

## AS LEVEL

*Exemplar Candidate Work*

# ENGLISH LITERATURE

**H072/02**

For first teaching in 2015

## **H072/02 Drama and prose post-1900 Summer 2017 examination series**

Version 1

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# Introduction

These exemplar answers have been chosen from the summer 2017 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification (<http://www.ocr.org.uk/qualifications/as-a-level-gce-english-literature-h072-h472-from-2015/>) for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2017 Examiners' Report to Centres available on the OCR website <http://www.ocr.org.uk/qualifications/>.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2018. Until then, they are available on OCR Interchange (school exams officers will have a login for this).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

# Section 1 - Drama

## Noel Coward: *Private Lives*

### 1 Noel Coward: *Private Lives*

Either

- (a) 'A jolly play, if sometimes a pessimistic one.'

How far and in what ways do you agree with this view of *Private Lives*?

[30]

Or

- (b) 'The problem with Elyot and Amanda is that they will never let anything alone.'

In the light of this comment, discuss the roles of Elyot and Amanda in *Private Lives*.

[30]

### Question 1(b) - Level 6 response

Elyot and Amanda have the roles of the main characters in *Private Lives* and are the key to keeping it alive. Coward himself admitted that when he played Elyot alongside Gertrude Lawrence as Amanda, that 'if they let it drop ~~for a~~ just a second' that the entire play would be 'flat' and unsuccessful. This is mainly due to Victor and Sibyl being such weak characters, like 'punchpins ready to be knocked down' (as Coward stated). Therefore, the excessive extravagance of Elyot and Amanda is what really keeps the play alive.

Their excessiveness is really shown through their defiance of gender stereotypes of the 1920's and 30's. Elyot is argued by some critics to be quite camp and flamboyant, showing a much more feminine side to his personality. He is sensitive and wishes not to fight with Victor, and relies on his wit and flippancy to get out of a difficult situation. For example, when arguing with Victor he questions whether it is a 'fight or discussion' and 'if it is



the latter I shall put my ~~best~~<sup>best</sup> back<sup>on</sup> before I catch a chill'. This resistance to high praise elicits in almost quite a pathetic light, as after all it is him who never lets arguments go. He quite often results to verbal attacks due to his seeming lack of physical strength, but never understands when to stop. Similarly, Amanda is also one for arguments and again often lacks the knowledge of when to step down from an argument. In her relationship with Elton, she appears the more dominant one, highlighted in some productions by dressing her in trousers to signify<sup>to</sup> the audience ~~her more masculine qualities~~ & her which would have been stereotyped to be much more masculine at the time. ~~By putting these two together,~~

When Amanda and Elton are together, the audience begins to see the extremes of their behaviour due to them never ~~letting~~<sup>letting</sup> anything alone. Amanda describes them as 'two violent acids bubbling away in a matrimonial bottle', which creates a strongly explosive ~~image~~<sup>image</sup>; a perfect description for their relationship. The referral to a 'matrimonial bottle' hints to them being trapped together in marriage and suggests that they prevent the freedom of one another. This negative depiction of their marriage is only emphasised further, as we begin to hear about

their violent ways. Amanda admits to Victor that Elyot had 'smuck' her on multiple occasions but quickly retorts with how she 'broke four gramophone records over his head'. The complete lack of guilt and empathy of both parties can come across as shocking to any audience, possibly more so to a modern audience due to our awareness of the dangers of abusive relationships. In this way, Amanda and Elyot's role is to showcase what is often hidden 'behind closed doors'. Furthermore, however, they are used by Coward to mock the idyllic depiction of ~~many~~ traditional marriage, as well as upper class societies who completely disregarded how fortunate they really were in such difficult economic times.

The extent of Amanda and Elyot's actions and complete lack of boundaries can also be seen through Coward's constant use of animalistic imagery to describe them as the play goes on. Animals like 'leopards', 'panthers' and 'boa constrictors' are all wild and dangerous animals. This implies that Amanda and Elyot become less human when they fight, and much more like wild animals that completely lack control. This lack of control is possibly one of the reasons they are always drawn back to one another. To some critics say, they can't live with each



other but they can't live without one another.

This begins to explore the boundaries of what is seen to be a healthy relationship with healthy arguments, and what is ultimately a relationship of complete destruction.

On the other hand, Amanda and Elton do try to get into new relationships at the beginning of the play, but the lack of self-control from both of them means they will always end up back together. This idea of divorce and remarriage was incredibly uncommon in the 1920's and 30's and so not only emphasises the wealth of Amanda and Elton, but also the expensive lengths to which they will go to, in order to try and be happy in a relationship. Ultimately, this doesn't happen in the play as their constant bickering and name-calling starts again. Despite them leaving together, the audience <sup>clearly</sup> know ~~they~~ that they will just complete the same vicious cycle all over again.

Overall, therefore, the role of Amanda and Elton is to defy societal norms for the time period with their <sup>constant</sup> ~~excessive~~ excessive behaviour, in order to provide entertainment to the audience and an insight into Amanda and Elton's upper class, private lives.

## Examiner commentary

This is a very fluent response which demonstrates strong understanding of the play and its context (AO1, AO3). Points are fully supported with appropriate textual detail throughout (AO2).

The focus of the response rests more on the generic prompt to 'discuss the roles of Elyot and Amanda' but there are some perceptive comments on the idea that they 'never let anything alone' (AO1). The candidate considers the pair's inability to leave an argument and the animalistic lack of control which both demonstrate that signals the grip they have on each other and their underlying determination to come out on top (AO5). Clear summaries of the characterisation of both Elyot and Amanda give useful insight, for example into Elyot's 'weak' character as being a prompt for his vitriolic tongue (AO5).

There is sound consideration of the contextual influences which may make the characters more shocking to twenty first-century sensibilities than when first created (AO3) and an awareness of Coward's critique of marriage.

The response is quiet and succinct but offers what is a rounded understanding of the text and, at times, a detailed response to the task. The fluency and quality of argument place this securely in Level 6.

(Level 6; 28 marks)

## Question 1(b) - Level 5 response

As Barry Day a notable Howard critic once said, "Amanda and Elmer can't live with or without each other". Both characters are the definition of what it was to be flivorous and flipant in the swinging jazz era and their selfish almost immature characters it is clear to see that deep down they share jealous characteristics that both try so incredibly hard to conceal. never truly letting anything go.

At the start of the play it seems as though Elmer and Amanda are the two 'dominant' characters with Victor & Sybil being not being able to comprehend the fact their spouses have married before "just because this is your second one" as Sybil puts it. They are persistently discouraging conversation about each other and will go to incredibly narrow minded and shallow lengths to conceal how they



truly feel. "I think I despise her"  
"I broke 4 gramophone records  
over his head once it was  
very satisfying". The fact that  
they are still mentioning these  
rather embarrassing and  
shameful acts (I struck her  
once) indicated that although  
on the roles of flirt and  
Amanda in this instance are  
to show they have moved on  
from one another, they  
ironically are reminiscing on  
their time together, not  
letting their incidents go.  
What Coward is trying to  
get across here is that  
regardless of the confines of  
marriage if two people are  
in love their natural  
desire to remember each other  
should not be shunned upon,  
even though two are actively  
discouraging the conversation  
with their new spouses "Oh  
will you stop ~~that~~ talking  
about her". They are clearly  
trying to restrict themselves  
from exposing a more vulner-

able side to their personalities. In a time where society was progressing, after the war, flippancy and overall reckless behaviour broke out amongst all classes including the upper class (which is what Amanda & Elton are). So this could almost justify Amanda and Elton's very selfish actions and dialogue. "She had long slim hands and long slim legs and danced beautifully" clearly to make Sybil jealous. As Harold Pinter yet another notable coward critic had said "The characters will say one thing but the audience will know they mean something else".

Moving me onto my next point, eventually in Act 1 when the 2 break "We both knew it was no use carrying on", leading up to this we see a series of immature and witty comments to display how the two characters

ers will not leave alone the pursuit to conceal the fact that they love each other. "Very flat Norfolk", "how was the world?", "Very large" - "Very small". Again the true meaning of this dialogue is not only for the comedy but for a much deeper meaning, essentially the two characters are constantly repeating "I love you", the true intention in Coward's play is marked by laughter. They have reduced the world into nothing and thus exploiting themselves to realise they are in love with each other and will not be able to leave EACH OTHER alone. As Coward had stated, "If I was to write a play with a message it would be a comedy". The true meaning here and the roles of Amanda and Elton are to show the audience that Coward is aware of the behaviour occurring in between the social classes.



Almost holding up a mirror, showing once again through the roles of Amanda and Elton these two very strong independent characters who do not conform to social norms can break so easily, showing that marriage is indeed pointless when it comes to love. Howard was a homosexual and could not marry, we see a lot of his own personality shine through in Amanda's role, she admits she never loved Victor, almost proving Howard's point that marriage is indeed useless after all. Also her ability to behave so selfishly yet hold herself with poise "Tagged with sophistication" and not conform to society "I want a lovely Sunburn" shows that she can take the upper hand and feel will not let alone her desire of free will to express herself the way she wants, much like

Concurs attitudes towards his sexuality. Finally a truly explicit example of never letting anything be showcased in Act 2 is Amanda's mention of her former friend Peter whom she let kiss and gift her with a bracelet, clearly and deceptively trying to annoy Sybil "I still wear it sometimes" and Sybil strikes back with his mentions of former lovers which he also mentions to Sybil "She had the ugliest looking hairbrush I had ever seen". It is clear this monogamous relationship had falling. It is, to an extent, the 2 characters. As all they are doing is adding fuel to the fire. Not being able to leave the subject matter of former lovers alone. They have gone full circle and completely contradicted themselves as from the start Sybil & Victor couldn't leave that

them alone. This jealousy builds up and of course leads to a clash which is ultimately resolved, however, Coward's intention here is to hold a mirror up to the audience at the time who would have come from the same social status of Elvyn and Amanda.

Their roles as characters also provides a need to show that, as Barry Day stated "Coward was from the lower class but not of the lower class" both in the 2012 and 1975 version of the play we see the build up of the scene as an explosive one to highlight the natural feelings of jealousy and ~~is~~ not letting previous things go. To show now in a time where couples were trying desperately hard to conform, their actions are indeed natural and justifiable & marriage means nothing along with your reputation. As put by Amanda "very few people are normal" "keep down in their private lives"



## Examiner commentary

The response opens with straightforward contextual background and then shifts into a consideration of the characterisation of Amanda and Elyot, although the pair are dealt with as a unit rather than as individuals (AO1, AO5). The candidate attempts to tie the discussion to the prompt that they 'never let anything alone' (AO1) and offers a useful point that they certainly never leave each other alone. However, the response at times makes rather tortuous connections to this prompt, with Amanda never letting alone 'her desire of free will' (AO1, AO5). The discussion has some structure to it and textual detail is usually offered to support (AO2).

Overall, there is a sense of the hidden worlds behind the characters' private lives and an attempt to discuss Coward's broader purpose, which addresses the 'roles' prompt in the task (AO1). The response is characterised by generally clear discussion.

(Level 5; 21 marks)

# Tennessee Williams: *A Streetcar Named Desire*

## 2 Tennessee Williams: *A Streetcar Named Desire*

Either

- (a) 'A play about the strength and danger of desire.'

How far and in what ways do you agree with this view of *A Streetcar Named Desire*?

[30]

Or

- (b) 'Mitch and Stella are much more than victims.'

In the light of this comment, discuss the roles of Mitch and Stella in *A Streetcar Named Desire*.

[30]

## Question 2(a) - Level 6 response

"A Streetcar named Desire" is a modernist play, written by the playwright Tennessee Williams, a which has the key theme of 'desire' - as mentioned in the title. On one hand, you could argue that the play talks about the 'strength and danger of desire' meaning how powerful it is, and how it leads to a person's downfall. In this play, the most obvious character this applies to is Blanche. In this essay, I will discuss whether the play is truly about the strength and danger of desire, or whether there is more of a nuance, with a social commentary on the way society reacted to desire in the 1940s.

On one hand, we must concede that 'desire' is a critical theme in this play. We see the one example of this in the relationship between We can see this through nearly all of the characters, but the most prominent example of "desire" is the relationship between Stella and Stanley. There doesn't appear to be the play, we see that the former Southern Belle Stella, Kowalski (previously Dubois) and the Stanley Kowalski have a very physical relationship.

when Stanley hits her in Scene 3, they may reconcile their relationship through sex - during the balcony scene, scene on the 2nd balcony, they come together with animal

noises. The use of the description "animal noises" suggests there is something physical and primitive about their relationship - that and hints that there may be some kind of animalistic urge behind it. Furthermore, this then hints at the unsuitable nature of Stella - that she will choose physicality and sex over her sister. At the end of the play, the foreshadowing is realised with Stella choosing to stay with Stanley, at which point where Stanley starts and when Blanche is taken away to be institutionalised, Stanley starts "unbuttoning" her "blouse" - hinting that he is comforting his wife the only way he knows how - through sex. This decision then <sup>can't stand up</sup> shows the "danger" of desire - Stella is trapped within an abusive relationship at the time, however we can argue that during the 1940s, a divorced woman single mother with a child would have little to no chance of survival in the world. Therefore, Williams could be showing us that even though we call ourselves so civilised, if we are led astray by our desires, the society that is supposed to protect us ends up spinning us - perhaps to the Elia Kazan. It is worth noting that in the Elia Kazan version of the play, the film may give a "Hollywood ending" in which Stella leaves Stanley, which ultimately defeats the point of the play and portrays an unrealistic society. Even in the recent Old Vic Production of the 'A Streetcar Named Desire', it seems that Stanley sees his son and has a somewhat somewhat tender family moment with his wife, as she is "sipping with unhampered abandon" - which, perhaps, defeats the idea that her decision to choose Stanley was partly <sup>could show</sup> could show.



driven out of 'desire'.

Furthermore, we see the idea of physical desire and sexuality with Blanche and ~~poor~~ ~~Kathleen~~ ~~in the~~ ~~a~~ The aforementioned 'Street' of the title of the play, we is a big symbol in the play. Firstly, the destination of the streets are important - and the fact that Blanche rides a 'Street', as she describes it, as "rather like 'Street' was named 'Desire' is important - it prescribes and her promiscuous nature and can be seen as a greater symbol - as it brings her to a place, as she describes, "where I'm not wanted, and where I'm ashamed to be." The fact that she is "not wanted" and "ashamed to be" in the in the location where "Desire" has taken her is quite significant as it shows her represents her own sexuality. On one hand, a modern audience may not find a promiscuous, sexually active woman any controversial; but in the 1940s, a woman's sexuality was hardly touched upon, and when it ever to the point where it was argued women didn't have sex, sex was very kind of taboo. Therefore, being the Southern Belle, Blanche is conflicted by her innate human desire to have "intimacies with strangers" to fill the void left by her husband, but on the other she is taught that as a Southern Belle, she must be pure, not flirtatious; otherwise she'll be 'lost', as she puts it. This idea of the a woman's sexuality being being suppressed is also shown in the censor in the Elia-Karon version of 'Symphony' where "intimacies" is changed to "meetings" as the thought of women having extra-marital sex was viewed as controversial. Therefore, we can then say her destination 'Cemeteries, Elapsion'.

