s when women were often still defined by their marriage (Mrs Dalloway is defined in the title of the novel by her marriage to Richard) a woman's inner life was something



\* Indeed Clarissa finds it 'intolerable' that ~~her inner thoughts~~ Peter demands ~~her complete knowledge of her inner life~~ and soul.

\* Which contradicts Montashery's view that 'solitude denies self-recognition' in Mrs Dalloway.

unique and important. <sup>A woman's inner life is</sup> because it was only known ~~to her~~ by the woman herself, Sally's kiss is a 'present, wrapped up' to Clarissa, if she opened the present it would ~~be~~ <sup>be</sup> revealed and judged by society and therefore lose its luster.\* It seems Woolf portrays a woman's inner life as something that a woman can own, entirely apart from men, in a patriarchal society\*, ~~and~~ Woolf's depiction of Clarissa's inner life is strong because it gives the reader an idea of who Clarissa is, <sup>conveying solitude and an inner life actually aid self-recognition</sup> entirely apart from her society'. Hardy then, may be portraying less of Tess' inner life as a device to show the reader how controlled Tess is by <sup>patriarchal society</sup> ~~these external forces~~ rather than being allowed to shape her own life according to her inner desires. The fatalistic attitude of rural Dorset means <sup>suggests</sup> when Tess is raped 'it was to be', ~~that suggests~~ Alec completely ~~invades~~ <sup>invades</sup> Tess' inner life and physical being as ~~he~~ Tess becomes pregnant however this is accepted ~~by her~~ <sup>as</sup> ~~her~~ 'fate'. In the final chapter Hardy notes that 'the president of the immortals had... ended their sport with Tess', the word 'sport' suggests that Tess' life is just a game controlled by fate. It is unsurprising then that Hardy's novel is not strong in the depiction of the inner life, as <sup>a woman's</sup> ~~Tess'~~ inner life was



the patriarchal Victorian  
 not important in ~~the~~ society where  
~~she was living in~~ women's suffrage  
 was denied and a woman was  
 the 'property' of her husband. Nor  
 was Tess' inner life important in the  
 fatalistic Wessex society in which Hardy  
 sets 'Tess of the d'Urbervilles', as Tess  
 is not ~~me~~ the master of <sup>her own</sup> destiny, but  
 rather a 'sport' for the 'immortals'.

The modernist stream of consciousness  
 technique used by Woolf lends itself  
 to the intimate depiction of inner life.  
 Her method of tunnelling or as Woolf  
 put it herself 'digging beautiful canes'  
 behind her characters was groundbreaking  
 in the 1920s. ~~However this the~~ Modernist  
 techniques were also used by writers  
 such as James Joyce who in 'Evelina'  
 writes a very strong depiction of a  
 woman's inner life. This suggests that  
 literature by a male can also be  
 concerned with a woman's inner life. ~~It is~~  
~~simply~~ that Hardy was restricted by traditional  
 Victorian narrative styles of omniscient narration  
 making it ~~difficult to see~~ which make it  
 difficult to ~~portray~~ portray an inner life,  
 this suggests that it isn't necessarily  
 because Hardy is a man that his work  
~~does not~~ ~~depiction~~ has limited exploration of  
 Tess' inner life, but he may be simply <sup>restricted</sup>  
 due to the narrative style he was expected  
 to use for a serial novel.

However in both Woolf and Hardy's texts the protagonists' ~~are~~ inner life is depicted through a spiritual connection to their environment. In the 'second beginning' of 'Tess of the d'Urbervilles' when Tess goes to Talbothays Hardy comments that 'her hopes mingled in the air' to make an 'ideal photosphere; on this 'bird-hatching, thyme scented morning in May' <sup>Hardy</sup> allows the reader an insight into Tess' inner life. Birds hatching connote new life and new beginnings, and 'thyme' ~~reconnects~~ <sup>while</sup> a herb could also be <sup>suggesting</sup> ~~delimiting~~ <sup>Tess feels she has had time to heal from Alec's rape and the death of her father</sup> 'time', through this description of the <sup>landscape</sup> ~~the~~ reader gets a sense that this is a new beginning for Tess) and the fact that her 'hopes' mingle in the air ~~the~~. Similarly in 'Mrs Dalloway' London is portrayed as an 'organism' as said by Shawalter. Clarissa's <sup>spiritual</sup> connection with the 'organism' of London helps the reader understand her inner life. ~~as it triggers~~ On the first page Clarissa exclaims about the June day 'what a lark! What a Plunge!'... or so it had always seemed to her when, with a squeak of the hinges, she had burst open the French windows at Bowton.' Clarissa's affinity with the sunny London day ~~triggers~~ an interior monologue about her life as an eighteen year old, the 'squeak of the hinges' as she opens the French doors seems to open a window into

