A LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H472
For first teaching in 2015

H472/02 Comparative and contextual study
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.
American Literature 1880-1940

Script 1: Question 1

Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

He made everyone on the farm work as they had never worked before and yet there was no joy in the work. If things went well they went well for Jesse and never for the people who were his dependents. Like a thousand other strong men who have come into the world here in America in these later times, Jesse was but half strong. He could master others but he could not master himself. The running of the farm as it had never been run before was easy for him. When he came home from Cleveland where he had been in school, he shut himself off from all of his people and began to make plans. He thought about the farm night and day and that made him successful. Other men on the farms about him worked too hard and were too tired to think, but to think of the farm and to be everlastingly making plans for its success was a relief to Jesse. It partially satisfied something in his passionate nature. Immediately after he came home he had a wing built on the old house and in a large room facing the west he had windows that looked into the barnyard and other windows that looked off across the fields. By the window he sat down to think. Hour after hour and day after day he sat and looked over the land and thought out his new place in life. The passionate burning thing in his nature flamed up and his eyes became hard. He wanted to make the farm produce as no farm in his state had ever produced before and then he wanted something else. It was the indefinable hunger within that made his eyes waver and that kept him always more and more silent before people. He would have given much to achieve peace and in him was a fear that peace was the thing he could not achieve.

All over his body Jesse Bentley was alive. In his small frame was gathered the force of a long line of strong men. He had always been extraordinarily alive when he was a small boy on the farm and later when he was a young man in school. In the school he had studied and thought of God and the Bible with his whole mind and heart. As time passed and he grew to know people better, he began to think of himself as an extraordinary man, one set apart from his fellows. He wanted terribly to make his life a thing of great importance, and as he looked about at his fellow men and saw how like clods they lived it seemed to him that he could not bear to become also such a clod. Although in his absorption in himself and in his own destiny he was blind to the fact that his young wife was doing a strong woman’s work even after she had become large with child and that she was killing herself in his service, he did not intend to be unkind to her.

_Sherwood Anderson, Winesburg, Ohio (1922)_.

[30]
INTRO

Hyperbole/repetition

American Dream - polygamous loving

Noble savage - no joy but "barbarous".

Conclusion

Anderson portrays the trials of the American Dream through the passage, the difficulty in becoming something this rare desire passion in others and the consequences this can invite.

Jette is portrayed as being frustrated in his dream so he "made everyone in the poor white" as they had "never settled down" which suggests that his person exceeds this consideration of asking the republic of work's effort they have to put in.

Alluding to the difficulty of leaving his wife in the past. The hyperbole suggests that "Life is a thousand things more" indicates that he does not feel DEF as he commits himself but.

Almost uncovered, the hyperbole suggests that the dreams are strength and power.

The repetition of "he could not master others but he could not master himself" suggests that he is his own hindrance making the idea that his dreams exceed his capability which alludes to Gatsby's yearning for Daisy who "abolished short of his desires." This corresponds with the idea that the success of the poor "partly applied something in his passionate nature" which suggests that his dreams cannot be reached for something that substance allowing to the difficulty of feeling satisfied and alluding to his own desires for his ambition through the previous. The polygamous loving conveys an endless love in his dream "Now after hours and days after day" which indicates that he cannot escape for his dream, an repetition indication that he cannot be fulfilled satisfied unless he is strong inside his dreams; it beats him.

* in order to achieve his dream.
The metaphor that “the passionate burning thing in his nature pleased up” indicates that his dreams cannot be defined (“things”) and create a sense of physical desire for him. The semantic field of “fire” (“flame” and “flame”) suggests that his dreams keep him going and serve him as guides. The metaphorical “fire” therefore captures the feeling of an aspiring for a dream “as one searches for a dream, a delicious, grotesque, impossible dream, the find the realities pressing in be real.” Her own definition correlates with Jesse’s “undefined” version as he cannot place what it is he wants yet is overwhelmed by it and “aburried” in it.