'Cemeteries' and 'Elapsion Fields' - both allusions to death, is not something she wants - yes, she has taken the 'Street' "Street named Desire", but she has cannot change the course of her downfall; due to society's treatment of female sexuality.

However, 'desire' can come in many forms, and as  
 a critic states: "Blanche's desire for illusion in opposition  
 to the harsh realities that surround her is probably  
 the play's most obvious thematic value." Shifting from a  
 feminist perspective, we see that Blanche's 'desire for illusion'  
 also ~~only~~ <sup>is</sup> in her downfall - she proudly proclaiming she  
 doesn't "want realism, [she] want[s] magic!" The  
 Blanche, as she admits, "doesn't tell the truth" - rather she  
 tells ~~things~~ <sup>her own</sup> as things "should be" - "ought to be", showing  
 that she vehemently desires a world where people like  
 her can thrive, and surrounds herself within a "cloud of  
 deception." On one hand, some critics have dismissed  
 her as a 'little twit', however Harold Corman  
 claims that she is "the best artist within all of us"  
 and I agree with that claim, after all, we all have  
 a "desire" to escape from reality, but in Blanche's case, the  
 "danger" of her "desire" was too strong, and ~~ends up becoming~~  
 the illusion she sets up because a "cloud of deception"  
 as some critics claim, and in which she hides herself.  
 To conclude, I do think "desire" is a key theme  
 of the play, and Williams does indeed go beyond the  
 "danger" and "strength" of it; but he does more than  
 that. He extends the idea further, showing how  
 society ~~shows~~ <sup>shows</sup> 'desire', despite it being a very human

emotion; he shows that 'desire' is only reserved for the men  
 within a patriarchal system, therefore the, yes, the best  
 A. Freeman. Named 'Desire' is "a play about the strength  
 and danger of desire", but it does go beyond the ~~desire~~ <sup>desire</sup>  
 for ~~time~~ <sup>time</sup> description...



## Examiner commentary

The candidate sets up a clear and thoughtful argument that society has dictated that desire is something only men can safely indulge, engaging fully with the task (AO1). The physical desire between Stella and Stanley is explored with close reference to the text (AO2) and there is a perceptive analysis of the societal trap which Stella finds herself in, both judging those who pursue desire as well as offering women no alternative means of surviving without a male partner (AO3, AO5). Thoughtful consideration of the shame of Blanche's sexuality is also offered, again insightfully explored in the light of the influence of her social position (AO5, AO3). Critical interpretations of the characterisation in the play are engaging and apposite (AO5).

Intelligent criticism of the alternative interpretations of Williams' ending and of changes made to performances to account for historical niceties about women's sexuality inform the discussion (AO3, AO5) and the conclusion is convinced and persuasive (AO1). The strength of the response lies in the pursuit of a tight, well-constructed argument with a lively and engaged response to the text.

(Level 6; 30 marks)

## Question 2(b) - Level 5 response

Throughout, "A Streetcar Named Desire" one could certainly agree that both Mitch and Stella are presented as somewhat as victims to the cruel and brutal society in which they are living in; Therefore, one could argue that this is Williams way of capturing how the "corpses, savages and apes do inherit the earth, thus therefore is no place for women or men who possess admirable qualities, such as Mitch.

Indeed, Mitch is certainly presented as a victim of Stanley's wrath of abuse, as despite the fact Stanley claims that "Mitch is his best friend," he it is evident that Stanley never shows any signs to support this. This is particularly apparent in the poker scene whereby Mitch falls victim to Stanley's sting of ridiculing, as he refers to him as a "sugar hit", whilst also encouraging Mitch to "go home to look after his sick mother". Therefore, it seems that Stanley enjoys making Mitch feel as if he is sensitive and caring nature, & deliberately depicts Mitch as a baby, to draw attention to the fact he is not like the other men in the play, rather he displays rather feminine qualities. Indeed, what is interesting is that Stanley deliberately highlights Mitch's lack of masculinity to almost present him as some sort of outsider, thus as someone who is excluded from the doesn't belong with the men. Williams further stresses this idea that Mitch is perhaps

~~not~~ ~~blasted~~ ~~from the other~~ ~~masoch~~ different from the other men, thus a victim to the male brutality which concerns the new south, as Mr. Mitch appears in very few scenes, and the scenes which he does appear in, he is depicted as somewhat romantic, and charming as he asks to kiss Blanche "goodnight". Therefore, a structuralist would certainly argue that this is Williams's attempt to illustrate that men who are presented as rather gentlemanly, and whom possess ~~an~~ ~~her~~ ~~are~~ are respectful towards women do not exist in this brutish dominating society, instead fall victim to abuse and ridiculing.

Similarly, one could argue that Mitch is somewhat presented as a victim to Blanche's lies. ~~When Blanche comes, she immediately~~ ~~knows~~ ~~that~~ ~~What~~ is of course interesting, is that as a "lover of the south", Williams is presented to somewhat sympathise with Mitch, and condemn the savages and brutes in the play, as Mitch in many ways represents Williams. This is as like Williams, Mitch is attracted to the 'delicacy' and innocence associated with the old south, as of course Mitch at the beginning of the play is presented as to be romantically invested ~~into~~ ~~in~~ Blanche. ~~Therefore~~ It is only when Mr. Mitch realises that Blanche is somewhat artificial, as Stanley informs him of her sordid excursions in Laurel, that Mitch is presented as a victim to Blanche's deceit. ~~This is~~ ~~clearly~~ ~~in~~ ~~the~~ ~~play~~ ~~It~~ ~~seems~~ It is

Arguably, Stella too is portrayed as a loser, the victim at the end of the play, which indeed led many critics to argue that "Stella is the biggest loser by the end of the play." This excellent Williams uses the structure of the novel to reinforce this idea that Stella is trapped, therefore a victim of Stanley's abuse, as the play ends in the ~~on some way~~ with a "hazy blue sky" and begins with a sky described as "deep blue" which somewhat captures the circular nature of the play; This therefore suggests that Stella, unlike Blanche, hasn't been able to escape the cycle of abuse she receives from Stanley, therefore is the only character left.



happened at the end of the play. Of course this idea is confused because although the baby represents the idea of hope, as new life suggests a new beginning, perhaps the baby merely ~~represents~~ acts as a symbol of Stella's entrapment. This is as we are presented with the idea that Stella only stays with Stanley through fear of being unable to face motherhood alone, as of course women during the 1940's were unlikely to support themselves both physically and financially, then were very much reliant on men. Therefore, in this respect, Stella is a victim, as she is trapped in a relationship with someone who embodies is presented as a uncontrollable and unattainable brute, whilst Blanche in many ways allowed that opportunity to escape male brutality and dominance. Furthermore, it seems that Stella is portrayed as rather weak and ~~extremely~~ Stella's defenceless, which of certainly allows her to feel victim to Stanley's control and dominance. This is evident because despite Stella's attempts to stand up to Stanley, such as when she states "don't you holler at me like that" and when she demands Stanley to leave whilst Blanche is changing, Stanley is still presented as the one who retains control and authority, despite the fact he is of a lower class than her. This again captures how Stella is nothing more than a victim in a ~~poor~~ patriarchal society, whereby men were the "richly feathered

male amongst hers."

Certainly, one could argue that Stella is not a victim, as she is presented as a woman who is somewhat accepting of her new life.

This is evident as prior to Blanche's arrival, the interior setting of Stanley and Stella's apartment is "lighted by a 'bare light bulb'" whilst the surrounding area is "dimmed out".

Of course, if light is taken as a symbol of honesty and truth, it emphasises how Stella and Stanley are in a codependent relationship, one which is established on trust and honesty. Thus one which Stella is happy in. When Blanche arrives however, she "can't stand the naked light", thereby uses a "paper lantern" to evoke darkness, which a Marxist reader would interpret as Blanche's

bourgeois attempt to resist working-class energy and realism which Stella has so passively accepted. This idea that Stella is entirely happy in her new life after Stanley has "pulled her off them columns" of Belle Reve, thus stripping her of her social class is evident when Stella states

"I'm not in anything I want to get out of". This idea is somewhat foreshadowed when

Stella will ultimately stay with Stanley even after he abuses her, and rapes Blanche:

"I couldn't believe her stories and go on living with Stanley", thus hence is not a victim and

she somewhat chooses her future, rather than having her fate "mapped out for her". Indeed this is certainly stressed when Stella returns to Stanley, and they reunite with "low animal means" capturing how despite Stanley's abusive nature, Stella's sexual desire overpowers her morals, thus she will dominate her thoughts, thus she will continually remain loyal to Stanley.

Overall it is evident that perhaps Mitch is presented to be more of a victim in "A Street Car Named Desire", as despite the fact critics argue that Stella stays with Stanley out of "desperate choices", one could certainly comment that it is rather Stella's sexual desire and attraction to Stanley which causes her to feel happy and secure in an abusive relationship.

## Examiner commentary

The candidate works hard to set up an argument in their introduction, pitting Mitch with the other female characters against those who brutalise them although the response doesn't really return to this idea (AO1). Sound understanding of the victimisation of Mitch by Stanley is offered with appropriate quotation from the poker scene (AO2) and the interpretation of Mitch's outsider status is good (AO5). The connection to the contextual understanding of masculinity is sound (AO3) although the attempt to reference structuralism is undeveloped and empty (AO5). There is a clear attempt to connect Mitch to Williams through a mutual sympathy towards the romance of the old world rather than the brutishness of the new (AO3, AO5) and his victimisation at Blanche's hands is clear (AO1, AO5). The attempt to link Stella's cycle of abuse and the promise of the baby to the cyclical nature of the play shows awareness of the creation of meaning through structure (AO2) and there is a sympathetic interpretation of Stella being trapped by her social situation as much as by her brutal husband.

The implication that Blanche 'escapes' Stanley's abuse, however, is awkward, detracting a little from the AO5 achievement. Both Mitch and Stella are dealt with in detail, although the discussion regarding Stella as victim becomes rather loose and the concluding commentary that she ends 'happy and secure' in her abusive relationship is rather uncomfortable.

There are fluency issues throughout this response, however, there is good understanding of the text and task with good supporting detail throughout (AO1). Whilst the interpretations are not always convincing, the response certainly offers a very clear analysis of the issues raised.

(Level 5; 25 marks)



## Question 2(a) - Level 4 response

A Streetcar Named Desire is presented by Tennessee Williams to be about the strength and danger of desire. Throughout this play the various characters get caught up in not knowing the true desires of one another. The play is based around a character named Blanche who moves from a wealthy area to a poor area.

Tennessee Williams creates the character of Blanche DuBois to be an upper class snob. We learn that everything she ever desired for is lost once she leaves her home, Belle Reve. She moves to live with her sister, Stella and her husband, Stanley, in Elysian Fields. This is a poor area with an "atmosphere of decay." Blanche is disgusted with her sister's upstyle and desires for her to be more like herself. However, Stella is happy with where she lives and cannot think of being anywhere better.

Stanley is portrayed by Tennessee Williams to be a Polish immigrant. His desire is so simple yet so unachievable. He just wants to be accepted by Blanche. However, Blanche will not accept him due to their different backgrounds of wealth and class. Blanche and Stella were



brought up in Belle Reve; a posh, wealthy, upper class area. Whereas Stanley is from a working class family.

Although Blanche was brought up in such an ideal place with lots of money, her life has been very tough. At just the age of sixteen she ran away and married a young boy called Stan. However, this did not last and after a couple of years she found him in bed with a male. Stan was homosexual and because of this he ended up killing himself. During 1947, when this play was performed, it was illegal to be homosexual and seen as an illness that someone of the opposite sex should be able to cure. Blanche got blamed for this tragic incident as she was unable to make him love her.

All Blanche ever desired was for a man to actually love her and give her attention. Tennessee Williams conveys Blanche to be very promiscuous; we know that she use to "sleep around". At the time of when this play was written no one would have considered the fact that Blanche could be affected by her past and everyone would have just seen her as a bad person. For example, when Mitch learns more about her he says "you're not clean enough

to take home to my mother." This suggests that Blanche is a dirty, disgusting character who ~~would~~ would never be suitable as a wife. This shows that desires are dangerous as she lies about her past to make people love her but when they find out everything she dreamt of is corrupted.

Tennessee Williams presents Mitch to be a kind, honest character who decides to fit in with the men and find a loving wife who will bring love to her father's sick mother.

Tennessee Williams additionally presents Stanley to be a mean man who just wants to be the boss and in charge. Once meeting Blanche he immediately feels threatened and he feels as if his desires of being the best person is corrupted. He instantly hates Blanche and wants her gone. He picks out all of her faults and uses his power of manipulation to turn people against her. His strong desire of hatred towards her leads to him raping her. During the time of when this play was written the society was patriarchal meaning that men were always believed over women and men were more powerful than women and

was able to control them. When Blanche tried to tell that she had been raped no one believed her and instead Stanley sent her to a mental ~~institution~~ health institution.

Overall, the play is about the strength and danger of desire as all the characters had a passion to be or do something which lead to the way they acted. ✓

## Examiner commentary

The candidate offers a straightforward introduction with little formulated argument (AO1). Interpretations are straightforward and not always convincing (AO5). The suggestion, for example, that Stanley desires Blanche's acceptance does not satisfactorily address the issues of class and outsider status presented in the text (AO5). Blanche's desire for acceptance is straightforwardly understood (AO1, AO5) and simply linked to the danger prompt as having the potential to become corrupted (AO1). The candidate does not successfully formulate an argument in relation to Stanley's desire, proposing instead that he has a 'strong desire of hatred' (AO5).

Overall, whilst knowledge of the text and the characters is shown, there is only a competent attempt to engage with the task (AO1). This is a competent response that maintains fluidity and offers a straightforward discussion (AO1), supported by straightforward awareness of the contextual influences on the play (AO3). Textual references are made, although they are descriptive at times and there is no real sense of the dramatic presentation of the text (AO2).

(Level 4; 18 marks)

# Harold Pinter: *The Homecoming*

## 3 Harold Pinter: *The Homecoming*

Either

- (a) 'A powerful criticism of male desire.'

How far and in what ways do you agree with this view of *The Homecoming*?

[30]

Or

- (b) 'Max, who thinks himself master of the house, is never really in control.'

In the light of this comment, discuss the role of Max in *The Homecoming*.