her inner life, & Therefore landscape is used by both Hardy and Woolf to strongly depict a woman's inner life due through her spiritual connection with the world.

Ultimately, Woolf's ~~Clarissa Dalloway~~ stream of ~~consciousness~~ consciousness' modernist techniques allow a strong and intimate depiction of the inner life, which is portrayed as an important and sanctuary and ~~means of~~ her self-realisation. In contrast Hardy portrays the inner life of Tess ~~less~~ less clearly, she is defined by her physical appearance and the fatalistic attitudes of the her ~~rural~~ patriarchal and rural society.

## EXAMINER COMMENTARY

This is a proficient answer which keeps a close eye on the question and generates a good level of detail in support of its argument. The candidate makes good use of the fact that her texts are written one by a male, one by a female writer, nuancing her argument accordingly. She makes sensible distinctions between Clarissa Dalloway and Tess Durbeyfield, but could do more with an explicit consideration of social class and levels of privilege (for example, one of these women is unable to pursue a career whereas the other is forced to work hard by necessity). The argument is well structured with a clear line of development.

High Level 5; **25/30**



## QUESTION 7

Write a critical appreciation of [the] passage, relating your discussion to your reading concerning Women in Literature.

[30]

Script 11: Question 7: Unseen – Level 4

The author Anne Brontë in the extract 'Agnes Grey' depicts a governess of a wealthy family where she feels that she has no control. Brontë is presenting to the reader ~~the~~ the typical societal norms of the higher class in 1847, where women had little power and even that power was overlooked.

The novel is written in first person, giving an account into the Governess' life. Miss Grey is originally presented as having power as the children are entrusted to her care. But Brontë soon presents to the reader the little power Miss Grey possesses. The children had 'no notion of going with me. I must go with them!' The Brontës use of the children's stubbornness portrays how Miss Grey has little power or control over them. Furthermore, it can be argued that the children don't follow Miss Grey's orders because she belongs to a different class. In the 1800s class and status were very important. The Bloomfield family are obviously of high class ~~compared~~ compared to Miss Grey, arguably this could be why she 'must go to them' instead of them following her. Miss Grey does not have the respect of the higher class children.

Brontë presents Miss Grey as a child to the reader. Miss Grey and the children <sup>are</sup> 'summoned' for dinner. The word 'summoned' suggests a childlike behaviour. Furthermore, Miss Grey 'dines with the children' as if she were a child herself. This is similar to Tess ~~in~~ Thomas Hardy's novel 'Tess of the D'Urbervilles' where Tess is described as a 'maiden'. Similarly, to Miss Grey Tess was a child 'mature beyond her years'.

Brontë also presents the theme of males dominating females. The only dialogue in the extract is ~~spoken~~ spoken by Mr Bloomfield, therefore, presenting how men dominate over women. Furthermore, the first dialogue is a command of 'Keep at of that work' in a 'waspyish penetrating tone'. The use of the command symbolises how men dominate in society, similarly, Tess's father forbids the pastor Fitch in to baptise her, and nothing could stop it. Brontë's use of the command ~~word~~ implies the power and strength of males in the 1800s. However, it is also noticeable that there is no free communication with the children. In the 1800s the belief that children should be seen not heard was reinforced. Members of the higher class did not look after their children and instead would use a governess, such as Miss Kilman in the novel 'Mrs Dalloway' by Virginia Woolf.