The fact that “it was the indefinable hunger within that made his eyes burn” indicates that the American Dream plagued people. The idea that it is a “hunger” suggests that it can only be satisfied through its acquisition and injury that if left unsatisfied it can be surmounting. This same desire to achieve the American Dream is depicted in The Grapes of Wrath. The “food hunger,” the growing tawny hunger” which leads to the inability of not achieving the American Dream as it can physically cause discomfort and pain, and make it challenging to control oneself. This can be seen through Jesse being “more and more sullen,” the polygamy listening encouraging the change ideas he once heard him and the republican communicate highlighting his reality is controlled.

Additionally, Jesse could reflect the idea of the noble savage as he is persistently aware of his mortality “thought of God and the Bible in his whole mind and heart” which indicates that he is absorbed in his reality and cannot think of anything else. The polygamy list listening encouraging his to pursue the extent of which to his mortality plagued him. The metaphor that “in his small pains was gathered the grace of a long line of strong men” reflects the idea that “there was no joy in the work” accentuating the savage and simplistic nature of the noble savage.
indicates that channels a lot of power and energy through his dreams and his heart. The idea that he labels himself "cold-hearted" indicates that he is judgmental and its repetitiveness is indicative of how all-encompassing his dream was. The inability to express his "extraordinary" nature leads him to hurt or neglect others which can be seen through his disregard of his wife. The "cold-hearted" in his service, which suggests that she sees him as superior to her, almost as a deity and his "power" lets him suffer.

The idea that he thinks of himself as "not apart from his father" suggests adherence to the principle of individualism and the desire to go against the society to achieve what he wants which is "absorption of himself." This highlights the lack of personal power. "Not apart" implies that he seeks respect from others and believes that he is capable of more than that. This could lead to Henry's help of Biggs in Nabaoon where Henry's help is "very much his side that declines his help to help him." Like Henry, Tom is made to make his life a thing of great importance which allows his individualistic desire to achieve "fellow" himself as opposed to others. However, Henry never tries to help others but himself.

The scene in his dream involves him, his wife, and his afterlife that reflects the idea of a true custom, part of the culture ofDiagramming as the "true telling" in his service. It suggests that in his life, he is worth more than his woman. The idea that he was "blind" to her indicates that he did not expect anything else from her. Due to her gender and surprise, he did not intend to be reminded to recognize that his expectation that others should be there to provide for the man and not vice versa. The multi-looped sentence concludes to the linesman nature of the book. She was doing and the judge who revived him. This contrasts with Eden's realization (the understanding) that "she was becoming beastly and daily doing little things that got things only in which the precedences (from his fellows) undermines his judgment of others and how bolster his own self" absorption."
we assume like a garment which heightens the normality and vulnerability of women and makes being seen an injury which the extract assimilates into through their being "blind" to her struggle. The repetition of "in" underlines the idea that she did not have a character and was almost indifferent. Jusep

in his poem to fulfill his "hunger" and to enlist her to "in his service" which helps the idea of a religious source, suggesting he sees himself as kind of deity.

Therefore, Anderson blurs the distinction between the American Dream and individualism as if they are portrayed hand in hand in the extract. Although there are suggestions of positivity which can be induced by the American Dream, it is mainly presented in a negative light as it makes one "blind" to others and can never fully be realized.

However, people played a role in removing the perception of her with the novel new,
Script 1: Question 2(a)

F Scott Fitzgerald: *The Great Gatsby*

‘Characters in pursuit of money lie at the heart of much American literature.’

By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 6 response - 30 marks
The youth and energy that wealth procures, and insinuations of the production of money made of being gleaning like the very prodigal seige above the hot struggles of the poor. "Gleaning" in this context is to obtain that kind of wealth so as to neglect this or other lessons that indicate that reliance on money was a "code for expressing identity and action" which indicated that money wanted to appear as reality to gain status. Indeed, this some attitude exaggerated even though money was devalued through adversity. Nevertheless, the professor of 19th century heroes in "weary" people, who did his best to work and were not "art" in the same sense. After the Civil War, the North glowed, gaining 50% of its wealth, whereas the Southern states were growing in number and gaining new wealth, which enabled them to participate in the divorce between upper and lower classes. This led to a money class of elite who wanted both control on the world through money. People who grew up on the farm were not the same as those who lived in the city whose dwellings were called "brownstone," which indicates that the lower class did not have money so it was something they were born with, but those holding of it sparked interest in them to enslave these wealth.

