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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.

Script 1: Question 1: Unseen – Level 6

The passage from "Look Homeward, Angel" deeply impressed me. The atmosphere around a barn, the feeling of being tied to the land, and the isolation from community were all explored in this passage. Here we see a sense of freedom and preoccupation with the natural world, in contrast to the more industrialized society. Though the passage ended with a sense of regret, it also gained a strong sense of the past, both in its presentation and the use of language and metaphor. The "Great Gatsby" is a novel that exemplifies this theme, as the search for identity and the disillusionment of the American Dream are explored throughout the novel. The use of symbolism, such as the green light at the end of the dock, represents a younger man's desire to break free from the old ways of doing things. The diction and style of the passage are both vivid and descriptive, capturing the essence of the American experience in a unique and compelling way.
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The frailty of these poor families to pay back their credit was a major factor in the Wall Street crash - the provision of 1929 paper is in the mind of a modern reader justified as a somewhat irrational yet judicious move to keep the economy running. The novelty of the modern approximations is persistent and, painstakingly, it is said that many young adults that the wealthy individuals had not yet they share no equally to Gatsby who worked tirelessly for his success. The people over worked into the town are hardly started in high positions much like the Buchanans - there was only the thought "now and then" and there was "in-between" in any future showing the great opportunities in only they consumed with uncertain rise and had the uncertainty. The satiety of the rear in the great experiment is quite exposed here as the future of America not just "they" now but a corrupt system that exploited American unconstantly. The pressure they suffer a day some of deeper for individuals that nothing inconsiderable and nothing is without consequence contrary to the supposed living shown.

The American Dream that everyone can fulfill their potential no matter their background is central to the hope is included in a time where America mustly possessed the world. An argument came in probably part of our broken world, giving rise to future or later economic trouble as the belief in the American individual. Everyone feels the "dream" keeps breaking from the offer to the "American family" that he might be able or be lifted "in a modest" out of poverty. This keeps him "without" in the same orrespect the idea to keep on the accumulation once built into the American people in the context to the West where man brought to esteem land claimed land and battled with outlaws or the stone of self-made indians like Gatsby who is the
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.

manage to achieve his ‘American Dream’ and become rich. His sudden change from Gatsby’s original dreams to his wealth matters. Jordan, on the other hand, does not seem like he is turning out of his social class now. Despite his easy-going nature, his sharing of stories and his friendly way, I am not sure that having an affair with Myrtle, result in these characters isolation from society. The main reason, how though, Gatsby’s house, upper 10% of society, they just aren’t quite right typical that Gatsby cannot succeed as part of a desired system; the Buchevers house is ideal in a society European, pushing the ground just highlight. American society in the 20’s was supposed to be a time of great social mobility yet here the rigid social class system still persists much like the corruption of the Gilded Age from 1840-1920 America society. In Gatsby’s time, upper class society was not a bureaucratic institute. The efficient, open and human oriented system which did not rely on a sense of justice and equality. From existing its greatest enemy is its own heart. The society was made up by great machine and the gorillas, (just as they were). The board looking down filled with money and power, and instead of being and destructively, leaving the society with little hope in a society which demanded more for any type of service. The society however clearly is right this system in favor of this own comment. The Gatsby, who blindly follows the example set by Daisy and Tom, which in turn leads to his downfall.

Gatsby is implicated with Daiy and Ibn in his need to defend. reason to remain in the city, harsity, goes to the end seeking what is his actual goal. His American Dream not becoming reality, this need, change to reject the position. In his mind, himself is not happy. To decline Daisy to take the future in making a man, of other people lives, there is...
the social ethic would have some accountability for their actions. Establishing
taking the decision that would keep him until we convicted him second out
with his own future and a chance, highlights his violation. Even at his
death, the press try to take advantage of tragedy and use him for a story
and the system remains as it would have happened to others had he
decided to leave. They might take the blame for his actions. The ironic
in “The Grapes of Wrath” as well as noting an exploitation by corrupt acting
typical of America at the time and they take a different approach rather
than just accepting the convention they find themselves. Tim Carg

proposes a world in which people all are for each other’s good and to the church
edify humanists between all of them—portray the high sense of purpose
and belonging. And Dietrich von Hildebrand points out that Socialism
must not be seen as a political or social system but rather as a vision for
social reform. In “Grapes of Wrath” this great commodity money
buried in California during the drought is a commodity and the
regiment need the money to interact with under social theory. To have the relationships and
interactions within the community and to the next generation needed.