The difference in class is further presented by Brontë's use of the relationship between Miss Grey and Mr and Mrs Bloomfield. Mrs Bloomfield and Miss Grey exchange

a 'few civil words' but that is it. The response communicates present the little interaction of the two classes. Furthermore, late in the extract it is stated Mr Bloomfield spoke 'uncivily to me, their governess, and a perfect stranger to himself.' The adjective 'uncivily' suggests that it is beneath him to speak to someone of a lower social standing. Moreover, 'stranger to himself' ~~suggests that~~ is used by Brontë to imply that there is little interaction between social classes. Similarly, Mr Pakenway and Septimus Warren-Smith have little interaction, both characters ~~don't~~ go ~~and~~ about their day with no knowledge of each other. This presents how different classes do not interact. Furthermore, Tess in 'Tess of the D'Urbervilles' present to the reader the negative consequences of inter-social class mixing.

\* Another way Miss Grey is treated like a child is ~~together~~ when Mr Bloomfield 'helped Mrs Bloomfield the children, and me' ~~when this means~~. He is treating them all like children. This further presents the ideal that women were dependent on men. As both women in the extract are also helped by Mr Bloomfield (Mr Bloomfield and Miss Grey).

To conclude, Brontë is using 'Agnes Grey' to convey to the reader a lesson on the standings of women and the importance of class in society. Brontë is critiquing the social conduct of the 1800s.



## EXAMINER COMMENTARY

The answer starts sensibly with an overview of the passage and goes on helpfully to establish that it is written in the first person. The candidate offers some competent discussion of the issues of power and status and is aware that gender, class and age are all important factors here, but does become rather muddled at times: for example, there is confusion over Tess's status with misunderstanding of the term 'maiden'. Overall, the approach is competent, especially where Mr Bloomfield's dominance is discussed; for Level 5 marks, the candidate would need to develop further her AO2 analysis.

Secure Level 4; **19/30**.

## QUESTION 8(c)

'Women in literature are defined by their relationship with men.' By comparing at least two texts prescribed for this topic, explore how far you agree with this claim.

[30]

Script 11: Question 8c: 'Mrs Dalloway' and 'Tess of the D'Urbervilles' – Level 4

8C) 'Mrs Dalloway' by Virginia Woolf and 'Tess of the D'Urbervilles' <sup>by Thomas Hardy</sup> were written comparatively close in time despite the two entirely different contexts. 'Mrs Dalloway' was written after World War One, and society had changed and evolved rapidly since the times of Tess in 1890. In the 1920s society ~~was~~ more lenient to women as attitudes had changed.

In the beginning of the novel 'Mrs Dalloway' Clarissa is referred to as 'Mrs Richard Dalloway'. Clarissa contemplates 'this being Mrs. Richard Dalloway, never Clarissa anymore.' Woolf's use of 'Mrs. ~~Richard~~ Richard Dalloway' presents to the reader that women are identified by their husbands. In the 1920s even though women were being introduced to more freedom, ~~they~~ they were still relatively controlled by men. The use of 'Mrs. Richard' presents how women are not referred to by their own name, rather the name of their husband. Similarly, Tess in 'Tess of the D'Urbervilles' ~~was~~ was called Mrs. Angel Clare, when Angel and she got married. ~~Therefore~~ Hardy, in the same way as Woolf, <sup>is</sup> ~~are~~ presenting how women are identified and defined by their husbands.

Hardy, in 'Tess of the D'Urbervilles' presents how Tess's relationship with Alec D'Urberville defines her life, through the structure of the novel. Hardy splits the novel into phases with the intention for them to be read in sequence. The titles of the phases directly correlate to the events occurring in protagonist Tess's life e.g. 'Maiden', 'Maiden no more', 'Consequence' and 'fulfilment'. The use of the phases presents to the ~~ear~~ reader how Tess is being defined by her relationship with Alec. Hardy is also presenting how Tess is unable to escape her relationship with Alec for example, the 'unwanted child' Sorrow dies to pay for the committed sin and the rape of Alec later in the novel. Similar to Hardy, ~~Hardy~~ Woolf uses the structure of the novel to present how Clarissa cannot escape being defined by her past relationship with Peter. Woolf uses the literary technique of stream of consciousness (or internal monologue) to allow the reader to enter the thoughts of the character and move backwards and forwards in time. 'With a little break of the hinges' Clarissa remembers how she 'plunged at Barten'. Barten being the candy home where they spent their summer, little reminders transport both Clarissa and the reader to where Clarissa was in a relationship with Peter where she was 'to marry a prime minister' and 'stand at the top of the Stairs'. Woolf is presenting



how marrying Peter would define her life. Hardy presents the futile attempt by Tess to conceal her past troubles and sins. Tess moves to 'Talbothays Dairy farm' in hope to leave her ~~the~~ sin of child at of wheelock at Marlott. However, the truth of Tess's past is discovered by her husband Angel Clare. He finds this 'unforgivable' even though Tess forgave him 'of the same'. Hardy is presenting to the reader how Tess has been defined by her past and she is unable to escape it. Hardy's presentation of Tess forgiving Angel of the same presents gender indifference. ~~Women~~ men get away for committing the same sin men did.