[30]

## Question 3(b) - Level 6 response

In Harold Pinter's *The Homecoming* (1965) Max exists to show the socially revolutionary state of the 1960s with Pinter using his gradual slide from power over his household to represent the changing gender roles that were present at the time, with second wave feminism pushing for equal rights for women both in the workplace and in the household. Max, the representation of the old Patriarchy, is forever telling of his past, reminiscing ~~Max often~~ about how he used to "know about with a man called MacGyver" (who share similar characteristics of as the notorious Craig Tinsley who roamed North London during the 1960s) and how he had a "distinctive understanding of nature's" yet ~~is now reduced to an~~ is now reduced to an "old man" who desperately sports empty and violent threats in a pathetic attempt to retain control, telling his own son that he "will drown in your own blood."

Pinter, even in a literary sense doesn't award Max any power or title as he claims that Teedy, a classic Pinter antagonist, being cold, distant and unemotional, is the villain, not



Max despite his ~~the~~ verbal and physical violence. Critics like William Dohman agree with Pinter's opinion, pointing to Teddy's slight to subdue Ruth as his main villainous trait. As Max can certainly not be described as the hero of 'The Homecoming' or the villain he has no power over either his household or the literary analysis of 'The Homecoming'.

Dohman ~~also~~ ~~off~~ ~~sets~~ ~~the~~ bases the control and power of the characters in 'The Homecoming' by looking at their mastery of the "emotional equilibrium" as repeated by Teddy in his final speech. As Teddy (as a philosophy professor presenting abstract ideas) leaves 'The Homecoming' with a bleak, defeatist exit and Max, who embodies the physical world is left, alongside the "corpse" of his brother, lying on the floor, desperately attempting to convince the revolutionary Ruth that he is "not an old man", meaning that although Teddy is the villain he is of as little importance as Max and it is Lenny who holds the role of "master of the house" as he reasonably manipulates his family using a mixture of both the abstract world and the physical, calling Max an "old man" and also devaluing Teddy's likelihood, likening it to a drunken conversation he has with his friends.

The role that Max undertook as "master of the house" before 'The Homecoming' started is taken over by Lenny who uses complex manipulative skills in order to steal control, employing the use of the 'Pinter Pose' (Fittich) to ignore Max in the very first ~~the~~ scene. ~~The~~ Lenny's control stealing ability is later showcased during his monologues to Ruth; threats of emancipation and violence hidden ~~&~~ under the guise of a story, as Lenny uses discourses such as "well", ~~the~~ innuendo such as "certain proposal" along with anadiplosis, stemon, for example in the sentence "this certain proposal. Well this certain proposal". The use of anadiplosis confuses Lenny's message, ~~the~~ masking his malignant manipulation and the use of innuendo makes the 'story' appear more light-hearted.

and innocent than it really was. Lenny goes on to show how Max's old role of "master of house" has been passed to him by using the juxtaposition of his retrospective story of seeming innocence with the blunt and ~~the~~ frightening exclamations that "everything was in my power, for a killing." Although Max's language features can be interpreted to be a show of Max's redundancy was that Lenny is ~~the~~ both the master of coercion and the house, however, some critics such as Martin Esslin claim that this "redundant dialogue is merely a part of 'The Homecoming' that makes it a Theatre of the Absurd work.

In 'The Homecoming' Pinter shows the role of Max, simulating the Patriarchy of the 1950's, and ~~primarily~~ as ~~more~~ completely diminished by ~~the~~ the play's writing in 1965. Max's power and previous role in "The Homecoming" has been replaced by his sons who are willing to work with Ruth - the symbol of female freedom and Second-wave Feminism. Max, having been reduced to pathetically spouting empty threats has no role of power in "The Homecoming".

→ the time of

## Examiner commentary

The response focuses closely on the text to elucidate Max's diminishing power in response to the prompt that he is 'never really in control' (AO1). Textual detail is embedded throughout the discussion and is precisely selected (AO2). Impressive close attention to the language of the play is offered, for example, to demonstrate how Max loses power to Lenny.

The candidate also considers Max's subordinate role in comparison to Teddy's position as antagonist and overall his powerlessness is lucidly and succinctly delineated (AO5).

The argument is supported by an understanding both of Pinter's style as well as of the purpose and time of his writing (AO3). Discussion is tight to the point of being ungenerous, and there is a sense that a little further development would have more securely demonstrated breadth of knowledge of the text. The response is excellent but its brevity in exploring Max's role in the play or the limited way it considers whether Max himself 'thinks' of his own mastery, hold this down in the level.

(Level 6; 27 marks)

# Alan Bennett: *The History Boys*

## 4 Alan Bennett: *The History Boys*

Either

- (a) 'In some ways the boys know more than the teachers.'

How far and in what ways do you agree with this view of *The History Boys*?

[30]

Or

- (b) 'Irwin sees little value in telling the truth.'

How far and in what ways do you agree with this view of the role of Irwin in *The History Boys*?

[30]

## Question 4(a) - Level 6 response

Throughout *'The History Boys'*, Alan Bennett encourages us to question the nature of education and provides us with many different cases, sometimes in which the boys are the source of the knowledge being discussed, sometimes where it is provided by the teachers and others in which we question what 'knowing' really is - knowledge of facts or knowledge of life? As Michael Billington states, this play is 'a battleground for opposing views on life and education' which encourages the reader to think for themselves on the issues presented.

Scraps and Posner are two examples of pupils who provide many insightful comments at various points in the play, leading us to believe that in some ways they may be more knowledgeable, or at least wiser, than their teachers. Scraps seems to act as the narrator throughout, voicing a number of the vivid feelings of Posner towards Latin and his love for him (in the same way that Alan Bennett 'had fallen hopelessly in love with one of [his] colleagues')



and making some of the most profound comments of the entire play. He seems to highly value the type of education that Hector has given them, saying 'love apart, it is the only education worth having' and at one point relates God to Hector: 'God is one massive case of unrequited love, he's Hector, minus the motorbike.' However, he goes on to say 'just because Posner loves [Dakin] does not mean [Dakin] has to love Posner', showing his mature acceptance of unrequited love as a part of life, something that both Hector and Erwin perhaps have not yet come round to. Posner, during one of his many conversations with Hector, the teacher with whom he seems to have an affinity with, perhaps due to their shared homosexuality (which Bennett also shared), states 'literature is medicine, wisdom, elastoplast. It isn't though, is it, sir?' This shows that he possesses a similar ability to Scripps, to be able to subtly and viscerally question the philosophies of his teacher. In both of their cases, Hector's teaching seems to have had the desired effect, allowing them to think for themselves and not be 'corseted by the curriculum' so as Billington states, education is a process of 'drawing out rather than putting in'.

In the case of Dakin and Rudge, although they are still not entirely influenced by their teachers, they seem more inclined to simply take on into their own approach to exams the approach of their teachers, so we doubt whether the boys are more 'knowledgeable.' For example, Erwin tells Rudge to write down at one point: 'I must not write



down every ~~word~~ word that the Teacher says' as he is clearly inclined to do so and his avid adaptation to whichever Teaching style he is currently experiencing is shown through his comment to Mrs Lintott 'you've force-fed us the facts, now we are in the process of running round acquiring glamour'. Dakin on the other hand, bright enough to sneer at Hector's way of teaching, is still not bright enough to find his own way completely, as he ~~is~~ warns so much to Irwin that he fits into his mold. He states 'I never knew we were allowed to call art and literature into question' and 'it's like a game' - ~~for him~~ he is suited to this 'reckless, immoral' approach and attempts to copy it.

On the other hand, mainly due to the <sup>far</sup> superior quantity of life experience that they possess, the Teachers can be said to know more than their pupils, as they at least have all been able to form their own unique approaches to education (although the National Curriculum introduced by Thatcher in the 1980's may have contributed in holding them back somewhat). Hector 'closely adheres to the idealised picture of the great Teacher' (John Strison) and holds strong opinions on the meaning of education, such as 'and what happens after the exam? Life goes on' and things that are learnt should be kept as 'components of the heart... not to be defiled by being trotted out to order'. Alan Bennett's own history master 'was solid and dependable' and he never experienced a teacher like Hector, so it is clear that he was created in order to fill the void of 'the great Teacher' in Bennett's life. He is of

course extremely knowledgeable in terms of culture ('the play is stiff with literary and historical references' - Bennett). Irwin also has developed his own style, stating 'the wrong end of the stick is the right one' and that history is 'a performance, entertainment', although on the other hand both Hector and Irwin struggle in 'real' situations outside of the classroom, mostly concerning their difficulty accepting and coming to terms with their sexuality.

In conclusion, all the teachers Bennett presents in 'The History Boys', due to their dramatically contrasting teaching styles, succeed in 'the daily process of opening up young minds' (Billington), resulting in the fact that the boys perhaps know more, both factually and in a broader sense, than their teachers. While Hector, Irwin and Mrs Lintott are in a sense trapped within their own restrictive teaching style\* created from their stubborn, firm beliefs in the purpose of education, the boys receive all three different perspectives and gain more knowledge as a result.

\* (which the educational reform taking place at the time the play was set seems to have not affected)

## Examiner commentary

From the outset, the candidate sets up a sophisticated argument regarding the nature and purpose of education and works methodically through an analysis of each of the boys' knowledge. There are subtle interpretations throughout, for example in the assessment that Dakin is 'still not bright enough' completely to reject the philosophy of his teaching masters (AO5).

The candidate very usefully explores the omniscient wisdom of Scripps and his mediation of Posner's views, noting that whilst Hector gives both the ability to question, what they both then do is question Hector's 'philosophies' in return (AO5).

Consideration of Hector and Irwin's respective knowledge is less fulsomely explored and Lintott is not addressed at all, but this candidate demonstrates that they really know the play, convincingly weaving a lucid and persuasive argument (AO1). Appropriate and intelligent selection from critical and contextual sources seamlessly support and inform the impressive argument (AO5) and the candidate does enough with context (AO3).

It is refreshing to come across responses to this play which don't fixate on Hector above all else and detailed knowledge of the boys' attitudes are richly rewarded in this task (AO1).

(Level 6; 30 marks).

## Question 4(b) - Level 5 response

Throughout 'The History Boys' the idea of truth is explored ~~in~~ through the different styles of teaching represented by each of the teachers in the play. Irwin is presented as a teacher who is employed to get the boys ~~there~~ prepared for their Oxbridge examinations and interviews.

Although it seems that Irwin does convey to the boys true facts he ~~flips~~ these and his emphasis is not on truth, it is on getting through the examinations.

In some ways ~~this view~~ this view is accurate in that his method of teaching involves taking what the boys know and flipping it. He does not see the "value" in concentrating on <sup>what each</sup> ~~what~~ individual believes to be true. This is evident when Posner disagrees with Irwin about his views on the Holocaust as Irwin says "the First world war was a mistake it was not a tragedy". When confronted by Posner Irwin tells the boys that in order to get into Oxford they need to shock examiners, give them something very different to read. This suggests that he is telling the boys that there is no value in saying what they individually believe to be true but rather they need to flip their view, try to see it from other angles and come up with interesting things to tell the examiner and catch their attention.



Another way in which ~~this view~~ we can see Irwin's disregard for the truth is through his own actions. When he arrives at the school he ~~has~~ tells the boys how he graduated from Oxford ~~prams~~ himself, making him the perfect candidate for a teacher preparing the boys for Oxford. When Dakin goes to Oxford himself he decides to enquire about Irwin but cannot find any record of him. When confronted with this Irwin tries to lie further to get himself out of the situation and it is only when he realises there is no way to get himself out of this that he finally tells the boys he was only there to do a post-graduate in teaching. This reluctance to tell the truth for his own benefit seems to suggest that he places little value on telling the truth, as he himself benefits from his lies or ~~twists~~ <sup>of the</sup> ~~corse~~ truth.

Irwin's style of teaching history is presented as rather journalistic, grabbing the readers' attention with controversial statements and unheard of facts. Again this ~~implies~~ implies a reluctance to merely state what one believes to be true in order to be successful. This journalistic style is confirmed as we find out that he goes on to become a television historian rather than a serious, Oxford historian.

Irwin's role of a teacher who twists the truth is in direct contrast to that of Hector who places importance on ~~teaching the~~ <sup>giving the</sup> boys an education that will stay with them throughout life. ~~He wants the boys to~~ "pass it on" he teacher so that the chain of knowledge can be continued. He seems more concentrated on the truth as he wants the boys to learn quotes "by heart" so that later in life they can grow to understand these quotes.

~~Overall~~ Overall, this ~~view~~ role of Irwin as a man who sees little value in telling the truth is one reinforced throughout the play. Not only does Irwin not see the value in telling the truth himself but he encourages the boys to twist the truth in order to succeed. ~~Through~~ Through Irwin this view is presented as one that benefits him as he ~~is~~ is successful in his job as a teacher ~~as~~ in that all the boys get into Oxford ~~and~~ or Cambridge and in that he himself has a rather successful life.

## Examiner commentary

The candidate remains focused on the 'truth' prompt in the question but interpretations are pedestrian and there is no real sense of digging under the surface of the text (AO1). The interpretation of Irwin's teaching method is straightforward but clearly outlined, for example (AO5).

Analysis tends to be descriptive and assertive, for example suggesting that Irwin demonstrates a journalistic style but without illustrating this fully (AO2). Textual knowledge seems throughout to be at surface level and the discussion is not very well illustrated with textual detail (AO2), nor is there really a sense that the text is a drama.

This is a straightforward, very competent response throughout, which does nothing wrong. Because of its clarity, the response shows brief moments of Level 5 quality and this, therefore, places the response at the bottom of this level.

(Level 5; 21 marks)

# Jez Butterworth: *Jerusalem*

## 6 Jez Butterworth: *Jerusalem*

Either

- (a) 'I think what's most interesting about Byron is that he keeps changing. He's a very slippery character' (Butterworth).

In the light of this comment, discuss the role of Rooster Byron in *Jerusalem*.

[30]

Or

- (b) 'The play celebrates a lost England, but laments its passing too.'

How far and in what ways do you agree with this view of *Jerusalem*?

[30]

## Question 6(b) - Level 6 response

In Jez Butterworth's *Jerusalem* the concept of Englishness and what England is features heavily. In many ways there is a sense England has been lost, and the characters are obsessed with a better English past: time is also a dominant ~~with~~ theme, with Butterworth saying he purposefully made "time" the first word of the play. In many ways this would represent a common feeling held by people, yet some aspects of the play hint that England has not been lost but still exists in the characters. At the end there is even a sense of restoration, a feeling that old England ~~has~~ and will return.