From already with Van Jones testing at the end yet both the
in an hefty charged religious speech along to the Holy Spirit, still always in with
the family—this great economy allows hope to be lived or possibly designing
the strong man as a story to her, seems the mood around men at the end.

Both lots deal with the isolation people can feel particularly
when economically disadvantaged in a society that is close in knowing
history. Both also demonstrate that corrupt society cannot be rewards with
or rewarded; through Gatsby, great fortune brings upon his personal
investment in such a world. The Jordan, with this new wealthy and
spirit, do at least give the bright vision that new money from society can
emerge and we can only are that only infinite 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.

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*, 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, whilst Archer in Edith Wharton’s *The Age of Innocence* 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. Comparative historical difference between the texts...
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 proletarian, with 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’.

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 Shilliglawn 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*
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. 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 Blenkers describe themselves as ‘real bohémians’ 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, ‘giggl[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 Blenkers attain freedom through a level of self deception about their realistic opportunities.
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 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 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, 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 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 disappating and dissappearing 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.
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.
Write a critical appreciation of [the] passage, relating your discussion to your reading of American Literature 1880-1940.

Script 3: Question 1: Unseen – Level 5

The mystique of America is a dominant theme in much American literature, especially during the inter-war period. Whether it was being satirized, rejected or glorified, it was ever-present. 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, but here, in one way looking at the individual and the other at the surroundings—and this text highlights two separate forms of the American dream.

Firstly, the character of Eugene is introduced with a clear optimism, highlighted by his hitting of the possible benefits of the war, that “it could bear him ‘war-yard, bird-yard, farm-yard.’” 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 mystique of America, the ideals that America represented itself 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
mutter cumbersome words and the frequent commen, his vision of his has become an ostomy in a new or the American Dream. This is further evidenced by his proclamation that he “might do all, and do al...


become all... There was no great bridge to Spain, no hard summit to win. What Eugene is stating still carries out in it, his assertion that he will "I don’t," bringing significant change within a new setting, and brings itself back to the American Dream. Remove these sentences to any order Eugene, and the sequence and statement would remain roughly the same. The use of Eugene re-imagines the idea of a dream, by using object generally referred to a "great" in human eyes. "Hard Summit" carries with it ideas of combating the world likely, of 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 short, many Eugene provides with many characters of this literature of the time, such as Jay Gatsby of Fitzgerald’s ‘The Great Gatsby’ and Tom Jones 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 repulsively of that idea. Fitzgerald closes his novel with the phrase “High So we beat on, boat against the current, borne ceaselessly into the past.” Here, Fitzgerald is suggesting that the determinating that Society displayed...
In trying to move back the line of his line, Gatsby simply tried
him to the past. The image 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 Gatsby, who is rowing 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 “we” to
describe who is feeling the effect. Therefore, the change of
the American Dream is not one of Optimism displayed
but rather, a cautionary tale with the implications
of it, obsolete. This can be compared to Tom Provis, Sue
Steinbeck’s novel takes an equally negative view, portraying
the American System as breeding a “monster” through
its focus on individualism. This majority is given to the
banks that cause the destruction lines of the protagonist,
and Satisces 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 himself.