Pliny the Elder (39-79 B.C.). The idea of independence and detachment from society and a state that could not be plucked at for it grew on a respected and reasonable family. This indicates that the lower class did not have money as it was something they were born with, but those holding of it sparked interest in them to enslave this wealth.

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of Sobibor, where Sitar says that Nicki's loveliness is "exclusive (...)." basically

Unlike in affluent, Middle Western America, who are white Anglo Saxons, which
indicates that this class varies from one another. This sense desire for wealth
is shown demonstrated through Bennet's "she quality made himself an
important person in the world of again" Bennet expected a be the most
wealthy and successful his "hability" was thought to
comparisons for whatever was acceptable in the Bennet's part" which
highlight that attitude for new money. the expected to be wealthy, they
felt finding prosperity could enable them to gain social status as well

This sense desire permit of money could be encapsulated by the level
of incorporation, between 1930-1920, 2.4 million immigrants arrived in
American to share for wealth. However, there was a disdain towards
immigrant while Tom articulates "we have trouble at or the whites are all be
utterly estranged." This attitude adheres to the incorporation of

1924 which sought to limit the effects of immigrants and "preserve
the American homogeneity." They labeled this influx of immigrants as "foreign
assimilation." In the age of business and the dealings in which they
are "nonstop quizzing inhabited by artists (...) these programs of
intention should an interest in being unadjusted with the social situation.
In spite of the disdain for immigrants, their status continued to grow
Nikolaus Nadell & is undergoing that "Nick and other foreign
leaders" characters as regards who are unacceptable to their environment which
indicates that their own participation reflects that of money, suggesting that they
be in such a level of success as they still have perceived some
dependence in career which made us unadaptable to Eastern life. This
hold be done in the possibility belonging to the incorporation as many were seeking

The process of money surpasses that of any other device. The growing
securitizes allowed people to practice wealth of new religions and weight
their own individual self face. Instead of God, Mr. Vander Leyden, at
is complete by the "Bilby's approach of New York society becomes like a
"protesting deity," indicating that those with the most wealth were more to
and unchipped. This unchipped itself into advertising in Fitzgerald's work as
Exemplar Candidate Work

A Level English Literature

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Despite Fitzgerald’s recognition of the importance of this period, he ranked wealth as his first love was not allowed to marry him due to his poverty. This reflects Gatsby’s desire to impress by being “high society,” such beautiful staff yet he is still regarded as an “unsuited worker who would have to steal the egg.” Zeal anticipated that “Fitzgerald gave life so pummel, which indicates that his educated permit for money reflect his own white family.”附近 of opposition is there, because the totalable -beautiful money he never acquisition is seen to be transferred to his wife “grow, younger and blander; and more beautiful every year, she turned in his dust some pellons which suggests that his permit of money wherein relationship shortened from his permit of marriage.” However, forbidden was visited it was intact by his him and his “disobey” induced him from fulfilling his permit fully as he was looked less on this it became bankrupt. Roberson suggests that “stream reach nearest for your younger generation to gain wealth.” Dallas, Tennessee son, was given, once again and now hopping than his father ever could be. The original things of America’s country once been broken and Dallas can breathe with its power of suggest that it was not so difficult to associate with society in the earlier 1900s and the permit of money was much more attainable, that was not such a divide between both social strata.

Therefor, Gatsby defines the permit of money reflects both truth and the complicated character all belong to the upper class and those who don’t want to but cannot explain. “Complained by Diller” “I want to be like everyone else (…) if you knew hard!”