*Sam*



In many ways, there is a sense that England has been lost. At the very beginning, we see a "faded St. George's cross". The fact it is faded suggests what England represents is gone. ~~the~~ At a time when the nations in the UK were starting to feel less cohesive, with many Scots expressing a desire to leave the UK, the St. George's cross became even more important as for English people it represented them alone. Thus the tone of the play that is set is one that an England to England is gone. Flintock also in many ways a synecdoche for England as a whole, and it too has been reduced to little. Butterworth created a fictional town as he wanted it to be able to represent any town in England, yet England was becoming increasingly urbanised, with more than 1 in 10 people living in the city of London. The countryside life was being threatened, with there being a scandal over whether a forest could be sold. The characters recognise this: they say the Flintock fair is now "shit on toast", and lament how it used to be better when you could "pay to kick" someone, and now all they have is the "donkey

drop". There is a clear sense that Flitcroft is now work off, and Butterworth is basing this on real sentiment. Micky Lay, the inspiration for Johnny Roster, has described how even the pubs were no longer good. Thus the tone of the play is and its premise is one of a lament for England; Dominic Cavendish calls it "a state-of-the nation play" for a "nation that it has forgotten it is a nation", and this is clearly expressed in the play.

The characters throughout show they have an innate ~~pride~~ pride for England, see and celebrate a lost England. Phaedra sings 'Jerusalem' which has come to be almost a national anthem for England. The play is set on St. George's Day, as Butterworth says "it felt right". The Professor thinks it is not "1987", he cannot ~~remember~~ remember the year yet he remembers the day, saying to "anything else" other than a Sergeant Major "would be unpatriotic?" This shows how important Englishness is to them. Davey comments how he does not care for some "biddy in Wales" as it is "some Welsh nonsense". The

repitition of Wales and Welsh shows how he only cares for English things. Yet he too laments how his ideal England has passed. He says "BBC Points West" is probably too busy merging with "BBC Brussels", ~~the~~ Brussels is specifically chosen as it represents the EU, and even in 2009 there was a large debate over the EU, with the UKIP party growing large. In many ways this pride for England is manifested in darker forms of xenophobia. Troy calls Rooster, a gypsy, a "diddley maggot". Before this point the swearing had been friendly, dysphemistic euphemism, yet now it is dark. Jerusalem portrays an accurate picture of national pride, pride which for political parties such as the BNP, also growing large, bordered on racism. Dominic Cavendish says the play is "an explosive whiff away from the sentiment 'England for the English!'" ~~the~~ which was the BNP motto. ~~Jerusalem~~ ~~was~~ first shown in the Round Court Theatre, which has a history for being home to in-your-face plays which are honest and hide little, such as Blasted by Sarah Kane. Thus it is perhaps



unsurprising that the play shows the lament for a lost England has darker aspects too.

In many ways the central struggle of the play, of the downfall of Johnny, represents how England is being lost. At the beginning we see the "fairies. Dragon. Woodland scenes". The imagery is purposefully very mythical and even Shakespearean, reminiscent of A Midsummer's Night Dream. Thus from the beginning Johnny is linked to 'old England'. Throughout he acts "Falkenstein" as Charles Spencer says. Charlotte Higgins calls the play "a <sup>Shakespearean</sup> vision for England". Johnny is also linked to myths as well: he is called a "troll" and a "werewolf". There is a very real sense Johnny is a part of a mythical, lost England. There is also an implication he has been here forever, as part of this English forest. He says "I've been here since all you bent minibrands bastards were born". The alliteration of 'b' makes the language sophisticated and reinforces this Shakespearean idea of him. Johnny even says he has seen "a plague of frogs". This is biblical imagery from the Old Testament, and

implies Johnny is timeless, he has always been here. Yet if Johnny represents Old England then there is a sense Old England is being lost. He is given an "eviction notice", and at the end is asked to "leave the premises". Johnny even says "what the fuck do you think an English forest is for", showing how yet gets no response, showing how old English values are ignored, and the play laments this as the audience feel sympathy for Rooter. ~~XX~~ In 2011 the Dale Farm evictions occurred, which were ~~very~~ similar to Johnny's eviction, though on a larger scale. They were very controversial, dominating the ~~the~~ news, and though it happened after Jerusalem was written is an expression of the same sentiment, of a clash between authority destroying what England used to mean. In the beginning Johnny takes a "golden piss on English soil", he represents simple English values. Yet at the end he is "pissed on", showing how Old England is being disrespected. Yet while the characters may disrespect a lost England, the play laments it as we feel intense pity for Byron, for England, here.

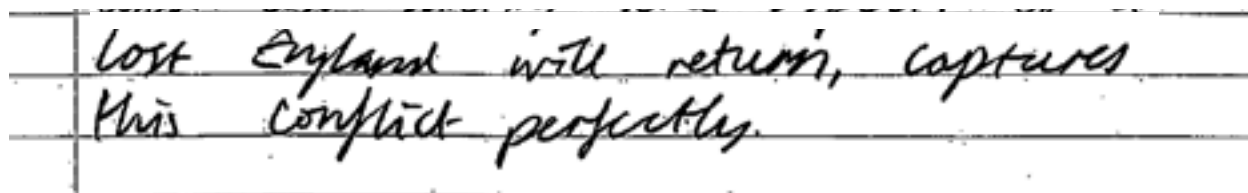


However, while there is certainly a sense of there being a lost England, in some ways the play suggests England has not been lost (yet). The characters all find a "sense of belonging" in the forest as India ~~India~~ Laura Barton says, and there is a critical claim to this. When Dave Lee and Davey come on, they both say the same thing: "that a better split?" and "hush". This sets up a rhythm, a sense of repetition. But this suggests England continues in these characters. Butterworth set out to write "identifiable" characters, basing many of them (such as Johnny) on real English people. ~~At the time~~ <sup>In 2001</sup> 2 million ~~cost~~ custom tablets were taken, so the drug use is linked to many aspects of English life. ~~But~~ ~~Mason~~ The characters also swear a lot, "fuck" and "shit" being repeated numerous times. Paul Mason says this is accurate to real life. There is thus a feeling that England, a real England, still exists in these characters in the forest. ~~For~~ Davey and Lee even "smell that"! Though they do not identify the smell the audience know what it is, an English smell. At the end there seems to be a restoration of old



England, it is not lost. Johnny says "come on you giants", and in the production a giant's footstep can be heard, showing a ~~box~~ an old, mythical England with fully returned ~~last~~ ~~to~~ ~~the~~ ~~end~~ at the end. The remaining "a faith he will win out", and indeed there is a faith England will win out: it is not lost.

On the whole, the idea of a 'lost England' is prevalent in every aspect of the play, from the main plot to the minor characters. There is a sense England has been lost, and the characters both celebrate and lament this. It is particularly expressed ~~through~~<sup>through</sup> the character of Johnny and his narrative arc. Yet there are also hints that England has not been lost, and will even return in full force at the end. The conflict between these two ideas is perhaps representative of how many of the audience would feel about England. There is a sense England is past its glory days, such as the British Empire, yet in the modern world it was also forging a new identity. The play, in celebrating and lamenting a lost England and also hinting some aspects of a



lost England will return, captures  
this conflict perfectly.

## Examiner commentary

The introduction engages sensitively with the task, offering a strong framework for discussion which shows an awareness of the sense of loss within the play, but which also maps out an alternative celebratory view of Rooster's world (AO1). Loss and lament is dealt with through the faded St George Cross and the fact that even pubs no longer embody the England of old (AO5). Celebration of England is considered through Phaedra and a rejection of the Welsh as well as through the negative representations of Rooster himself (AO5). Ultimately, the candidate argues, England is embodied in Rooster and the treatment he receives represents and laments, therefore, the disrespectful treatment of England in the post-modern age. Despite the modernity of Davey and Lee's drug-taking, there is a sophisticated twist to the argument which suggests that this modernity is ultimately overturned by Butterworth, with a sense of restoration.

Throughout, the writing is fluent and assured (AO1), carving a strong and conceptualised argument out of the differing prompts within the question. This is a sophisticated reading of the text. The discussion is rooted throughout in an understanding of the breadth of contextual influences which Butterworth draws on and these intelligently inform the interpretations offered (AO3, AO5). Level 6 can be a very wide level, given that candidates' work can - as this essay does - stretch beyond the confines of the mark scheme.

(Level 6; 30 marks)

## Question 6(b) - Level 5 response

Joe Butterworth certainly achieves a celebration of an old England, whom the character Johnny Byron seems to represent. However, what is conveyed more strongly is that sense of loss and confusion at what to do in ~~new~~ the new, modern England.

At the start of the play, Joe uses the imagery of an "old Waterloo sign" and an "old air-raid siren". Connotations of Waterloo suggest a last stand, perhaps between the old ways and the new. The further ~~connotative~~ references we get to army objects, ~~to~~ reiterate imagery of a battle, like the battle of Waterloo: this idea of a final battle between ~~Johnny~~ old and new is represented by the figure of Johnny Byron who is being forced out of his caravan by the council who want to build new houses. This start to the play by Butterworth allows the reader to sympathise more with the enigmatic and mysterious character of Johnny, rather than that of the cold council. This effect certainly ~~shows~~ ~~a~~ ~~building~~ presents an atmosphere of loneliness.



on the older England and the old England which Johnny represents.

At the end of the play, we see Johnny who appears to be having his last stand against the new, ~~represented~~ represented by Troy Whitworth. When he dies, much like an incantation (further suggesting the mythical and magical ways of days gone past), "the fields of the ghosts who walk these green plains". This line bears strong resemblance to William Blake's poem, *Jerusalem*, by which the play was named after. William Blake was a part of the Romanticism movement, a movement protest movement, in which the writers sought to turn back to the ways of old as they lamented the passing of the England they once knew. Butterworth's character of Jenny Byron is also named after Lord Byron who was a Romantic poet, thus implicitly suggesting Johnny as a figure who represents old England, ~~and~~ <sup>who</sup> says yes for us not to move on.

Johnny's character is encompassed by old traditions and the old England, as we can see similar in this connection to Lord Byron but also by the fact that the word "old" is used 8 times in the first pages of the book describing Johnny's abode. It is

further ~~reads~~ shown throughout the play that Butterworth is using Johnny's character of one ~~of~~ who is a Saviour, a Christ-like Saviour. Ginger says that Johnny died whilst he was stunt-jumping, yet he arose ~~again~~ again when ~~to~~ nobody was looking. He also leads round a group of disciples and castaways who look up to him and see him as their leader. ~~For~~ Finally, in the last scene, Johnny meets the end ~~to~~ without complaint, ~~as in~~ in Ian Rickson's adaptation, he reaches his arms up into the sky and calls out as if possessed. It is hence apparent that we can see Johnny as the Saviour figure who is sent to return the people to "a lost England" of which they have lost sight of. The play is both lamenting its passing but further calling out for its return.

Laura Barton, a Guardian reviewer said Johnny ~~is~~ was a "Falstaffian died ~~before~~ piper". Falstaff ~~is~~ was a comedic character used by Shakespeare who was mocked and a coward. This view of Johnny reflects the view that many took of Jesus; namely a clowny man who was leading around a group of misfits. ~~As~~ We can see an example of this in the play when he,

Danvers and the girls meet Johnny and film themselves weeping on to him. However, it is more enticing to see Laura Barton as having missed the point. Johnny is, in fact, a character who embodies a ~~defunct~~ lost England, defenseless to modern council estates and modern bulldozers seeking to rip up the sacred Plink Rooster wood.

The play in its entirety is an effort by Butterworth to encourage us to slow down and look at the world we are creating. It opposes Romanticism and is thus essentially exactly a play which "celebrates a lost England, but laments its passing too".

## Examiner commentary

After a brief introduction, the candidate offers straightforward consideration of the dramatic presentation of the play (AO2) and makes a clear delineation between the old and the new. The candidate suggests that Rooster's resurrection is to rekindle this lost, older England, and offers a range of textual detail to support this sound interpretation (AO2, AO5), essentially arguing that Rooster is a romantic throwback, stuck in the past. There is a clear sense of the significance of context, with the Blake and Byron connection usefully explored but the link to Falstaff is undeveloped and less convincing (AO3).

Overall, there is good focus on the prompts in the task and the candidate manages to construct an argument (AO1). The response would benefit from a stronger sense of the play as drama and a richer sense of the play as a whole but it is characterised throughout by good understanding of the text and a clear response to the question (AO1).

(Level 5; 24 marks)



## Question 6(a) - Level 4 response

Jerusalem was a play which was written in 2004 where the anti capitalist movement was happening and riots in 2011 began. During that time the production of Jerusalem was created. Therefore I believe that Johnny is symbolic to this time as he represented the working class who was rejected from the "new estate".

Butterworth present Johnny as a character who doesn't like change. This can be shown when Troy says "It the "forest hasn't changed except the new faces." This suggests that Johnny and ginger who would be classified as a double act are the only one who stays within the greenworld whereas others would mature and move on, just like Dawn states "The world turns and moves on, but you don't" which emphasises the idea that Johnny doesn't like change. Many audience may see Johnny as ~~that~~ immature ~~and~~ as he neglects ~~his~~ his other responsibilities for when he ~~decide~~ decides "he I can't take the boy to the fair today." Showing that due to not accepting change, he neglects his other roles which is being a ~~fat~~ father. However Butterworth is presenting Johnny

as a man who doesn't like change of England. For when Johnny hits the prop "smashed television" symbolising he is rejecting the media and wants old English to stay for when he calls for the "giants" to help. For when he says "come you giants". The imperatives suggest passion and belief within old English.

I would agree that Johnny is a slippery character due to the many personalities the audience receive off him. Butterworth presents Johnny as a "fifty year old man" who is revelry and all ows "two sixteen year old" to do drugs and alcohol. Which causes many audience to find Johnny disgusting and not trustworthy. However ~~the~~ other audience may see Johnny as a protector as he is able to supervise them as they will receive it off him only for when they enter the green world as ~~the~~ Johnny states that it's "my wood" there for he has full control. Butterworth uses Johnny to show the true side of the estate as Johnny states to Wesley "it's

Not like you don't serve kids"

Suggesting that new estate is not morally right as they exploit children for capitalism. This may link to the anti capitalist movement - as ~~the~~ <sup>the</sup> rich exploited the poor ~~and were not~~ but tried to keep it hidden. Therefore Bottomworth presents Johnny as a character who is ~~the~~ uses revelry as a way to protect the young ~~child~~ teenagers.

~~Bottom~~ Even though we may see Johnny in a good light due to being seen as a protector, but we can also see him as a sexual predator. This may be due to Johnny protecting Phaedra throughout the whole play from Troy. As it is hinted from Johnny that Troy has sexual desire for Phaedra for when he says "you dream about her boy?" which causes the audience to believe that Johnny resembles St George as he is trying to save Phaedra from the dragon, who may be seen as Troy. However, in act 3 Phaedra asks Johnny to "dance with me", which he declines at first but Phaedra is portrayed



as bold for when she says "I see the way you look at me" which causes audience to feel shocked and doubts Johnny's intention. Which is mostly emphasised in the 2011 production of the dance they both have which is seen as very romantic. ~~But~~ which ruins the image the audience may have of Johnny as they will also see him as a sexual predator! This emphasised the idea of Johnny being a slippery character, he may be a protector of the drugs but is he a true protector for ~~Johnny~~ Phaedra.