Second, the mystery of A meen is tackled through
the presentation it is given through Eugene. While
Eugene has been characterized as optimistic and, to a
certain extent, naive, it is Wodehouse’s use of hostile imagery
for the past. The air is “charged with foul murdren
drizzle over moody, riving and corrupt atmosphere.”
The idea of the car being murdered 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 coined in the American Dream. Indeed, the implication of “ruining” whether literal or metaphorical still denies the idea of an unnerving grandeur. Here, this is then compared to later assertions that “There was no thought or belief in the justice. There was only the Bruce, triumphant now,” brings to mind a much darker idea of America. The idea implication of unreasonably coarse with no thought to the justice as in many ways against the ideal, that Engle herself possesses to within the text. The American dream phrase and emphasis on individuality, but in the text no one is fully described nor even Gatsby. They all exist as generalisations and of course, evidenced by the huge list of progressing travelling to the past. This is not true individuality. Only the group if indeed, 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, and great emphasis is put on the term “Olive” despite its part. Not just the migrants source from many mid-western states. Another example of the Dream being condemned. Also, the American Dream does relate in quite a large way to the future, since it is then stated the effort put in proving the dream is to work towards a better future. However, the idea introduced by Wolfe that the crowd is focused on the present just undermines that idea. Suggesting ideas of gratification are that of achievement, such as what is seen in Gatsby’s parties in the The Great Gatsby, where Gatsby produces
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.


Firstly, the novel The Great Gatsby was published at the height of the disillusionment feeling that had set in to American in 1925, and within it’s pages the character of Jay Gatsby appears as the primary embodiment of disillusion. 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 sets a Gatsby with a
Buchanan and the line of Darcy’s life, but to SUCH a formal extent that he withdraws himself from many aspects of society in pursuit of his good. He makes himself mysterious, concealed through the binding debate in his brother to what his true origins are, gives a wild account of it hardly to invite more interest or wider discussion, and becomes a recluse from all many aspects of life beyond business and the parties to prevent 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 just what the cost of mystery is honesty. Nick Gardner becomes his first real friend, to some extent if we trust Nick’s [mention], and it is only with the world going in around Daisy and his plea [unfair].

As such, Fitzgeralds businesses isolation and honesty within America, and how it isolation brings natural success but little personal connections, and vice versa, that was such a pertinent issue within America awareness. A minute example of the idea of isolation is within the 1929 novel ‘A Farewell to Arms’, written by Ernest Hemingway. It gives the quizzed particular account of an American Ambulance Driver, Lawrence and Henry, serving the Italian Army. The book initially begins as a contrast to what is seen in [mention] — a variety of characters more closely with the protagonist, such as an English nurse called Catherine, etc.
the signature love interest, and varying soldiers and

condemns that Henry makes contact with strong host his
job. 'A Farewell to Arms' sees a gradual
decrease in the amount of connections Henry has
as he becomes home and more related throughout
the novel. A significant moment in this during the
retreat triggered by the Austrian-Hungarian attack on
the Italian defenses 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 couldn't regain the initiative until the
battle of Monte Grappa the next year. For Henry, howev-
er he is almost summarily executed for being an
officer for not doing the defeat - losing his
connection to those within the Italian Army -
and escaping to Switzerland with Catherine, who he
considers he will be declared dead "back in the States,"
equally losing his connection to the U.S. Furthermore,
in the novel conclusion with Catherine and their child
she in childbirth, taking away the last of his genuine
connections on its final page. As such, both novels
include supporting characters who must deal
with isolation, and both show the negative, human side
of it, criticizing the respective causes - as Hemingway
stated in 1935, in The "You will die for no good reason";
highlighting his design.