Money, while looking at the eyes of T. S. Fickelberg says, “God sees everything” yet & other methods are an “adventure,” the permit of wealth and task of morality. Mark Twain expressed the period the late nineteen-thirty end on “The Gilded Age,” stilling into the period of property yet & nearly a period of greed and guilt and unjittered capability. This comparison is embodied by the Meaght. “She cared about eating and clothes and money.” The importance rested on standards which class one belonged to and how they managed to get in.
Examiner commentary

In her answer to Q1 the candidate begins with an overview of the passage as a whole. The answer is closely attentive to the language of the passage (AO2), for example “The repetition “he could master others but he could not master himself” suggests that he is his own hindrance, evoking the idea that his dreams exceed his capability, which alludes to Gatsby’s yearning for Daisy who “tumbled short of his dreams.” Here, the expression ‘he is his own hindrance’ is elegant and insightful (AO1) and the reference to Gatsby (AO3) is apt and economical – note how, here and elsewhere, the candidate moves straight back into the unseen passage after the contextual reference. Material relating to repetition and fire imagery shows a continuing focus on AO2, the dominant assessment objective. Discussion of the American dream constitutes effective context (AO3) and is consistently tied to the passage; however, the suggestion that Jesse ‘reflects the idea of the noble savage’ is less convincing. The conclusion again looks at the passage as a whole and ties it effectively to contextual themes of ‘the American Dream and Individualism’. This is an excellent response, despite slight flaws; it privileges AO2 appropriately and relates all its contextual discussion closely to the passage, gaining a high Level 6 mark.

The answer to Q2a again starts with a brief and proficient introduction, relating the American dream to ideas of wealth and status and briefly referencing both set texts. The answer offers substantial and well documented context (AO3), ensuring a close relationship with literary matters by such means as the long but entirely apposite quotation from Gatsby in the second paragraph of the answer (AO1). Discussion of Jay Gatsby is balanced by a reference to Newland Archer from The Age of Innocence (AO4). The candidate shows a thoughtful awareness of the nuances of status, social class and wealth, recognising that there is a difference between established wealth and the pursuit of money; this level of argument (AO1, AO5) indicates sophisticated understanding and an ability to turn contextual knowledge to literary account, for example in the elegant transition from immigration statistics to the racism of Tom Buchanan. The answer distinguishes thoughtfully between a wide range of characters, including relatively minor figures, in terms of their attitudes to money. Overall, it is excellent in quality, achieving a top Level 6 mark.

Total mark: 59/60
Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

Level 6 response - 26 marks

The passage comes from Sherwood Anderson’s ‘Winchberg, Ohio’, written in 1922. It appears that the narrative comes at a similar time as when the novel was written, post-World War One America, as suggested throughout the passage there is an emphasis on wanting to be the most successful in growing crops. Indeed, following World War One, farmers were desperate to turn every inch of their land in to profit, as during and following the war there was a huge demand for crops such as wheat and thus a period of uncontrolled agricultural farming occurred which eventually culminated in the destruction of the land with the onset of dust bowl times.

The passage is written from a third person omniscient point of view, allowing the reader an insight into why we perceive the protagonist of the story, Jesse’s mindset, whom we assume is the protagonist of the novel.

Immediately, the reader is confronted with the emphasis on Jesse’s desire for everyone to work hard on the farm. The repetition of the noun and verb form of ‘work’, all in one sentence, demonstrates the protagonist’s unceasing and unrestrained motivation to be successful and to have his workers produce bountiful crops. Anderson continues, writing ‘It things went well they went well for Jesse and power for the people who were his dependants’. Such a line suggests an unequal balance of power between the labourers and the leader, Jesse, which is not dissimilar to the theme presented in John
Steinbeck's novel 'The Grapes of Wrath'. In this didactic novel, the workers are so down trodden by the landowners that they never have a taste of the success which may help to produce, as the landowners retain all the spoils for themselves, similar to the way in which here, it is only Jesse who prosper when 'things went well'.

Later in the passage, Anderson writes that Jesse 'shut himself off from all of his people and began to make plans'. Clearly, the theme of isolation and individualism is central to the passage, and indeed such a theme apparent, as Jesse wishes to be alone and make plans for the future. It is unsurprising that such a theme appears in the passage; much of American literature concerns itself with isolation and individualism, partly thanks to the nation's history, as when the first pilgrims arrived at Plymouth Rock in 1620 and the individualistic culture of American self-centredness developed with an emphasis on personal goals, as the settlers sought independence from Great Britain. Thus Jesse's apparent desire to set and achieve his own goals as an independent individual is characteristic of much American literature of the time.