~~Throughout the~~ Many audience may see him as dishonest as he is a storyteller which is a characteristic of being a lord of misrule as it is very entertaining. This is shown when he says "I was last week I was with Kate Moss at Barbados" This causes audience to see it as humorous and creates doubt for us for when he says "I met a giant who built Stonehenge" This suggests he believes in old English he believes in it which causes him to have faith in the "dram" for which the giant to use if he is any "barker". As also Sir Francis Drake said to use it and

and the grunts legends will come. Audience would perceive Johnny to be a character who rejects the capitalist values as he stays in the 'green world' and wants "to burn every house" in the new estate showing the riots impacts as working class rebelled for when Roy ignored his is similar as Johnny is rebelling against the council attention on him. However at the same time he has capitalist values of Johnny being a drug dealer for when asking for "two grams" which causes audience to believe he has capitalist values. And to this Botterworth emphasises how Johnny may be reverry but he accepts parts of capitalism.

To conclude I agree Johnny is a very slippery character from his beliefs of the new estate for when he says "fuck off Kenner and Avon" showing rejection of the society but JH still does capitalist behaviour through drug dealing. He is also seen as a slippery character through the use of protection of the youth but seen as a sexual predator.

## Examiner commentary

The arguments in this response are not fluid and are disjointed throughout, but when the candidate gets into their stride, they deal with the prompts of change and of Rooster's slipperiness, proposing that it is the audience response towards him which alters and shifts over the course of the play (AO5): a perfectly valid response. There is a competent reading of the character as both protector and predator and the candidate explores both his dishonesty as well as his role as working class hero (AO5). Ideas are competently supported with textual detail (AO2).

The candidate offers a straightforward understanding of the text in its time (AO3) but relies on rather sweeping judgements about contextual influences.

Overall, whilst this is not a sophisticated response, this is a candidate who has studied and understood the text and who has addressed the task in an uncomplicated way (AO1).

(Level 4; 18 marks)



## Section 2 - Prose

### F Scott Fitzgerald: *The Great Gatsby*

#### 7 F Scott Fitzgerald: *The Great Gatsby*

Discuss ways in which Fitzgerald presents the dark side of luxury in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage in which Mrs Dexter Manford's daughter, Nona, thinks about the waste and the mess after a big party in New York in the 1920s. [30]

Even Mrs. Dexter Manford's perfectly run house was not a particularly appetizing place to return to at four o'clock on the morning after a dance. The last motor was gone, the last overcoat and opera cloak had vanished from hall and dressing-rooms, and only one hanging lamp lit the dusky tapestries and the monumental balustrade of the staircase. But empty cocktail glasses and ravaged cigar-boxes littered the hall tables, wisps of torn tulle and trampled orchids strewn the stair-carpet, and the thicket of forced lilacs and Japanese plums in front of the lift drooped mournfully in the hot air. Nona, letting herself in with her latch-key, scanned the scene with a feeling of disgust. What was it all for, and what was left when it was over? Only a huge clearing-up for Maisie and the servants, and a new list to make out for the next time ... She remembered mild spring nights at Cedarledge, when she was a little girl, and she and Jim used to slip downstairs in stocking feet, go to the lake, loose the canoe, and drift on a silver path among islets fringed with budding dogwood. She hurried on past the desecrated shrubs.

Edith Wharton, *Twilight Sleep*

#### Question 7 - Level 6 response

F. Scott Fitzgerald's 'The Great Gatsby' is much like Edith Wharton's 'Twilight Sleep' is a modernist piece of modernist literature that criticises many aspects of society, namely hedonism, in context of the 1920s. In 'The Great Gatsby', we see that there are many things the Fitzgerald criticises the decadence and luxury of the 1920s, through the aftermath of parties, and perhaps mainly through the aftermath of parties, much like Edith Wharton's 'Twilight Sleep'. Early on in the 'The Great Gatsby', Nick describes one of Gatsby's gatsby parties as an outsider. On one hand, we see the living in Gatsby's "blue gardens" isn't what it seems to be. It's not that, there are things

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could comprise a sense of beauty in terms of natural beauty and natural beauty, but is subverted, ~~as~~ like in this description is somewhat subversive, and uses "thicket" with "flood" creating a juxtaposition between the natural and the artificial, which both highlights her disgust and is indicative of Modernist Literature - the subversion of Transcendental and Natural imagery.

Also, in ESo 'The Great Gatsby', we can see the dark side of luxury through the aftermath of the said parties - "servants" are described to have "toiled" to "repair the ravages of the night before" - and in some cases, have even needed "extra" help. The use of the word "toiled" emphasizes the ~~more~~ hard work ~~but~~ behind the ~~of~~ repairs for Gatsby's parties - the use of the word "toiled" suggests a sense of working with a bit ~~more~~ lot more effort over a prolonged period of time, suggesting the ~~amount of help and~~ ~~affairs~~ human cost of the parties are ~~not so~~ very costly - perhaps even to the point where the human cost seems to outweigh the hedonistic pleasure the short-sighted atten guests of the party ~~are~~ derive from them. ~~For~~ Also, the use of the word "ravages" suggests a sense of violation and destruction, which further emphasizes the cost behind the so luxurious and opulent parties Gatsby holds. Edith Wharton's 'Twilight Sleep' ~~also uses~~ <sup>uses</sup> the word "ravaged" - the ~~a~~ adjective form ~~version of~~ ~~as~~ the ~~verb~~ noun "ravages" which ~~can~~ <sup>so</sup> both writers could be emphasising the amount of ~~damages~~ <sup>damage</sup> caused by luxury, and the real price that is paid - not by the party guests, but by "servants", which only seeks to reinforce the ~~Modernist~~ the Modernist movement's ideas about ~~the ravages of~~ 'The Roaring 20s' and the hedonism of



poor humanity at the time; The Modernist movement ~~was~~ is comprised of artists in the 'Lost Generation' - a generation that disillusioned by war and decadence, and advocated 'primitivism' - the idea that if we return as humanity, without all of these earthly pleasures, then perhaps we can become better people. Now when we see writers ~~writing~~ like Fitzgerald and Wharton expose the "huge clearing-up" but behind these luxurious parties - the 'dark side of luxury', we can only wonder if ~~the~~ we would be better people without 'luxury', which is the author's ~~main~~ aim.

To conclude, both Wharton and Fitzgerald ~~is~~ expose the 'dark side of luxury' through the ~~characters~~ ~~and~~ behind parties - which are symbols of decadence and shows of wealth. They Fitzgerald in particular, advocates emphasises the detachment between the pleasure seekers and the ones who have to suffer the consequences of the actions of the 'dark side of luxury' and, in doing so, advocates for the idea of primitivism. You could argue that Fitzgerald also shows this through Daisy who is taught by "pawls", but being a complex character, I don't think that Daisy is necessarily the by-product of luxury, though her actions may be interpreted as such. In Baz Luhrmann's adaptation, however, we see no sign of this, except in the 'Valley of Ashes' so perhaps Fitzgerald's message may not be as strong as it should be.

## Examiner commentary

The candidate considers Gatsby's God-like role as master of ceremonies at his lavish parties and the magnifying impact of the fairy-tale presentation on his decadent lifestyle (AO1, AO5). Close attention is paid both to the language of the set text as well as to the extract, with quotation precisely selected and forensically explored (AO2). The contrast between the natural imagery in Wharton's world and the artificiality of the pursuit of luxury is intelligently identified (AO1, AO4).

The influence of social context is supported by well-informed understanding of the generic influence of modernism in both texts (AO3, AO4). Comparisons are drawn between the violating and damaging nature of the lavish lifestyles presented in each text and in the human cost of their aftermath (AO4). This is an excellent, well-crafted response which demonstrates lively and thoughtful engagement with the set text, with knowledge of the era illuminating an exploration of and contrast to the extract (AO3, AO4).

(Level 6; 30 marks)

## Question 7 - Level 5 response

Fitzgerald presents the dark side of luxury in his novel 'The Great Gatsby' through the eyes of the <sup>retrospective</sup> first person narration of the character of Nick. This contrasts with the omniscient narrator portrayed in Wharton's 'Twilight Sleep'. Like Wharton in this passage, Fitzgerald presents the dark side of luxury, particularly through the lavish parties, excessive consumption of alcohol and lack of morals evident in the 1920s. <sup>as America was going on its greatest spree</sup> Wharton's writing style is also similar to that of Fitzgerald with long, complex sentences, ~~and intricate imagery~~ but with less intricate imagery.

Wharton initiates the image of light "only one hanging lamp lit the dusky tapestries"; this highlights that despite the extravagance of this parties, there is an emptiness to them as the light is artificial suggesting a lack of any real happiness or moral guidance. This image is mirrored in 'The Great Gatsby' "the lights grow brighter as the earth lurches away from the sun"; these lights, too, are artificial and accentuate the vacuous ~~the~~ lives of the people during this era, although they may have a facade of happiness and fulfillment.

Wharton accentuates the impact of alcohol during the 1920s "empty cocktail glasses and ravaged cigar boxes littered the hall tables"; this elucidates the ~~the~~ desire of these people to fill the void of emptiness.



in their ~~normal~~ lives, through the excessive consumption of alcohol. ~~The 1920s~~ Prohibition was introduced in the 1920s, which was the banning of alcohol consumption, but rather than decreasing the amount of alcohol consumed, it increased as ~~to~~ young people were determined to be defiant and break the rules, which gave them great excitement and made alcohol more popular. The impact of alcohol is also highlighted by Fitzgerald "The bottle ... - as second one - was now in demand by all those present"; the parenthesised clause draws our attention to the alcohol consumption and that excessive amounts were consumed, highlighting the dark side of luxury as this fuels Tom's violence towards Myrtle "broke her nose with his broad, flat hand" highlighting that alcohol consumption only leads to destruction. Fitzgerald himself was described by a newspaper at the age of 40 as 'a sodden despairing alcoholic'.

Similarities are evident between <sup>attitudes of the</sup> the characters of Nona and Nick as Wharton describes Nona's reaction to the carnage left by a party "scanned the scene with a feeling of disgust"; Nona, like Nick, is repulsed by this lifestyle despite taking part in it. This is reflected by Fitzgerald "I was ~~was~~ within and without, simultaneously enchanted and repelled by the inexhaustible variety of life"; Nick clearly feels <sup>disgusted</sup> ~~appalled~~ by what he witnesses at

Tom and Myrtle's party and yet he doesn't leave or tell them what he thinks of it. The image of Nick being 'within' and 'without' reflects his ~~complex~~ ~~problem~~ attitude throughout the novel as he is both seen as part of the events that take place, but also on the outside, looking in. This also reflects the loneliness ~~and~~ ~~isolation~~ associated with being a part of this lifestyle, despite living in a big city.

The thought provoking rhetorical question<sup>2</sup> posed by Wharton, "What was it all for, and what was left when it was over?" highlights the ~~an~~ intensely empty lives of the people living during the 1920s and their lack of purpose and morals. This emptiness is seen in 'The Great Gatsby' through the excessive party-going of people "In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars"<sup>3</sup>; although this romantic imagery initially presents a care-free and joyous lifestyle, there are dark undertones with the use of the imagery of moths. The simile highlights that like moths, these people are attracted by the light, which in their case is parties and luxury, but this light can be destructive and ~~burn~~ <sup>blinds</sup> them like moths, so that they have lost their morals and their lives are empty. Fitzgerald ~~himself~~ was distracted by this party lifestyle and the entertainment

industry, with dreams of being of a screenwriter and happiness in his marriage to Zelda. However, all of these dreams disintegrated as he failed at becoming a screen writer and Zelda fell for a French Aviator and asked for a divorce, which Fitzgerald refused, leaving his life empty and unfulfilled.

We can see similarities with the character of Myrtle "a new list to make out for next time"; this reflects the materialism of the era and the desire for the latest goods ~~and new people~~ to give people a superficial sense of happiness. This is seen through the character of Myrtle in 'The Great Gatsby' "I got to get another one tomorrow. I'm going to make a list of all the things ~~the~~ I've got to get"; Myrtle believes that she can feel fulfilled in her life if she has material goods and this is what attracts her to Tom as a means of securing these goods, however, this attitude leads to disaster for Myrtle as can be seen through the graphic depiction of her death "Myrtle Wilson, her life violently extinguished, knelt in the road mingling her thick dark blood with the dust"; ~~Myrtle's dream~~ ~~highlight~~ this grotesque image highlights the dark side of luxury and ~~what~~ the imagery of dust mingling with blood highlights Myrtle's tainted morals ~~as~~ as she was willing to cheat



on her husband to secure material possessions.

The imagery of the ruination of nature and all that is natural in Wharton's text "She hurried on past the desecrated shrubs" accentuates the lack of morals of the people living in this era and their desire to avoid confronting their lack of morals. A lack of morals can be seen in the character of Gatsby. "It is what preyed on Gatsby, what foul dust floated in the wake of his dreams"; the imagery of dust suggests that Gatsby's dreams of being with Daisy are corrupted by his involvement in gangsterism, which was growing in the 1920s with famous gangsters such as Al Capone (who was living during this period) and his desire for extravagance to impress Daisy, thus, reflecting the dark side of luxury.

In conclusion, the dark side of luxury permeates ~~the~~ 'The Great Gatsby' as we can see the lack of morals exhibited by the characters. It is also evident in Wharton's 'Twilight Sleep' through alcohol and materialism, with both texts offering a harsh critique of the morals of those living in the 1920s.

## Examiner commentary

The useful introduction brings the comparisons between the two texts into sharp focus and then the analysis is led by attention to the detail in the extract (AO2). A wide range of comparisons are drawn between the hanging lamp and the 'lurch' away from the sun, the impact of alcohol on both texts, Nona and Nick's distance from the luxury presented, and the underlying emptiness and immorality at the heart of both texts (AO4). The essay falls into a somewhat list-like contrasting of what is found in one text and the other, but the analysis itself is very good and demonstrates very good understanding of the issues raised by writers in this period.

The candidate has really understood the benefit of using the close analysis of the extract to open up and uncover the set text (AO4) and draws in a range of material from both.

Solid understanding of the Jazz Age and - less helpfully - of Fitzgerald's own background (AO3) informs the argument. Expression and phrasing is generally fluent (AO1).

(Level 5; 23 marks)

# Angela Carter: *The Bloody Chamber and Other Stories*

## 8 Angela Carter: *The Bloody Chamber and Other Stories*

Discuss ways in which Carter explores the relationship between humankind and beasts in *The Bloody Chamber and Other Stories*.