Fitzgerald further comments on isolation within the
the Great Gatsby's closing chapter, wherein Nick
tries to organize a funeral for Gatsby after his
External Selection. It is agreed that no one beside Nick, his father’s partner and a guest known as O’Malley, attend the funeral, no one caring to come to the commune. Gatsby despite their intelligence in his parties. As such, Gatsby could further highlight how Satzky’s isolation, in some ways judged upon him by his goods and the only realistic method of attaining them, had led during the 1920s - illegal business - ultimately led to him being forgotten by young. His closest business partnerZaysa explains him “Let a man to demonstrate friendships to a man while he is alive,” highlighting the underhanded reality. Detailed Satzky had entailed himself in. While the Prohibition brought with it many business opportunities - of which Satzky took many - it is evident that Satzky continued, raised little notice after his death. Since he has no more value, the criminal underworld being ruled by Prohibition. The same can be said of the rich community which took part in his death - they desert party with a closed view. As such, both the community expect him leaving Satzky can now isolated in death, then be equally angry by. Community exulting feeling in order of isolation in the American style, nearly such as The Tragedy of Youth’ lost in a few more peaceful light than ‘A Farewell to Arms’ and ‘The Great Gatsby’. The Tragedy of Youth’ has frequent references to the farm that an attracting, most notably seen during the Summertime Camp in the latter stages of the Tragedy journey. As a result, while they are rejected by Californians, the migrant community remains somewhat tolerant resilient.
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.
‘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.


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, writers seem 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’ (1924) 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 new opportunity is already overshadowed by the Aunts and Uncles who caused these 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 reach together’. Therefore although this choice appears a free one, they seem instead trapped within society.
seem instead trapped within social confines and expectations. The conflict arises between those who show the greatest effort. 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 through the desperation for opportunity in the migratory workers. The more he can get, the more he’s gonna pay. The lack of opportunity is also explored through the difference in wealth of those unemployable and those trying to settle there. ‘They’re so scared and worn they aren’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 *Plainsong* where ‘from the first we have—every single man in this 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. Jim (from *The Great Gatsby*) Gatsby himself is a clear symbol of wealth. F. Scott Fitzgerald writes in *Contact* about Gatsby: ‘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’, ‘swar’ and ‘gold coloured’ clothes to meet Darcy, and yet he still fails to fully integrate himself into the society he so desperately wants to be a part of.

There is a contrast therefore succinctly used many opportunities with great freedom of wealth, and yet he still cannot grasp the social freedom of opportunity. He did not see how Mr. Darcy had determined he should not, and the juxtaposition of these ideas on money, and him following ‘in my car’, highlight 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 more 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 emotion. Kesey crook 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 Darcy, highlights that a lack of opportunity and wealth does not necessarily lead to a bad thing in terms of a person's behaviour and morale.

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

Script 5: Question 1: Unseen – Level 4

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.

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 of being unstoppable. In F. Scott Fitzgerald’s novel 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.
Furthermore, in the passage we see ‘The air was charged with murderous exuberance, noting and corrupt extravagance.’

The use of ‘corrupt’ as an adjective to describe ‘extravagance’ is reminiscent of Gatsby’s fortune. 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 Gatsby. The Great Gatsby’ when Gatsby says ‘I fixed the World Series back in 1919’ which is about Meyer Wolfshaim, another corrupt character in the novel.

In addition, the capitalisation of ‘now in ‘There was only one magnificent 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 ‘mass exodus’ could be linked to the mass of migrants that appeared in California from places like Texas, Oklahoma, desperate for work and money to survive.

Moreover, we see how the individuals in the passage were constantly being moved around, they shifted/relocated from camp to camp, worked for a month, rested quietly for a week. The consistent breaks in this sentence with the 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 President in 1929.

We also see 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 enjambment in ‘From obscurity, hunger, loneliness, he might be lifted in a moment into power, glory, love...’ is
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.

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

[30]
who wanted to stay with her rather than move away to California with her family. This contrasts with

'The Great Gatsby' because we see a lack of connection to their homes, at the end of the novel, Daisy, Tom, and their child move away from the modern chaos they have created after Gatsby's death. Here, Fitzgerald is critical of East Egg as 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 corrupt characters such as Gatsby and Meyer Wolfshiem. After the Eighteenth Amendment of Constitution was passed in 1919, there was an increase in organised 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
Final which for Huck is the idea of getting away from ‘sivilized 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 Trilling 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 ‘sivilized’ 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. Therefore in the novel we can sense Twain’s depression and his anger at how cruel society can be.