Anderson continues with the notion of Jesse wanting to further himself in life. He writes 'The passionate burning thing in his nature flamed up and his eyes became hard'. Here, the semantic field of fire which is employed through the
Use of the adjectives ‘passionate’ and ‘burning’, as well as the use of the verb ‘flamed up’, illustrates just how desperate Jesse is to succeed; it appears there is a literal fire inside him which is driving him to achieve greatness. The use of the ambiguous noun ‘thing’ is interesting. It could be interpreted as even being the devil inside of him, a very beast which would give reason as to why Anderson has used such fire imagery. This can be furthered by the fact that ‘his eyes became hard’, suggesting that something has taken over him and hardened his nature; because Jesse is all consumed with the thought of success on the farm and as such he has become mean spirited. Perhaps this is why earlier in one scene passage we are told that ‘he made everyone on the farm work as they had never worked before’; he does not care for the men, only for his own personal gains.

It could be said that Jesse’s desire to make the farm produce as much as a farm in his state had ever produced before is his own American Dream. The theme of the American Dream is present in much American literature and thus it should come as no surprise that it appears in Anderson’s ‘Winesburg, Ohio’. It would be interesting to find out whether Jesse does in fact his achieve his dream of running a very successful farm, or whether he will fail miserably just like Gatsby does in F. Scott Fitzgerald’s ‘The Great Gatsby’ and Anthony Stark does in the same author’s ‘The Beautiful and Damned’.
Anderson appears to give hope to the idea that Jesse might achieve his dream through the use of metaphor: ‘In his small 1839 frame he garnered the force of a long line of strong men’. The alliteration of ‘long line’ echoes the sound of the phrase ‘long line’, thus emphasising the length of this ‘line of strong men’ and demonstrates the extent to which Jesse is capable of being powerful despite his outward appearance. Such an idea is furthered by the line ‘he had always been extraordinarily alive whom he was a small boy… he began to think of himself as an extraordinary man, one set apart from his fellows’. The free repetition of ‘extraordinary’, born in the adjectival and adverb form, reinforces the idea of greatness which Jesse has instilled upon himself. It would be again interesting to compare this to Gatsby, as although through the title of the novel we know that, at least in Nick’s mind, Gatsby is a ‘great’ man, ultimately Gatsby fails to achieve his dream and is a tragic hero as such in all senses of the word, as he loses Daisy to Tom and loses his life. Thus the fact that Anderson is obliquely describing Jesse as ‘extraordinarily alive’ with as well as the fact that Jesse himself sees himself as ‘extraordinary’ makes us wonder whether this is actually true or whether Anderson’s protagonist may have a fate similar to Carthy’s.

Jesse’s self-imposed perception of himself is later demonstrated with Jesse seeing his ‘yellow man’ as ‘slate’; ‘it seemed to him that he could not bear to become such a c\ld’.
Clearly, the only thing which concerns Jesse is himself and such chivalry is demonstrated in the fact that Tabacon writes 'in his absorption in himself and in his own destiny he was blind to the fact that his young wife was doing a strong woman's work, even after she had become large with child, and that she was killing herself in his service.'

The above mentioned description of Jesse's eyes being 'hardened' was apparently developed into a full state of blindness; he is unaware that his pregnant wife is damaging both herself and their unborn baby all to help Jesse achieve his dream of success. Such an obliviousness is dangerous and may hinder Jesse's increasingly ambitious aims of being a great and successful farmer.

Throughout this passage, it is clear to see that conventions of American literature are demonstrated through the character of Jesse. His desire to be alone to create his plans for the future, as well as his wish to become incredibly successful are all characteristic of individualism and the American Dream, key aspects of American literature. Jesse's growing obliviousness, however, is dangerous and it is hard not to draw parallels between the protagonist of 'Wineburg, Ohio' and other such doomed characters who started out with similar aspirations to the man.
Script 2: Question 2(b)

John Steinbeck: *The Grapes of Wrath*

‘American literature often depicts a society which is cruel to its most vulnerable members.’