In your answer you should select material from the whole text and make connections and comparisons with the following passage, an extract from a short story about a woman whose husband has gone out and left her to the mercies of a wild animal.

[30]

In her dreams she sat beside the cradle of a second child. The first one was dead. The father was dead. The home in the forest was lost and the dwelling in which she lived was unfamiliar. There were heavy oaken doors, always closed, and outside the windows, fastened into the thick stone walls, were iron bars, obviously (so she thought) a provision against Indians. All this she noted with an infinite self-pity, but without surprise—an emotion unknown in dreams. The child in the cradle was invisible under its coverlet which something impelled her to remove. She did so, disclosing the face of a wild animal! In the shock of this dreadful revelation the dreamer awoke, trembling in the darkness of her cabin in the wood. As a sense of her actual surroundings came slowly back to her she felt for the child that was not a dream, and assured herself by its breathing that all was well with it; nor could she forbear to pass a hand lightly across its face. Then, moved by some impulse for which she probably could not have accounted, she rose and took the sleeping babe in her arms, holding it close against her breast. The head of the child's cot was against the wall to which the woman now turned her back as she stood. Lifting her eyes she saw two bright objects starring the darkness with a reddish-green glow. She took them to be two coals on the hearth, but with her returning sense of direction came the disquieting consciousness that they were not in that quarter of the room, moreover were too high, being nearly at the level of the eyes—of her own eyes. For these were the eyes of a panther.

The beast was at the open window directly opposite and not five paces away.

Ambrose Bierce, *The Eyes of the Panther* (1897)

## Question 8 - Level 6 response

In the *Bloody Chamber and Other Stories* Carter's exploration of humankind and beasts draw our attention to the idea that humankind<sup>kind</sup> is not much different than Beasts and at times<sup>we</sup> the Beast can be seen as more humane. We can see this <sup>in</sup> ~~at~~ *The Courtship of Mr Lyon*. *The Bloody Chamber* and ~~most of the stories~~ <sup>in *The Bloody Chamber*</sup> the relationship is explored in *The Tiger's Bride*.



In the title story 'Bloody Chamber' whilst not explicitly introducing a ~~man~~<sup>beast</sup> of that's physically different from ~~humanity~~<sup>kind</sup> Catr introduces ~~the~~ the Marquis. The ~~use~~ of the ~~both~~ asserts ~~that~~<sup>his</sup> ambigious nature ~~the~~<sup>he</sup> 'man' as ~~he~~<sup>whilst</sup> he looks like a man he is clearly ~~on~~ something ~~else~~<sup>beyond that</sup>. The narrators characterisation of the Marquis and descriptions of his anomalous behaviour leads us on to believe that beasts and humankind are on the same thing. When ~~the~~ narrator he says 'has my little son found <sup>the</sup> prayer books' - he introduces this unethically understating this his pornography is a religion and it brings him immense desire to act upon his needs. The ~~ambigious~~ brutal nature in which he treats ~~the~~ narrators lacks that common moral ground in which humans have 'his kiss with tongue and teeth' this reflects his violent nature. It also ~~reflects~~ links how animals/beasts act upon instinct and this is exactly what the Marquis does. Similarly in the extract we can see the blurred lines of humanity/beastial character. The idea that even after she has found out that it's a 'wild animal' she calls it a sleeping babe. The ~~adjective~~<sup>human</sup> attributed to the animal shows that innocence and humanity that animals can have and that humans put themselves on pedestal believing they are better than Beasts. <sup>This links to</sup> ~~the~~ <sup>1979</sup> ~~1970~~ writing during the second wave

of feminism to draw attention to the harmful nature of men and how they act upon women who are forced to be passive by this ~~controlling~~ <sup>conformist</sup> patriarchal society. It can also be linked to the male gaze a ~~term~~ word coined in the 1970 by Laura Mulvey and later could be using this <sup>notion of the</sup> male gaze and drawing attention to the nature of men how they can create terror using their eyes and make you feel like a 'prey for carnation'. The male gaze and the idea it creates terror emphasises the blurred lines of humanity and beasts as both beasts and men ~~force~~ <sup>force</sup> women to be scared.

The relationship humankind and beasts can also be shown in the tiger's bride through the use of the mask. This ~~idea~~ <sup>notion</sup> being introduced that you must hide and act as human in order to fit uncaring that humans are a mask too and have that bestial nature within. This echoes the theory introduced by Freud how 'the profile of the mask mirrors the mask itself.' And this can be seen by the beast in Tiger's bride he is literally wearing 'a mask of civilization.' showing that whilst humans are able to be civilised ~~and~~ <sup>and</sup> have what is considered to be human attributes.



they have the nature of beasts within. This can link to later subversion of feminine roles within her stories who could also be drawing our attention to how society similarly forms our understanding of what is human and what is not. In the extract we can see the extract is written in 3rd person and lacks <sup>of</sup> ~~enough~~ evidence to fear the beast. The year the extract was written in is close to the turn of the century and could reflect the uneasy nature towards this progression into a new world. The ambiguity of what will happen and what will not this can be linked to the 'beast was at the open window'. This could show that this new century this opening could be ~~ended~~ <sup>presented</sup> by a beast which could be referring to humanity as they have bestial natures.

The relationships between human kind and beasts is further explored in the Centenary of Mr Lyon. The merging of our two worlds to ~~show~~ allow Calie to develop this magical realism provides an understanding that if these worlds are merge and ~~even~~ <sup>a</sup> beast can transgress from a beast to a human then humanity can be an example of the liminal state of both ~~being~~ <sup>having</sup> a mask of humanity yet by nature can be a beast. When the story is ~~ending~~ <sup>come</sup> to an end ~~the~~ <sup>the</sup> former Beast (McLennan) says 'I can



manage some breakfast now - this adds to our understanding that a human living with a 'beast' can easily <sup>make them</sup> adapt to our nature and help them understand how the other one acts. This is similarly shown in the Tiger Bride when she says 'the lambs must learn to run with the tigers' this use of animals to describe them adds on to the idea that humans and beasts are ~~different~~ <sup>anatomically</sup> or that the beasts are pre-pur concealing themselves from the society within. In the extract the lack of ~~humanity~~ <sup>closeness</sup> for the child can reflect shown through the use of 'a', 'the' rather than possessive pronouns e.g. 'her' shows that humans can lack human qualities as ~~well~~ <sup>heartfelt</sup> emotions ~~the~~ <sup>the</sup> same way ~~as~~ <sup>as the heepp can't</sup> express their emotions this once again draws on to the image that the relationship between ~~the~~ humanity and beasts prove them to be similar in many ways. This can <sup>be</sup> linked back to Carter's ~~the~~ purpose and the use of the fairytale which would attract far more readers and get her message across better. The ~~idea~~ <sup>fact</sup> that if it was less refined and based on real human experience it would cause disgust and anger can reflect that ~~the~~ <sup>the</sup> unconscious mind of humans and how they'd be ignorant ~~and~~ <sup>like</sup> ~~beasts~~ <sup>beasts</sup> who only act upon their instinct.

Overall Carter presents the relationship between human kind and beasts ~~as one with no boundaries~~ <sup>as one with no boundaries</sup> as one with no boundaries. The 'human race' proves themselves to be better than beasts yet beasts strive to be them (mask in Tiger's bride) as if ~~the~~ <sup>natural / innate</sup> ~~bestial~~ <sup>characteristics</sup> are to be condemned. Carter said in a ~~letter~~ <sup>letter</sup> that 'a fiction self-conscious of its power can have human experience' and skillfully she did provide an alternate human experience identifying and draining our ideas of our unacceptance and denial of our innate bestial ~~behaviour~~ <sup>attributes</sup> in pursuit by our 'mask of civilisation'.

## Examiner commentary

The candidate sets up a clear argument that little difference between humans and beasts is illustrated in the texts (AO1). The Marquis' status as human - particularly given his lack of moral framework - is questioned with close reference to the text (AO2) and contrasted to the extract through the blurring of lines between human and animal (AO4). The mask of 'civilisation' from *The Tiger's Bride* is considered and Carter's assumed purpose in exploring what it means to be human is contrasted to the world of possibilities and uncertainties that the candidate interprets in the extract (AO4); a thoughtful consideration of the 'open window' (AO2). The merging of human and beast worlds are considered through *The Courtship of Mr Lyon* and *The Tiger's Bride* and connected to the human emotional distance that is seen in the extract (AO4).

The concluding comments on Carter's text are illuminating and interesting although not connected up to the extract (AO1). Overall, this is an excellent response, dense with social and literary contextual understanding (AO3) and it uses textual detail to strong effect. The links between set text and extract are interesting; perhaps a firmer line of argument through the whole piece, drawing the different ideas and texts together, would have secured a mark at the top of the band.

(Level 6; 29 marks)

## Question 8 - Level 5 response

Throughout *The Bloody Chamber* and other stories Carter ~~also~~ explores the relationship between humankind and beasts to ~~show~~ discuss themes such as metamorphosis and appearance versus reality. In many of the stories it is not the typical 'beasts' who can be seen as the villains but the humans. That serves to show the multifaceted nature of humankind. Carter also uses her writing to subvert expectations and this is perhaps relative to her own life, growing up in the ~~late~~ <sup>year</sup> before the sexual revolution of the 70s, with *The Bloody Chamber* being written in 1979. That may show that she wished to subvert the expectations placed upon her in her childhood, which is also

represented in the fairy-tale, short-story style of her writing. Perhaps this can be seen as a reflection of the story she missed in her own childhood. In *The Bloody Chamber* the Marquis takes the protagonist



to 'an animal saying, 'carnivore incarnate - only immaculate flesh appeals me.' This shows that he himself has animalistic qualities. It also presents the idea that it is the Marquis who is the true monster, believing that women are at his mercy. Similarly we see the Marquis as the villain, creating his own 'subterranean privacy' which the girls see as a 'fairy solitude'. This shows the difference between the minds of the characters juxtaposing the girls' innocence with the Marquis' quarters being lit up to hell. This also relates to the typical dark, gothic features often presented in Angela Carter's stories. This

relates to the 'heavy oaken doors, always closed' described in The Eyes of the Panther which imitate the 'privacy' of the Marquis' own home. This is reflective of the ~~animalistic~~ <sup>brutal</sup> nature of the Marquis, ~~preferring~~ <sup>preferring</sup> his own company. It also shows that 'beasts' are presented as more honest creatures than humans in

Angela Carter's stories in *The Bloody Chamber* there is very violent ~~horrent~~ content, with the Margus referring to pornography as 'prayerbooks'. That suggests that he isn't religious, and ~~perpet~~ <sup>perpetuates</sup> him as a deeply ~~evil~~ <sup>evil</sup> character. On the other hand we see the protagonist compared to a 'sacrificial lamb', showing her to have the qualities of a more innocent animal. This further shows that it is in fact the animals of the play who are weak and more honest as opposed to the humans.

Another story that explores the relationship between humankind and beasts in *The Bloody Chamber* is *The Company of Wolves*, a spin on the more traditional Little Red Riding Hood. Here the young girl ~~cuts off~~ <sup>cuts off</sup> her grandmother's hand, 'mistaking' it for the hand of a wolf, although it could be argued that this was no mistake. After the wolf turns back into her grandma it is discovered that there is a wart on her hand. The villagers then hunt the grandma down, acting almost as if they themselves are hunting in a pack like wolves. At the end of the story

the young girl 'lives in her grandfather's house' and 'she prospers'. This shows again that it is in fact the human nature of the stories who act out of malicious intent, hiding their duplicitous natures. The stories also serve to prove that despite that, it is a healthy outside appearance that people choose to base their opinions on. That it shows in the eyes of the panther by 'the face of a wild animal' being a dreadful revelation' proving that fear of outward healthiness.

## Examiner commentary

The candidate offers some understanding of the set text in relation to the task and an awareness of Carter's purpose (AO1). The unstructured introduction introduces many ideas in relation to Carter's work and then the candidate deals with the Marquis, offering a straightforward suggestion that he is animalistic in his dealings with his new wife. The suggestion that animals are weaker than humans in Carter's texts is better and *The Company of Wolves* offers a useful image of humans acting in a 'pack' (AO1).

However, the candidate does not engage with the extract to any substantial degree, offering an unfocused reference to the 'doors' of the extract and the fear of the beast implied by the panther's 'face of a wild animal'. AO4 achievement is therefore weak.

Throughout, the arguments are loose and lack a tight focus with ideas running on one from another, using the construction 'this relates to', to connect disparate ideas (AO1). Writing is, however, generally clear.

(Level 5; 22 marks)



# George Orwell: *Nineteen Eighty-Four*

## 9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell presents the importance of technology in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, in which Forster describes a dystopian world where humankind now lives underground, relying on a mysterious 'Machine' which provides their needs and controls their lives. [30]

The bed was not to her liking. It was too large, and she had a feeling for a small bed.

Complaint was useless, for beds were of the same dimension all over the world, and to have had an alternative size would have involved vast alterations in the Machine. Vashti isolated herself – it was necessary, for neither day nor night existed under the ground – and reviewed all that had happened since she had summoned the bed last. Ideas? Scarcely any. Events – was Kuno<sup>1</sup>'s invitation an event?

By her side, on the little reading-desk, was a survival from the ages of litter – one book. This was the Book of the Machine. In it were instructions against every possible contingency. If she was hot or cold or dyspeptic<sup>2</sup> or at a loss for a word, she went to the book, and it told her which button to press. The Central Committee published it. In accordance with a growing habit, it was richly bound.

Sitting up in the bed, she took it reverently in her hands. She glanced round the glowing room as if some one might be watching her. Then, half ashamed, half joyful, she murmured 'O Machine! O Machine!' and raised the volume to her lips. Thrice she kissed it, thrice inclined her head, thrice she felt the delirium of acquiescence<sup>3</sup>. Her ritual performed, she turned to page 1367, which gave the times of the departure of the air-ships from the island in the southern hemisphere, under whose soil she lived, to the island in the northern hemisphere, whereunder lived her son.

She thought, 'I have not the time.'

She made the room dark and slept; she awoke and made the room light; she ate and exchanged ideas with her friends, and listened to music and attended lectures; she made the room dark and slept. Above her, beneath her, and around her, the Machine hummed eternally; she did not notice the noise, for she had been born with it in her ears.

EM Forster, *The Machine Stops* (1909)

## Question 9 - Level 5 response

George Orwell's *Nineteen Eighty-Four*, portrays the importance of technology throughout. Through Big Brother and the party, technology has over come Oceania, creating an environment of control and no secrecy. ~~Through the use of complete control and mind altering the power of Oceania will never know a world different to the constant surveillance of telescreens and the constant reminder "Big Brother is watching you"~~

Similarly in *The Machine Stops* by EM Foster, the people are also not aware to any other life in which technology was the force of control as Vashiti ~~was~~ "did not notice the noise, for she had been born with it in her ears", clearly portraying the immense power and importance in which technology has over the population. Both Foster and Orwell predict a life of technology take over in their dystopian novels, and in present day this control and surveillance can be seen to occur. Through the control of ~~and~~ the internet and other access to information ~~in Asia~~ and social media in Asia, it can state that doing this informs and puts into play the overall controlling of people's thoughts and ability to view other lives and the freedom which they obtain.