Moreover, opportunity is central to American literature as portrayed in ‘The Grapes of Wrath’ as Jim Casey takes opportunity to pass on his philosophy of the ‘holy spirit’ which
comes from Ralph Waldo Emerson’s ‘The Over-Soul’. Casy, representative of a Christ-like figure in the novel, as his initials are the same as Jesus Christ, consistently echoes the importance of community and how humans are all one. This opportunity that Casy takes is done for the greater good as he focuses on helping 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. Although 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 unjust 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 Wolfsheim, we see corruption and wealth being obtained through illegal means.

Overall, the ideals of freedom and
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.**
‘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.

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

"The ideals of freedom and opportunity are central to American literature. Discuss how far you have found this to be the case in ‘The Grapes of Wrath’ and ‘The Great Gatsby’. [30]

In John Steinbeck’s ‘The Grapes of Wrath’ (1939) and F. Scott Fitzgerald’s ‘The Great Gatsby’ (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’s dream goes to ‘the East’ to become a banker and his first love, Daisy. Conversely, the ideals of freedom and opportunity are desired but unachieved by many, such as those in the Valley of Ashes who thought they would be getting opportunities of a new life, but unfortunately failed. These people are most similar to the Joads in the ‘Grapes of Wrath’ who are forced to leave the Dustbowl for California."
and also have no luck in “the end” opportunity."

Nick moves out to the west “the East” and his first description was of life and “the great burst of leaves growing.” He says he 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 in stilted hope and freedom with the "bright night." This hope and opportunity is crucial to the plot of the novel. Without Nick's desire to go to New York, there is no narrator for the novel.

Gatsby also goes to New York as an opportunity to become very rich appears from his friend Meyer Wolfshien as he “sells bootlegged alcohol” access and has completed the American Dream as defined by Suzanne del Cuzio: "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 ancestor when he became very wealthy, he bought a house opposite the Buchanan residence to be closer to Darcy and..."
finally reunite with her now he was money. John Fraser argued that a romantic ideal is most certainly mistaken... but to attempt to do without them is to live empty and to forever a permanent hollow craving. Another is the more evidence of the ideals of 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 keep 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 his central plot as it would not move him the characters 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.

Conversely to the two main protagonists, the inhabitants of the valley of Ashes are the signs where the ideas of opportunity and freedom are shown to have failed. The terrible state in which the Casino is in is vastly strongly contrasted to the sunny and positive descriptions of West Egg in the chapter before. The Casino is described as “a fantastic farm where ashes grow like wheat
In his ridges and hills and grotesque gardens and the “ash-grey men” who have lived there for so long, desperately trying to find work, have become their landscape, George Wilson emphasizes this point, he lives in the garage in the valley of ashes, he is described as the “spiritless canary” anaemic” as a doing describing the mental and physical effects of his living conditions. The people living here have sought work from around America 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 example displays the effects of the realities of the ideals of freedom and opportunity 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,” the journey on Route 66 is like the wandering in the desert, which shows how their journey to California is in search of opportunity of a better life and freedom. More specifically, the idea of freedom is important to Tom Joad, the main character, who has
just "got paralysed" and is=intearching
a happier life with his family. Rose of
Sharon also symbolizes the hope
and opportunity with the posted
soon-to-be-hitting her child and
big impact on the Toads’
motivation to find a better place
for her baby, however, when the
baby was stillborn, the hopes of
the Toads crumbled and it was not
helped by the deaths of "gramma and
crampa" and the departures of
Connie, Nuncie and most importantly
Mam; to leave Ma Soad saying
"the family is breaking up!" and as a sign that the idea
arranges off and opportunities
for a better life as a family would
not happen.

In these novels, both John Steinbeck and
F. Scott Fitzgerald use
the theme of "ideas 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 was able to achieve
Sueanne Del Cusco's definition whereas
The Grapes of Wrath, like the inhabitants of
the valley of ashes, no one achieves
the American Dream. Throughout the
outcome, these ideas are
crucial to the plots of these
deevers and would not have the
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.
Write a critical appreciation of [the] passage, relating your discussion to your reading of dystopian literature.