However, Woolf's presentation of Clarissa and Sally's relationship suggests that women are not only defined by their relationship with men. Sally would 'cut the heads of flares' and leave them to float on 'bals of water'. Flares are a symbol of feminism and beauty. Cutting the heads of flares suggests the corruptibility of females. Homosexual relations was a taboo subject in the 1920s, and would have been considered the corruptibility of innocence. Woolf ~~to~~ also had homosexual relationships, her most famous being with Vita Sackville-West. Woolf is presenting how women are also defined by their relationship with women. However, this definition is not as permanent as with

men.

To conclude, I agree with statement 'women in literature are defined by their relationship with men' to some degree. In the earlier times of 1890, women were defined by their relationship with men. In 'Tess of the D'Urbervilles' status and reputation were highly important and defined one's life. However, by the times of 'Mr Dalloway' in 1918 times had changed dramatically since the war. With the reminder of death all around them such as the suicide of the PTSD (post traumatic stress disorder) ~~soldier~~ <sup>Soldier</sup> Septimus Warren-Smith, people cared less for past relationships and reputation. For example, in the party at the end it was not a big fuss that the Prime Minister showed.

## EXAMINER COMMENTARY

This answer shows a competent grasp of the two chosen novels and sensibly demonstrates at the outset that they are fairly close in time but engage with significantly different contexts. The candidate would be helped by a clearer sense of the importance of social class in both novels. The argument of the essay is a little unclear, and drifts at one stage into suggesting that the characters are defined by the past rather than relationships with men; the conclusion also becomes rather muddled with the sudden introduction of Septimus Warren-Smith. A clearer arrangement of material would have helped the candidate to offer a fuller comparison.

Secure Level 4; **19/30**.

## QUESTION 7

Write a critical appreciation of [the] passage, relating your discussion to your reading concerning Women in Literature.

[30]

Script 12: Question 7: Unseen – Level 4

7) The passage explores various aspects of the life of a governess & the degrading prospects she has to endure day by day due to the expectations of a Victorian Society.

\*Governess' weren't servants, however their position was no better than a servant, placing them into a very degrading situation.

A governess in the 1800's was an unmarried woman, who was older in her years therefore had failed to gain a husband, being seen as a failure in the eyes of society. A woman's main goal in life was to be married & have her husband's children & care for them. The fact that the protagonist in the extract has failed to do this would have meant she would have been viewed as a social outcast, therefore receiving no respect from others, particularly men. This is conveyed through the degrading way "Mr Bloomfield" talks to the protagonist, "(I suppose it is Miss Grey)". This comment highlights how "Miss Grey" is clearly unmarried due to the "Miss", revealing how Mr. Bloomfield has no form of respect & never will for her. However, in comparison "Mrs. Bloomfield" exchanges "civil words" with the <sup>anonymous</sup> protagonist, whereas Mr. Bloomfield's interaction is described as "uncivil". This <sup>\*\*</sup>suggests how fellow women understood the daily societal struggle they each <sup>went</sup> through, therefore <sup>they expressed</sup> empathy towards the women who <sup>were</sup> viewed as social failures for remaining unmarried, revealing the emotional complexity & depth women <sup>carry</sup> that men traditionally assume women ~~for~~ lacked in Victorian society.