By comparing *The Grapes of Wrath* with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 6 response - 28 marks

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In John Steinbeck’s *The Grapes of Wrath*, the reader sees a society in which the most vulnerable members are treated cruelly by those who hold all the power. The tenant farmers of the Great Plains regions of the US had very little, and yet found only hatred when they attempted the very American action of wanting to start anew. Similarly, in F. Scott Fitzgerald’s *The Grapes of Wrath*, the most vulnerable members of society are embodied in figures such as George Wilson, whom is treated poorly and unfairly by the upper classes. In both these narratives it is clear to see that the authors critique such treatment of the lower classes through their depiction of those who habitually exert the power; such people are presented as monstrous and cruel human beings who have no regard for the most vulnerable.

In *The Grapes of Wrath*, Steinbeck points to the deprived levels of poverty which the prosperous had to endure and depicts the immorality of society. ‘A million people hungry, needing the fruit... and kerosene sprayed over the golden mountains. The smell of rot fills the country, the decay spreads over the state... and the sweet smell is a great sorrow on the land’. Here, perfectly edible fruit is wasted simply so as to ensure the most vulnerable members of society do not attain the fruit, despite the fact that these people are starving. Such cruelty, sadly, is not fabricated. Before...
Grapes of Wrath was published in 1939, Steinbeck wrote an article named ‘Starvation under the Orange Trees’, which was published in 1938 in the ‘Monterey Traders’ as well as in the form of a leaflet in the same year. In it, Steinbeck described the abhorrent living conditions of the migrants and he railed against the injustice and cruelty of the system: ‘Is it possible that this state is so stupid, so vicious and so greedy that it cannot feed or clothe the men and women who help to make it the richest area in the world’. Steinbeck had spent time travelling and living with a migrant family and so had witnessed first hand how difficult the way was for such people. Clearly, the fact that ‘Starvation Under the Orange Trees’ was published in leaflet form demonstrates the idea that Steinbeck wanted to make people aware of the plight of the migrants, as well as warning of openly critique the California government officials who were not taking any action to solve the problem, demonstrating the cruelty of society as they preferred to ignore the issue at hand rather than help the most vulnerable.

Similarly, in The Great Gatsby, although ‘The Great Gatsby’ appears to be a novel almost solely about the boom of the Roaring Twenties, there are elements of poverty interwoven to highlight the inequality of society and its unfair treatment of the vulnerable, just like in ‘The Grapes of Wrath’. F. Scott Fitzgerald writes ‘(Wilson) mingling immediately with the cement color of the walls. A white, ashen dust veiled his dark suit and his pale hair, as it veiled everything in the vicinity - except his wife, who moved close to Tom’. Here, the ‘dust’ which covers Wilson can be seen as a symbol of the poverty that surrounds him, making him one of the most vulnerable fictional characters in the book. It is interesting to note that this ‘dust’ does not coat Myrtle;
because she is sleeping with Tom, she thinks she is transcending clothes boundaries and thus, so it seems, is not one of the most vulnerable members of society. However, the fact that Tom so easily breaks Myrtle’s rule, as well as the fact that she is eventually killed by Daisy in a random, heartless manner, shows that she can never shake off the vulnerability that her poverty has created. Indeed, her death is described in such a way that it demonstrates how she could never truly escape her poverty: ‘Myrtle Wilson, her life violently extinguished, knelt in the road and mingled her rich dark blood with the dust’.

The dust, which is a symbol of the lower class’ poverty and vulnerability, eventually catches up with Myrtle and even becomes a part of her very own physical makeup, as the dust mingle with her blood as it seeps out of her body. Thus it is demonstrated in ‘The Great Gatsby’ that the vulnerable will always be treated by society cruelly; the most powerful and wealthy members treat the poorest with little care or regard, as seen with Daisy’s slaughter of Myrtle.

Marxist critics would interpret such vulnerable figures like Wilson as the proletariat with the likes of Tom and Daisy embodying the bourgeoisie. They would especially focus on the depiction of the Valley of Ashes in Fitzgerald’s novel, as some argue that this fictitious location was actually based on the Corona Ash Dumps of the Queens district in New York City, where ash was dumped from coal furnaces. This waste product of a massive heating industry is analogous with the idea of workers being dispensable and worthless, much like the vulnerable
Wilson is depicted when Tom intercedes to take his business elsewhere, thus demonstrating cruelty to the lower members of society. Similarly in 'The Grapes of Wrath', the migrant workers are depicted as being of a lesser value than the 'great landowners' because they own less, something which Marxist critics would greatly criticise. Indeed, both Wilson and the migrants are treated cruelly and are seen as replaceable and wasteful by society, an aspect which Marxist critics would heavily analyse and criticise.