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’Brian 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 that 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.

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 2nd 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 stick 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.
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.

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 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 mention 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
QUESTION 7

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

Script 10: Question 7: Unseen – Level 5

In this passage Brontë uses the first person narrative to emphasize the contrast between the protagonist’s inner thoughts and her actions and behaviour towards the Bloomfield family. For instance, Agnes describes Mr. Bloomfield unfavourably as having a ‘pale, dingy complexion, “dingy” connote an unkempt, 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 and her strong personality, she is forced to tolerate him. Bronte 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 judgement of the Bloomfield family. Similarly, Kate Chopin use 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 supposedly dead husband returns home. This is ironic because her husband’s death actually caused...
Mrs Malherbe, a 'monstrous excitement' at being 'free, free, free!', echoing Bronte's dramatic irony of the reader 

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

The way Mr Bloomfield treats his meal is suggestive of his pursuit for power and control - 'after turning 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, like a child playing with their food. This pursuit for dominance only serves to lower the respect he commands from both Agnes and the reader; Bronte 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. If you call a person a 'sheep' this often means they are followers, and attempt to look to others as a guide for their behaviour. The fact that Mr Bloomfield rejects the mutton could symbolise his rejecting of others' ideas and attempts to be seen as a dominant leader figure. The fact
that he then orders ‘beef’ to support this analysis as cows, especially bulls, traditionally symbolize power and strength.

both traits which Mr Bloomfield appears to desire. Mr Ewan use 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 after Florence’s dramatic exit, he stripped 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 as 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. Here as Mr Bloomfield ordors ‘cold beef’ the after rejecting ‘roast’ mutton, Bronte’s juxtaposition between the hot and cold meat may be hinting to Mr Bloomfield’s &  cold, 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.
‘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.

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 end with Clarissa recognizing 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 her physical appearance and her internal difficulty in coming to terms with the attention it brings. However it is ultimately physicality that drives the plot—perhaps, the deep as a male writer, Hardy is less concerned with Tess’ inner life.

Woolf offers few descriptions of Mrs Dalloway’s physical appearance, the reader knows she is a woman of around fifty, and ‘birdlike’ but beyond that her physical being is of little interest to Woolf. Compared with *Tess* 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.*

The fact that Hardy references ‘Tess’ appearance throughout the novel, but only gives rare insights into her internal thoughts, suggests that women in the Victorian era were defined by their physical appearance and this idea becomes more important as weaving the plot with the actions of Tess, her white dress, appearance of status in the d’Urban’s name, but with a sense of her inner conflicted.

This suggests that literature about women, written by men, is not strong in its and sexual depiction of the inner life, and is more than literature by women.

By the end of the novel, in Mrs Dalloway Woolf’s protagonist, the contrast between marriage and Clarissa’s life as she feels society into it gives her independence. Perhaps in the 1920s when women were often still defined by their marriage (Mrs Dalloway is, Tess’ outward appearance in the title of the novel by her marriage to Richard) a woman’s inner life was something
unique and important. 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 forever be revealed and judged by society and therefore lose its lustre. It seems Woody portrays a woman’s inner life as something that a woman can own, entirely apart from men, in a patriarchal society. Woody’s depiction of Clarissa’s inner life is strong because it gives the reader an idea of who Clarissa is entirely apart from her society. Hardy then may be portraying Tess’ inner life as a device to show the reader how controlled Tess is by the patriarchal society rather than being allowed to shape her own life according to her inner desires. The fatalistic attitude of rural Dorset means then Tess is raped ‘it was to be’, that ‘suggested Alec completely invades Tess’ inner life and physical being as she becomes pregnant however this is accepted by Tess as ‘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 a woman’s inner life was
not important in society where she was denied 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 one the master of 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 canals’ behind her characters was groundbreaking in the 1920s. However, this the Modernist techniques were also used by writers such as James Joyce who in ‘Ulysses’ 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. Simply that Hardy was restricted by traditional Victorian narrative styles of omniscient narration making it difficult to portray an inner life, this suggest that it isn’t necessarily because Hardy is a man that his work doesn’t depict has limited exploration of Tess’ inner life, but he may be simply restricted due to the narrative style he was expected to use for a serial novel.
However, in both Woolf and Hardy's texts, the protagonists' 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 Turbothays Hardy comments that 'her hopes mingled in the air' to make an 'ideal photosphere'. On this 'bird-hatching, thyme-scented morning in May', Hardy allows the reader an insight into Tess' inner life. Birds hatching connote new life and new beginnings, and thyme, reminiscent of Mrs. Dalloway has had time to heal from the wound of the past. The reader gets a sense that this is a new beginning for Tess and the fact that her 'hopes mingle in the air'.