Secondly, Orwell presents technology and the Big Brother to be worshiped. Throughout

Oceanica Big Brother is recognised as someone to be worshiped and to obey at any cost due to the hierarchy which is installed in Oceanica, seemingly linking to the pyramidal shape of the Ministry of Love. An Egyptian society institutes a clear hierarchy as well as Oceanica, where Big Brother is at the top the party are in the middle and the proles of Oceanica are at the bottom. Yet with the main character Orwell presents Winston as a seeming "Rebel" towards the party as he does not praise and worship Big Brother, this therefore leaves him as a "thought criminal". Whereas Foster portrays Vazhti, to believe in the technology and the control in which the machine has as she "murmured: O Machine! O Machine!" while she then went on and "kissed" it "to then "inclined her head", clearly portraying the complete worship over such a power she has which Winston does not indulge in in Nineteen Eight-Four.

The importance of technology is additionally portrayed through its use for surveillance. Throughout Nineteen Eight-Four, Orwell indulges the idea of the proles constantly being observed in their everyday lives, highlighting technology's importance through control. It could be suggested that Orwell had received this idea of surveillance through inspiration seen in the war mainly focusing around Hitler. Throughout the World Wars Hitler was able to



be aware of any lack of loyalty and belief in his Nazi Party regimes, this was due to his Gestapo "Secret Police", these Gestapo members would be the eyes and ears of Germany informing Hitler of any behaviour which was deemed to be against his ideals. Orwell can be seen to portray this idea into his work through his thought police, who additionally are in constant awareness of any thoughts which do not support Big Brother and the party. Therefore leaving the people of Oceania to feel the constant worry of being closely watched. This can be related towards Foster's "The Machine Stops". Throughout the passage Foster instates the heavy control in which is displayed by technology as well as depicting the idea of the technology observing, this can be seen through Vasthi's party actions as she "glanced round the room as if someone were watching her", stating that even though there ~~was~~ is no certain display of full observation, there is still the ongoing idea of control through the feeling that "someone was watching her". Overall creating an atmosphere of uncertainty ~~Not the main contrast between Orwell and Foster is the increasing and constant worry in which both Winston and Vasthi live in due to their lifestyles being controlled at every aspect~~ <sup>not</sup> ~~not~~ only heightening the worry that technology could take over but also creating the fear of a loss of our freedom. <sup>3</sup> Both Orwell and Foster create the dystopian ~~pastor~~ futures with the intention of

## Examiner commentary

The use of technology as a control mechanism is clearly outlined and seen in both texts as wiping out any memory of a different kind of lifestyle (AO1, AO4). Vashti and Winston's respective response to the power which controls them is contrasted with good use of textual detail (AO2, AO4) and the candidate usefully explores the manipulation of surveillance in both texts (AO4).

The response is informed throughout by the contextual influences. The dystopian genre is very clearly understood and the use of control is connected to the reader's current experience as well as Orwell's understanding of Hitler's Gestapo (AO3).

The response is succinct and very clear at all times (AO1). It takes a comparative approach to construct the argument (AO4) and offers textual detail throughout to inform the discussion. It does not deal with a breadth of material from either text but is a good example of Level 5 work.

(Level 5; 25 marks)

# Virginia Woolf: *Mrs Dalloway*

## 10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf explores the impact of World War One on a post-war world in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, in which Rosamond Lehmann describes how a girl just entering society responds to a blind war veteran at a dance. [30]

‘Oh well,’ he said equably, ‘it’s all a question of one’s point of view, isn’t it? One’s taught not to—well, not to think of it as a misfortune, you know.’

‘When were you—how long ago—?’

‘June 1918.’ His voice was even. ‘I went out from school. I only had three months of it. A sniper got me plunk behind the eyes.’

She was silent. War, a cloud on early adolescence, weighing not too darkly, long lifted. ... A cousin in the flying corps killed, the cook’s nephew gone down at Jutland,<sup>1</sup> rumour of the death of neighbours’ sons—(that included Marigold’s elder brother), and, among the village faces, around half a dozen familiar ones that had disappeared and never come back ... and butter and sugar rations; and the lawn dug up for potatoes (the crop had failed); and knitting scratchy mittens and mufflers; and Dad being a special constable and getting bronchitis from it: that was about all that war had meant. And during that safe, that sheltered unthinking time, he had gone out to fight, and had his eyes destroyed. She saw him reel backwards, his hands on his face, crying: I’m blind ... or coming to in hospital, not realizing, thinking it was the middle of the night. ... Imagination stretched shudderingly towards his experience. She had a moment’s dizziness: a moment’s wild new conscious indignation and revolt, thinking for the first time: This was war, never, never to be forgiven or forgotten, for his sake.

‘I’d stay with you, I’d look after you. I’d be your eyes and show you everything.’

Rosamond Lehmann, *Invitation to the Waltz* (1932)

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<sup>1</sup> Jutland, the major sea battle of the First World War (31 May 1916)



## Question 10 - Level 5 response

Throughout the novel, "Mrs Dalloway", Woolf masterfully depicts the impact of the Great War on the new and improving modern age that was starting to develop. There were many both good and bad impacts on the new society; good <sup>things</sup> being that technology was on the rise with aeroplanes, cars and many other devices being created, and bad being that men such as Septimus Smith in the novel come back suffering from being through and horrible facts as Romanised Germans previously described in the extract from "Invitation to the Waltz."

World War One was terribly traumatic in that it left many men wounded both physically and mentally. Septimus returns Smith a veteran is an example of that as is the veteran in the extract. As his name suggests "Septimus" being from the Latin word <sup>of seven</sup>, alluding to the seventh hell in which punishment for the sin of violence is received, "Warren" meaning a rabbits warren or home where they choose to hide themselves, quite hard to force the world and "Smith" a very common name at the time suggesting that a lot of men suffered the fate. Both can suffer from events that took place in the war, <sup>that is featured in the quote from the</sup> Septimus mentally having shell shock or what is now known as Post Traumatic Stress Disorder and the man in the passage suffering from physical <sup>going blind</sup> <sup>and</sup> perhaps a bit of mental trauma. Virginia Woolf herself suffered from

"When the under says 'cousin nephew gone' and 'the doctor of neighbourhood gone' Lucetta, cousin Septimus's wife also ~~says~~ says 'Everybody loves someone in the war,' making the war greatly affected many.

→ mental depression and often went through periods of insanity ~~which~~ <sup>which</sup> had all begun when her mother had passed away when she was just a teenager, her sister <sup>closer</sup> following. Virginia's anger with the society in which doctors wouldn't acknowledge new cases of mental disorders and like Doctor Holmes's calling patients "cowards" and with the general population calling them liars and like Poole saying they were "not ill", is effectively down in the novel with Woolf criticising the Victorian British ideas of "propriety" and "courage", even putting them up on a pedestal calling them "Gods":

~~There is more evidence of Septimus~~ <sup>There is</sup> more evidence of Septimus being utterly affected by the deep darkness of war. To his often convoluted language with long compound sentences often containing idyllic images of pain and suffering we learn the extent of the horrible fate many men were forced with ~~as if they~~ <sup>as if they</sup> ~~suicidal to war~~. Septimus repeatedly laments over his father Fred, from whom he inherited being blown up right in front of him. In one quote he says, "the world would not understand and threatened to burst into flames." This alludes to

→ There was case of doctors in London ~~who~~ <sup>who</sup> tested on these men with horrifying devices and took them away as far as using the electric shocks

look next page

Despite many bad influences the civil had had on society, there were still some good ones. For example technology advanced <sup>alot</sup> after the war with many machines being invented and things like airplanes, cars and the movies. Showing World War II right in the awe people have at seeing the new technology with the whole community being brought together to witness such a fascinating experience of significance when "Everyone looked up", showing that it was a new and very cool experience at the time.



To conclude, Great Britain experienced a lot of change in society after the armistice whether they were good or bad. The war obviously greatly affected its veterans with many men like Septimus and the veterans in the passage being subjected to injuries both physical and mental. The once great British Empire which "the sun never sets on" was starting to unravel with countries like India gaining independence. However, despite some good and bad things, good things like improving technology in transport, education, entertainment and weaponry. The world was changing for good and for bad and Edwardian writers like Woolf were keen to record it in their novels as they saw it, only instead of the new modernist <sup>(Cubism)</sup> cubist and modernist to write himself Pablo Picasso and Freud and many others.

## Examiner commentary

The candidate demonstrates strong understanding of the task in relation to the set text and of the positive and negative impacts of the Great War on society (AO1; AO3).

The impact on Septimus is contrasted briefly to the soldier in the extract with a consideration of the mental and physical impacts of conflict (AO4). Close attention to the detail of the set text is offered to explore Septimus' appalling fate. Woolf's criticism of the medical profession's dismissive attitude to mental illness is also very sensitively explored.

By contrast, the candidate also considers the positive impact of technology on the post-war generation as well as the significant societal changes that were the legacy of war, with Peter's return from India signifying the changing relationship Britain had subsequently with the world (AO1, AO3).

The candidate writes extremely well about the set text, although there is clear evidence in the script that the structuring of the argument is not always secure (AO1). Far too little is made of the extract with only passing reference to the veteran's experience. The candidate, therefore, significantly limits what AO4 achievement is available to them and the mark awarded reflects that the comparative nature of the task has largely been neglected (AO4).

(Level 5; 24 marks)

## Question 10 - Level 4 response

Virginia Woolf's novel 'Mrs Dalloway' manages to represent ~~many themes~~ the theme of destruction and impact of world war one all in one singular day which happens to be the day of Mrs Dalloway's party. James Joyce who 'is also a modernist' writer ~~part~~ ~~of~~ also chose this 'day in the life of' format for his novel 'Ulysses'.

Virginia Woolf uses free indirect discourse to act as a tool to ~~show~~ narrate the ~~world around her~~ post world war one London but also to go inside of the characters minds living through the recovery of the war allowing for Woolf to ~~explore~~ ~~an~~ inner conflicts to be explored by thoughts of the character being expressed. Free indirect discourse is extremely useful at understanding the character of Septimus Warren Smith who was at the forefront of World War One.

Septimus has been ~~majorly~~ impacted by the events of world war one as he is the only character in the novel who has fought in the war. Septimus ~~tells~~ is extremely troubled as he cannot

escape the battlefields of world war one even though the war is over. ~~One~~ ~~rea~~ Septimus lost Evans who he longs for as he died in the war, like Clarissa Dalloways ~~Sex~~ Sapphic desire for Sally Seton, Septimus and Evans also desired each other. This tragic loss is inescapable for Septimus as Evans reappears throughout the novel ~~and~~ constantly reminding Septimus of the war destroying him mentally from the inside out.

~~Dr Dr~~ ~~Rezia~~ Rezia Warren Smith who is the wife of Septimus agrees to have Septimus put into a ~~an~~ asylum however, he jumps out of a window and tragically ends his life due to the ~~war~~ post traumatic stress disorder taking over his life. The death in the substory then weaves itself into the main story and reaches Clarissa who decides to take control of her life.

Clarissa Dalloway uses the city of London as an escape from her life with Richard Dalloway who cannot express that he loves her after he had lunch with Lady Bruton. ~~Her house~~ ~~Her house~~ Clarissa's house is a prison as she sleeps in the attic alone and her entrance hall is



as 'cool as a vault' reinforcing the idea of imprisonment in a post world war one world that she didn't experience before the war.

Before world war one Clarissa was liberal and free from the restraints of marriage which is a Virginia Woolf thinks is dangerous for women. She lived a laid back free lifestyle in Bourton with Peter Walsh and ~~went to~~ frequently uses Bourton as an escape like Bond Street in London from the terrors of ~~the~~ post world war one London that ~~Clarissa~~ is ~~experiencing~~ with ~~everyone~~ has impacted Clarissa.

Before the war Clarissa also had a Sapphic desire for Sally Seton. Similarly to the desire between Virginia Woolf and Vita Sackville West. The environment that they met in was extremely ~~chilled for them and laid back~~ contrasting to the post world war London which has consumed the life of those living there. They met in a room filled with cigarette smoke bathed in light which ~~seem~~ is imaged as being intimate and being compared to ~~the love that both Clarissa and~~ Clarissa's house which is as 'cool as a vault'.

The extract by Rosamond Lehmann is ~~extremely~~ linked extremely well to 'Mrs Dalloway' as it is similar to the scene part in 'Mrs Dalloway' where Clarissa Dalloway finds out about Septimus Warren Smith's death ~~so~~ suicide. ~~As~~ as Clarissa has a similar reaction to Septimus's death as the girl in the extract does to the blind war veteran. ~~as~~ In Mrs Dalloway when Clarissa finds out about the death of Septimus ~~she reacts that~~ she decides to run off with Peter and not stay with a man (Richard) who can't tell her that he loves her. The girl in the extract says that the war will never be 'forgotten nor forgotten' for the blind man's sake.

~~The~~ Big Ben which is a crucial representation of Britishness ~~and is in~~ ~~isn't for therefore a show of the 'Mrs~~ ~~Dalloway~~ Dalloway however it also serves as a constant reminder of time and the dominance of men in society as Big Ben chimes every hour in Mrs Dalloway reminding her that she like everyone else will die and that the time since the war is moving on but ~~is constantly~~ its impact is constantly felt across London and through the characters.



Peter Walsh arrives back from India the day of Clarissa Dalloway's party and seems like the Peter that Clarissa knew and rejected in Bourton but ~~with the~~ looking 'slightly older'. The world which Peter had been absent from while in India has changed ~~significantly~~ significantly since Clarissa and Peter had been seeing each other. Therefore as the war scarred leaving scars on a London which Peter knew before leaving.

The medical profession in 'Mrs Dalloway' seem extremely absent from the ~~issue~~ ~~of that~~ impact of the war on people afterwards as Dr Holmes is the second doctor Septimus sees as the first doctor said that his condition was nothing to worry about and that he was just over dramatic making his wife worried for him 'scaring' her threatening to kill himself. It is later revealed that Septimus's doctor was at Clarissa's party with people who didn't ~~know~~ feel the war's impact as they had money and class.

To conclude, The impact of ~~the~~ World War One is an extremely prominent theme in 'Mrs Dalloway' as the scars from the war are



other the Howarth press set up by Leonard Woolf and Virginia Woolf allowed for the couple to publish ~~novels~~ Virginia's novels that were a crucial part of the Bloomsbury movement.