\*contrast between genders



Furthermore, the fact that the <sup>extract</sup> ~~protagonist~~ opens with a ~~very~~ <sup>hopeful</sup> attitude conveys how this female protagonist has a strong & capable mind, she is able to ~~be~~ <sup>remain</sup> hopeful even in a situation that was

& more than capable

viewed to be one of the worst a woman could be placed in. The opening line states "a feeling of hopeful exhilaration", ~~reflecting~~ <sup>reflects</sup> this ~~brave~~ <sup>brave</sup> attitude that men of the time failed or were too ignorant to see. In addition, female writers tend to adopt a very incisive style in comparison to ~~men~~ male writers, who tend to just state events & give no detailed account of the characters' emotions. This can be seen through the depiction of Mr. Bloomfield, at the end of the extract he, & only he, decides "the mutton... not fit to be eaten & called for the cold beef". This reflects the assertion of power the male figure has & the black & white simplicity that the majority of male minds contained. Mr Bloomfield didn't care for anyone else's opinion, he simply decided on his own judgment that the food was not good enough, expressing Brontë's views on the simplicity of the male mind & how ignorant they are to the emotions & intellect of others.

in the eyes of Brontë

This dominant male figure Brontë creates through Mr Bloomfield symbolises the reliance women & families had on the male figure of the household. Women had no legal right to ~~finances~~ manage finances or own land without the permission of their husband, these laws didn't appear until the 1870's & 1880's, decades after Brontë wrote 'Agnes Grey'. Therefore, contextually, women at the time of this novel were extremely suppressed from every legal & social aspect; ~~the~~ society was enforcing the idea of marriage to be of paramount importance, &

The fact that the anonymous protagonist has failed ~~at~~ <sup>in</sup> this goal reiterates the humiliation society is now forcing her to endure by being a governess who has no power & receives no respect from both the children she's attempting to teach & her employer Mr. Bloomfield. ~~That~~ The fact that the children appear to control her "I must go with them, wherever they choose to lead me." ~~that~~ emphasises this humiliation. These children are supposed to obey & respect her, however due to her societal position she has lost all power in attempting them to gain <sup>this</sup> respect of her, ~~however~~ she is almost another object for them to play & have fun with, ~~that is they have~~ "wherever they choose" implies the children have the control over her when logically it should be the other way around. This is all due to the extremely suppressive society Brontë & the female population lived through, as soon as they had any flaw & failed to meet the perfect standards society set, they were outcast & forced into a life of social humiliation.

## EXAMINER COMMENTARY

This answer shows competent understanding of the passage; however, the candidate has focused mainly on social history – there is very little AO2 analysis on show, despite the heavy weighting of that objective in the mark scheme. There is some understanding of the status of the governess and a helpful comparison of the attitudes of Mr and Mrs Bloomfield. Some general statements are inaccurate and poorly informed, such as the suggestion that 'male writers tend just to state events'. The mark gets into Level 4 because of the competent understanding, but lack of AO2 means that it stays very low in the band.

Borderline Level 4; **16/30**



## QUESTION 8(b)

'Literature by and about women is often very strong in its depiction of the inner life.' Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

[30]

Script 12: Question 8b: 'Mrs Dalloway' and 'Oranges Are Not the Only Fruit' – Level 4

8b) "Oranges Aren't the Only Fruit" contains the key theme of self discovery along with self development through the form of storytelling & the protagonist's (Jeanette) vivid imagination. This is similar to Woolf's chosen form & style of writing in the stream of consciousness throughout "Mrs Dalloway". Each writer gives powerful & incredibly detailed insights into the thought processes of each protagonist, (in the case of "Mrs Dalloway" this is done with multiple characters) which reveals each author's exploration of the inner self of not only their characters but of themselves as well.

*(reflecting how "Oranges" is a hybrid novel)*

Winterson creates "Oranges" to be a fictional autobiography, basing events on her <sup>own</sup> real life but not entirely. This allows her to present a far more thorough analysis of ~~her~~ <sup>the</sup> protagonist Jeanette & give the reader an increasingly detailed insight into her thought process through the <sup>consistent</sup> inclusion of fairytales. It can clearly be seen throughout the novel how Jeanette's character & self discovery develops from this effective use of fairytales. For instance, during the first chapter a list is given within the fairytale "1. Milk goats. 2. Educate people. 3. Compose songs" the girl in the story follows this list without question, reflecting how the young Jeanette doesn't question the beliefs &