Similarly, in 'Mrs. Dalloway', London is portrayed as an 'organism' as said by Shadwell. Clarissa's connection with the 'organism' of London helps the reader understand her inner life. On the first page Clarissa exclaims about the June day: 'What a lack! 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: an eighteen year old, the 'squeak of the hinges', as she opens the French doors seems to open a window into
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.

The author Anne Bronte in the extract ‘Agnes Grey’ depicts a governess of a wealthy family where she feels that she has no control. Bronte is presenting to the reader the typical societal norms of the upper 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 Bronte 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’.

Bronte’s use of the children’sstubbornness 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 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 ‘summon’ for dinner. The word ‘summon’ suggests a childlike behaviour. Furthermore, Miss Grey ‘dances 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 by Mr Bloomfield, therefore, presenting how men dominate over women. Furthermore, the first dialogue is a command of ‘keep out of that water’, in a ‘waspish penetrating tone’. The use of the command symbolises how men dominate in society. Similarly, Tess’s father forbids the parson to baptise her son and none could stop it. Brontë’s use of the command implies the power and strength of males in the 1800s. However, it is also noticeable that there is no proper communication between 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. Mr Bloomfield and Miss Grey exchange
a few civic words; but that is it. The response to communication present the little interaction between the two classes. Furthermore, late in the extract it is stated. Mr Bloomfield spoke ‘rudely’ to me, their governess, and a perfect stranger to himself. The adjective ‘rudely’ 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 Dalloway and Septimus Warren-Smith have little interaction, both characters are ‘above their class’ 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 intra-social class mixing.

Another way Miss Grey is treated like a child is better when Mr Bloomfield helped Mrs Bloomfield the children, and me, which means he is treating them all like children. This foreshadows the idea that women were dependent on men. As both women in the extract are also helped by Mr Bloomfield (Mrs 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 19thC.
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.

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

8(c)  Mrs Dalloway’ by Virginia Woolf and ‘Tess of the D’Urbervilles’ 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 became 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. Rich Richard Dalloway’ presents us to the truism that women are identified by their husbands. In the 1920s even though women were being introduced to more freedom, 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 called Mr. Angel Clare, when Angel and she got married. Thomas Hardy, in the same way as Woolf, 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. ‘Mazeen’, ‘Mazeen no more’, ‘Consequence’ and ‘Sufferment’. The use of the phases presents to the 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 due to pay for the committed sin and the repentance of Alec later in the novel. Similar to 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 monologues) to allow the reader to enter the thoughts of the character and move backwards and forwards in time. With a little squeak of the hinges, Clarissa remembers how she ‘plunged at Barton’. Barton being the country home where they spent their summers.Little reminds 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
has marrying Peter would define her life. In Hardy's present the futile attempt by Tess to control her past troubles and sins. Tess moves to 'Teabotay's Dairy farm in hope to have her son of child at of inexplicable cut Maurice. However, the truth of Tess's past is discovered by her husband Angel Clare. He finds that 'inexplicable' event 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 process 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 flowers' and leave them to float on 'buds of water'. Flowers are a symbol of femininity and beauty. Cutting the heads of flowers suggest the acceptability of females. Homosexual relations was a taboo subject in 1920s and Woolf had been considered the acceptability of innocence. Woolf also had homosexual relationships, her most famous being with Vita Sackville-West. Woolf is present how men are also defined by their relationship with women. However, this definition is not as permanent as women.
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.