\* which caused the death of Septimus Warren Smith which affected Clarissa deeply. like the blind girl was affected by the blind man's story.

## Examiner commentary

The tragic losses of the war and the inescapability of memory are considered through Septimus' loss of Evans (AO1) and there is awareness of the significance of this to the text as a whole. Clarissa's post-war experience is considered through her sense of imprisonment (AO1), and whilst the discussion is not always convincing, there is an attempt to consider the changing impact that war has had on Clarissa's life. Change is usefully viewed through the impact it has had on Peter, for example (AO1). There is also a brief consideration of the medical profession's inadequate response to war (AO1).

A very straightforward contrast between Clarissa's response to Septimus' death and the girl's response in the extract is offered (AO4) with a simple link to the girl's assertion the war cannot be 'forgotten' but the candidate deals with very little of the extract and so AO4 achievement is, therefore, quite limited.

Overall, the candidate has tried to grapple with the question in relation to the set text offering some straightforward understanding. Very brief links are drawn between this and the extract (AO1, AO4). Written expression is awkward and informal at times (AO1) and competent use is made of textual detail and context (AO2, AO3).

(Level 4; 19 marks)

# Mohsin Hamid: *The Reluctant Fundamentalist*

## 11 Mohsin Hamid: *Mrs Dalloway*

Discuss ways in which Mohsin Hamid presents the difficulty of adjusting to Western culture in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, in which Leila Aboulela describes how a privileged Islamic girl from the Sudan tries to settle in 1980s London.

[30]

I walked out of the restaurant. There was the fuzzy feeling again, as if I was still not used to being outdoors. For a second I was confused, missed my step – shouldn't I be hurrying back to the hospital? The sound of the traffic was loud, the smell from the French bakery deliberately delicious. People walked fast, knowing where they were going. If I wasn't too lazy, I would have crossed the street and gone into Selfridges, tried some of the new summer fashions.

I decided to save money by taking the underground instead of a taxi. At Bond Street station, I looked at the magazines in the newsagent. I could buy one of those rude magazines, the ones always kept on the top shelf. No one would stop me or look surprised. I would carry it home and I wouldn't even need to hide it. I could plonk it on my bedside table and no one would see it. I hesitated, then I bought a copy of *Slimming* from the newsagent and a packet of Fox's Glacier Mints. The change I got was heavy and I dropped some of it on the ground. It was a struggle to bend down and pick up the coins. In Khartoum I would never wear such a short skirt in public. I might wear it at the club or when visiting friends by car, but not for walking in the street. My stomach was too full. I burped garlic.

Leila Aboulela, *Minaret* (2005)

## Question 8 - Level 6 response

At the beginning of the "Reluctant Fundamentalist" it appears that Changez finds no difficulty in adjusting to the American culture as he appears to fully embrace his new American lifestyle. He immediately compares his life to a Hollywood blockbuster, of which made him feel as though he was a "star", and talks of feeling "immediately like a New Yorker". Therefore phrases like this suggest that initially Changez feels a sense of belonging and acceptance, ~~that illustrating that~~ in America, as what we see

Nevertheless, what is evident is that despite this initial feeling of belonging and acceptance of their new culture, it seems both Chazez and Leila have trouble fully committing to the new culture. This is certainly evident in 'The Reluctant Fundamentalist' as despite Chazez attempting to appropriate the Western culture by contributing to capitalism, he ultimately condemns their despicable film culture, and their attitudes to others, by praising Pakistan, and then Chazez likens the American culture to nothing more than Hollywood Blockbusters such as "Top Gun"; "Star Wars"; "Terminator", yet when



Changer speaks of Lahore, he mentions the "farr and Ghali". This evidently displays Changer as a "reluctant" in that he is reluctant to fully appropriate the Western culture, and in turn distance himself from his Pakistani roots, as of course Hamid argued that "one cannot identify with two cultures", rather must choose one or the other. Therefore the fact Changer references to the "farr and Ghali" which whilst also draws attention to the "velvet texture" of Lahore, which contrasts the "popcorn shrimp fried in butter", artificiality of America, captures how he perhaps never fully adjusts to the American culture; This is of course because his superciliousness displays him as feeling somewhat superior to his fellow American counterparts, as Pakistan embodied cultural enrichment. (Continually).

one could argue that this idea is continued, as Changer's connections to Pakistan again make it difficult for him to fully integrate himself into the American society, and in turn accept their culture. This is evident when Changer is in Greece, and he (jokes) of wanting to become an "dictator which nuclear capability", however his friends don't react in the same way as they did ~~for~~ when Chuck makes a joke. Thus this illustrates how it is Changer's lack of American colloquialisms, and the fact his humour differentiates him from his American counterparts, which also adds to his difficulty in adjusting to the Western culture. This is somewhat illustrated in the passage, as Lesla refers to feeling feeling "fuzzy" as she was not "used to being outdoors" which captures how like Changer, perhaps Lesla ~~had never~~ ~~been exposed to the anything~~ had been refined

to one way of life, thus was never given the opportunity to adapt to new cultures, thus making it more difficult to adjust, and in turn let go of ~~off~~ their previous life.

Certainly, it is clear that Changer's difficulties in regards to ~~app~~ adopting a new culture stem from the fact he is an immigrant, thus like the "fretful" which "repeatedly bumps into the house", Changer will never be fully able to integrate into the American society. This is certainly ~~more~~ ~~than~~ Changer refers to "dressing as (he) is imagined they would be dressed" which

of course captures this idea that Changer ~~never~~ ~~more~~ ~~than~~ ~~an~~ ~~American~~ ~~culture~~ recognises that he is 'playing', thus his cultural identity conforms to Smelter's view that "one's views of self are tied inexorably to social structures and forces".

Therefore we get the impression that Changer never fully adjusts to the new Western culture, rather ~~mirrors~~ ~~the~~ ~~identity~~ ~~of~~ ~~others~~ ~~in~~ ~~exchange~~ ~~for~~ acceptance. This idea is continued when Changer states "pretend I am him" and this is certainly a damning symbol of America. ~~This is a~~ ~~damning~~ ~~symbol~~ ~~of~~ ~~America~~. ~~This is a~~ ~~damning~~ ~~symbol~~ ~~of~~ ~~America~~. This is because if ~~Erica~~ is taken as an allegorical figure for America, then this reference captures how America will only accept those if they fully give up their culture and ~~also~~ ~~adopt~~ ~~Christianity~~, whilst ~~Erica~~ will only accept Changer if he pretends to be Chris. Therefore this ~~is~~ ~~exposes~~ ~~the~~ ~~difficulties~~ ~~which~~ ~~Changer~~ ~~faces~~ ~~in~~ ~~regards~~ ~~to~~ ~~adjusting~~ ~~to~~ ~~the~~ ~~Western~~ ~~culture~~, as it meant that he would

have to prostitute himself and his culture,  
 Thus ~~not~~ become a "modern day jannissary" in  
 order to gain acceptance. However what is evident  
 is that Chaner is never fully able to commit to  
 one culture, thus leaving him ostracised and lonely.  
 In the passage, this idea is illustrated as the  
 reference to Leila recognising that "people walked  
 fast, knowing where they were going" captures  
 how like Chaner, she too experiences a similar form  
 of isolation, as she recognises that she is unlike  
 the people of London, ~~as she is perhaps not~~  
~~fast paced, familiar~~ and it is these differences  
 which Leila draws attention to which illustrates  
 that her only way of fully adjusting to her new  
 culture is by mirroring and copying those  
 around her. ~~This idea is rather than~~

Interestingly, in the "Reluctant fundamentalist",  
 it is the events of 9/11 which makes it increasingly  
 more difficult for Chaner to adjust to the Western  
 culture, as despite ~~making~~ the fact he refers  
 to his "Pakistaniness being visible", ~~that~~  
~~that~~ it is this which leaves him  
 further ostracised from his American counterparts.  
 This is as following the events of 9/11, Chaner's  
 presence became more suspicious, as the attacks created  
 an unease regarding multiculturalism. Therefore,  
 Chaner experiences a new form of hostility  
 in regards to racism and prejudice, and it is  
 these views regarding immigrants which make  
 it more difficult for Chaner to fully adapt ~~and~~  
 in turn be accepted by America. ~~It is~~ When



Changiz returns from Manila, he is "separated from his colleges" and then reduced to humiliation as he is "shipped down to his boxers" in turn exposing his Pakistaniness which he previously ~~was~~ disguised "clad in [his] suit". Therefore, this captures that it is America's rejection of Changiz, which of course makes it increasingly more difficult for him to feel accepted and like he belongs. Indeed, this idea is continued furthered stressed as Hamid deliberately structures his play to fluctuate between the narrative, and the framed narrative to ~~highlight~~ again emphasise this idea of restlessness, How ~~background~~ ~~background~~ exposing the difficulties regarding adjusting to a new culture. Certainly, these difficulties are perhaps more difficult in modern society than when the novel was first written, as Trump acts as a negative symbol of 9/11 with his plans to close the borders. This illustrates how immigrants in today's society experience similar difficulties in adjusting to the Western culture as Changiz did when the novel was written following the attacks on the twin towers. Despite the fact that the passage was set prior to the 9/11, it is clear that Leila too experiences similar difficulties because of her previous culture as she mentions how she felt "confused" and ~~was~~ was almost shocked by the "loud sound of the traffic".

## Examiner commentary

Changez' relationship with American culture and the way he embraces this is understood very well and the candidate uses precise and well-embedded detail to contrast this relationship with that of Aboulela's protagonist who appears similarly to embrace an 'other' culture (AO1, AO4). The contrast between clothing, for example, is useful with an unusual connection made between Changez and Gatsby (AO3, AO4).

The candidate makes perceptive use of the 'reluctance' of Changez to fall completely for American culture and considers the difficulty of belonging to more than one culture in both set text and extract (AO4) as it is seen as difficult to absorb cultural differences such as an 'outside' life or a different humour. It is perceptive, too, to consider that Changez is never intending to absorb, merely to 'mirror' other culture (AO1) and this point is also contrasted with the extract.

The analysis of the set text is excellent throughout but as this tends to dominate the discussion, comparisons to the extract feel a little 'bolted on' and the response, as a result, feels a little unbalanced between the two texts. This is undoubtedly Level 6 work but as the prime task here is to compare, the mark has come down in the level a little to reflect that imbalance.

(Level 6; 27 marks)

## Question 8 - Level 5 response

At first, Chango ~~does~~ Hanid presents Chango as enjoying the task of fitting in to the American society. Much like Chango, the freedom of the western world is appealing to Leila Aboulela. ~~and~~ However, Chango soon realises, ~~that~~ prompted by the 9/11 attacks, that he will never truly fit in and perhaps, never had. Aboulela, in contrast does not actively rebel against the western world, like Chango, but instead we see elements of her own confusion to certain aspects of the western world. On the whole, however, she appears far less agitated than Chango ends up.

Chango seeks to fit in as to Eric, the perfect American woman, whom, if he went out with, would surely demonstrate how American he was. Aboulela too talks of ~~embracing~~ naturally of how she has embraced British society saying she ~~was~~ would have "tried some of the summer fashions" and how she took the "underground instead of a taxi". This certainly aims at the impression that the ease at which she has embraced these different aspects of the western world reflects, like Chango, that it was easy to settle in.



However, when Change goes on holiday with his new American friends he says he is "confused at how easily they parted with their money". This is first where we see an element of resentment towards the western way of life. Change has had to work hard to get where he is yet these ~~for~~ people are parting with their money as if it is nothing. Aboukela too ~~totally~~ writes about her ~~confusions~~ difficulties with dealing with western money. The change is "heavy" and it was a "struggle to bend down and pick it up". But ~~the~~ the fact ~~the~~ she bends down and endures the struggle represents her ~~and~~ the similarity between her and Change; that they work and struggle for all that they have. Although only on a small scale, it is one of the only difficulties Aboukela has in the extract and hence is likely to represent ~~the~~ a bigger picture. The fact that Change too has the same mindset to money is essential in outlining their differences to the western world and hence, why they find it harder to fit in.

~~She~~ In the Reluctant Fundamentalist, Change also ~~+~~ talks of the "neon lights" which give America that enticing ~~place~~ and very attractive facade.

Unlike Minoret, Hamid writes in a dramatic monologue style, a new bildungsroman, in which it is easier for the reader to capture the emotion which Changer is expressing. However, we still get the impression that Aboulela is not seeing through the facade of brand names and different shop names and types, like Hamid ~~most~~ is able to make it obvious that Changer is as well. Aboulela says "Shouldn't I be hurrying back to the hospital?". Clearly, either someone she knows is ill or her job is working in a hospital. Both important matters. Yet, she is distracted by "the french bakery ~~is~~ deliberately delicious", "the sound of the traffic" being "loud" and "some of the new summer fashions". Three of her senses have been bombarded and she ~~is~~ for the rest of the passage she fails to mention the hospital. She is being coned by the western world, is certainly how Changer would view it.

It is this point which Changer and Aboulela differ. When Changer returns to America after the 9/11 attacks (and it is important to note that the attackers were muslims), he sees America now suddenly against him, as if he is not the man they ~~then~~ appeared to have accepted. Like Changer puts veraciously, "nostalgia was their

'crack cocaine'. He is implying that because of the attacks America is now seeking the time before change was accepted. Now he wears his 'beard like a symbol'. He used to shave it because it was the custom but now he feels the bitterness America feels towards him simply because he is a muslim and has a beard too. He actively believes that he does not fit in and, perhaps never had. Aboulala, on the other hand instead of being 'bearded and resentful' is happy to talk of her freedom in this western world. Chavez feels trapped behind the beard and ~~rests~~ of the fact he too is a muslim. But Aboulala talks amiably how she 'could buy one of those rude magazines' and she 'wouldn't even need to hide it'. She is enjoying the western culture ~~and~~ ~~but~~ whereas Chavez feels like an outsider.

Although Chavez and Aboulala share some similarities in their difficulties of adjusting to western culture, ~~there~~ <sup>there</sup> is a fundamental difference. Aboulala seems content with taking on this western persona and image. Chavez, however, is not, and turns eventually to resent America and the fact they tried to impose their culture upon him.



## Examiner commentary

The introduction sets up the contrast between protagonists and to what extent both rebel against an adopted culture (AO1, AO4).

There is a consideration of how both characters adopt aspects of their 'new' culture, through clothing, for example, and a comparison of how attitudes to money mark out cultural difference (AO4). Protagonists' responses to the facade of the West are contrasted and there is a clear sense that Changez' eyes are opened after 9/11 whereas Aboulela's character seems to welcome her senses being bombarded by cultural difference.

The response is comparative throughout and well detailed with references to both texts. The consideration of the extract is more straightforward at times and expression is a little awkward on occasion (AO1).

(Level 5; 25 marks)



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