"ways of the church that she later learns to be so suppressive. However, one of the last ~~points~~ <sup>features</sup> presented in the novel is of Winnet, who "learns the words but not the language" implying how she accepts the structure of ~~the~~ how the people speak, but she herself won't truly accept the language as it's not part of who she is or what she believes. Adding to this, the use of the soft "w" & "l" sounds reflects her ~~acceptance~~ <sup>non-resistant</sup> acceptance, ~~this~~ <sup>Winnet is</sup> mature & knowledgeable enough to respect other people's opinions & <sup>in turn</sup> not force her own onto them. At this point in the novel Tearette has separated from the church due to her homosexuality, & her views of religion have now changed. However, she doesn't force

her opinions onto others as a result of having experienced the suppressive church society that was invariable in its beliefs, revealing her maturation as she now has the ability to accept opposing beliefs without enforcing her own. This reflects the depth at which Winterson presents her characters, analysing each aspect of ~~their~~ <sup>Tearette's</sup> self discovery along with her development & maturation as a human being, a clear appreciation of the inner self is therefore evident throughout this novel.

Similarly, ~~the author~~ <sup>Woolf</sup> adopts the writing style of "Mrs Dalloway" to be the stream of consciousness, ~~which~~ with the continual flow of language (that isn't interrupted by chapters) giving a detailed & effective insight into each character's thought process & therefore their inner self. For instance, Clarissa's social presentation is ~~so~~ different to the thoughts within her mind, & through Woolf's use of the stream of consciousness readers are exposed to this contrast within Clarissa. The social <sup>& external</sup> presentation

readers are given of Clarissa is a middle aged mother, being a member of the upper class due to her marriage to the MP Richard Redgrave. However, the internal thought process is far different. This is expressed by Woolf through Clarissa's obsession with flowers & surrounding herself with colour & nature, "roses, violets, lilacs". This vibrancy <sup>& difference</sup> of colour is a direct reflection of Clarissa's complex mindstate, revealing the stark contrast between her outer & inner self. Furthermore, the social mask & front Woolf presents Clarissa to adopt when in social situations further emphasises the contrast between her inner <sup>& outer</sup> self. During the party at the end of the novel internally Clarissa's thoughts are "a failure, complete failure", seeing her party isn't good enough. However, she is doing this whilst politely greeting guests & making small talk, further emphasising the contrast Woolf is using between Clarissa's inner & outer self to allow the reader to explore Clarissa's, & other characters', inner ~~life~~ lives.

Alternatively, both Woolf & Winterson give presentations of when the inner life is shared publicly, therefore negating the continuous privacy of the inner lives each protagonist leads. Woolf uses Septimus as an example of this, he has public mad outbursts in the park, "Ears was behind the railings!" & willingly gives his soul, the inner most part of you, to the doctors towards the end of the novel, "I'll give it to you." Clearly these are parts of Septimus' inner life but due to his madness ~~they~~ he is forced to publicly reveal them. ~~This contrasts with Clarissa~~ This contrasts with Clarissa as her inner life is kept within her & is protected through her social fronts, which are symbolised through her green dress,



"she would mend it". This reveals the contrast Woolf creates between Septimus & Clarissa in order to explore two different aspects of how inner lives are expressed, with Clarissa the expression remains internal whereas with Septimus it's external.

Winterson also includes a public uncovering of the inner life through the event of when Jeanette is betrayed at church & her secret of homosexuality

is revealed. In an attempt to defend ~~her~~<sup>such</sup> a significant part of her inner life Jeanette states a Bible quote, "To the pure all things are pure." However due to the suppressive & invariable attitude of the Church this aspect of Jeanette's private life isn't protected, causing her reliance & beliefs in the Church to collapse.

Therefore both Woolf & Winterson use the unveiling of significant parts of character's inner lives to further explore these inner aspects, providing the reader with a highly descriptive & powerful presentation of these characters & ~~therefore~~<sup>therefore</sup> supporting the above statement.

## EXAMINER COMMENTARY

This answer shows a competent grasp of set texts and writes in some detail about key characters. For much of the answer, however, the texts are treated separately and there is little in the way of direct comparison. Context is the most heavily weighted objective here but is largely overlooked by the candidate; she seems more concerned to discuss AO2 features in the novel, although that objective is not explicitly rewarded in this part of the exam. As a whole, this script shows potential to reach Level 5, but poor exam technique has limited the marks in both answers.

Secure Level 4; **18/30**.





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