Script 12: Question 7: Unseen – Level 4

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 strict Victorian society.

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 Cary)". This comment highlights how "Miss Cary" is clearly unmarried due to the "Miss", revealing how Mr. Bloomfield has no form of respect & respect will for her. However, in comparison "Mrs. Bloomfield" exchanges "civil words" with the protagonist, whereas Mr. Bloomfield's interaction is described as "uncivil". This suggests how fellow women understood the daily societal struggle they each went through, therefore expressing empathy towards the women who were viewed as social failures for remaining unmarried, revealing the emotional complexity & depth women carry that men traditionally assume women are lacking in Victorian society.
Furthermore, the fact that the protagonist opens with a hopeful attitude conveys how this female protagonist has an a strong & capable mind, she is able to be hopeful even in a situation that was viewed to be one of the worst a woman could be placed in. The opening line states “a feeling of hopeful exhilaration”, reflecting this brave & attitude that many of the time failed or were too ignorant to see. In addition, female writers tend to adopt a very intimate style in comparison to their 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. Bloomsfield, 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 how the male figure has & the black & white simplicity that the majority of male minds contained. Mr. Bloomsfield didn’t care for anyone else’s opinion, he simply decided on his own judgment that the food was not good enough, expressing Bronte’s views on the simplicity of the male mind & how ignorant they are to the emotions & intellect of others.

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

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

Winterson creates *Oranges* to be a fictional autobiography, basing events on her real life but not entirely. This allows her to present a more thorough analysis of the protagonist Jeannette & give the reader an increasingly detailed insight into her thought processes through the inclusion of fairytales. It can clearly be seen throughout the novel how Jeannette’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 Jeannette doesn’t question the beliefs &
“Ways of the Church that she later learns to be so suppressive. However, one of the last points presented in the novel is by Winnie, who learnt 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 gap “,” & “,” sounds reflects her acceptance non-resistant acceptance, she is mature & knowledgeable enough to respect others people’s opinions & not force her own upon them. At this point in the novel Jeanette has separated from the church due to her homosexuality, & her views of religion have changed. However, she doesn’t force her opinions onto others as a result of having experienced the suppressive church society that was inevitable 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 Windson presents her characters, analysing each aspect of self discovery along with their development & maturation as a human being, a clear appreciation of the inner self is therefore evident throughout this novel.

Similarly, Woolf adopts the writing style of ‘Mrs Dalloway’ to be the stream of consciousness, with the continual flow of language (that isn’t interrupted by chapters) giving a detailed & effective insight into each character thought process & therefore their inner self. For instance, Clarissa’s social presentation is far different to the thoughts within her mind, & through Woolf’s use of the stream of consciousness readers are exposed to the contrast within Clarissa, The social presentation
readers are given of Clarissa is of middle age, another being a member of the upper class due to her marriage to the MP Richard Bellamy. However, the internal thought process is far different. This is expressed by Woolf through Clarissa’s obsession with flowers and surrounding herself with colour and nature, “roses, violets, lilacs”. This vibrant display of colour is a direct reflection of Clarissa’s complex mindstate, revealing the stark contrast between her outer and inner self. Furthermore, the social mask and front Woolf presents Clarissa to adopt when in social situations further emphasises the contrast between her inner and outer 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 and making small talk, further emphasising the contrast Woolf is using between Clarissa’s inner and outer self to allow the reader to explore Clarissa’s and other character’s inner 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, “trains was behind the railings.” & willingly gives his soul, the innermost 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 & he is forced to publicly reveal them. 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,
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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