Elsewhere in 'The Grapes of Wrath', society treats the most vulnerable cruelly through the way in which the migrants are received in California. In one of the interlarded chapters which are interspersed between the story of the Joads, when a Californian tells a migrant, 'Well, you ain't in your country now. You're in California, an' we don't want you goddamn Okies settlin' down'. Clearly, the migrants aren't welcome and such a cruel and unwelcoming tone is mistrusted in actual events of the time. In 1938, the Los Angeles Police Department launched what was called a 'bum blockade', in which 136 officers were deployed to 16 points of entry of the California State border to deter the entry of migrants, news depicting the cruel nature in which were with power behaved towards those seeking refuge. Indeed, once the novel was published in 1939, the Kern County (California) Board of Supervisors ruled by a vote 4-1 to ban the novel from all public schools and libraries in the county. Clearly, the Californians weren't happy with their depiction as cruel, frightened people.
who did little to help the most vulnerable and the book was
even burned by some people. However, Steinbeck’s portrayal
of the Californians was fair, as shown through the LAPD’s
actions against the ‘Okies’. Alan ‘Huhas of ‘The Guardian’
work, ‘Steinbeck’s wrath isn’t directed at the weather, but at
those who abuse power. Steinbeck’s America paired governance
with capitalism, while the majority laboured for the sake of
the powerful’s profit’. Huhas clearly believes that Steinbeck
wrote ‘The Grapes of Wrath’ to depict the cruel nature of
those who exerted all the power and their attitude towards
the vulnerable.

As afore mentioned, the Valley of Aths in Fitzgerald’s novel
is an important location so as to illustrate the vulnerability of
the poor, much like the Roadside Cages in ‘The Grapes of Wrath’
demonstrate. Fitzgerald writes ‘The Valley of Aths — is a place
where ashes take the place, with a transcendent effect, of men who
were divinely and already crumbling through the hungry air’.
Clearly, those who inhabit this wasteland are vulnerable to
simply wasting away and becoming ashes themselves. The Roaring
Twenties is a decade often characterised by wealth and
abundance, and indeed between 1920 and 1929 the nation’s
total wealth more than doubled. However, during this period,
more than 42% of the population still lived below the
poverty line, demonstrating the idea that such vulnerable
people were dispossessed. Indeed, society’s cruelty toward
such people is illustrated in the fact that the wealthy
have to pass through the Valley of Aths in order to get
To New York City and yet they choose to ignore the mine poverty. Such a concept is similar to the way in which the Californians ignored the migrants; they chose to turn a blind eye rather than help the most vulnerable. Perhaps the Valley of Ashes could be interpreted as a warning to society when one chooses to ignore those in need, as the although the novel was written in 1925, Fitzgerald seemingly predicts that the wealth on display was just as ephemeral as one of Gatsby’s parties. Perhaps the Valley of Ashes is to show us the reality of what could and indeed become of them, with the Wall Street Crash of 1929 plunging the nation into the Great Depression. Sarah Churchwell picked up on the fact that “The Great Gatsby” displayed two aspects of society, claiming “Gatsby is as much a post recession novel as it is a boom novel.” Indeed, it is easy to forget figures such as Wilson and Alma like the Valley of Ashes when such wealth is displayed elsewhere in the novel. Yet such characters and settings serve to highlight the cruelty of society in their treatment of the most vulnerable; Gatsby simply both it simply discourses such people.

In both “The Grapes of Wrath” and “The Great Gatsby”, society is depicted as a cruel set of people who ignore and only value the lives of the most vulnerable members. Much of Steinbeck’s novel is concerned with such a theme; however it here is easy to overlook as “The Great Gatsby” simply because the more attractive wealthy characters draw you in. However both novels show that such cruelty of society can never be overlooked or forgotten.
Examiner commentary

In the answer to Q1 the introduction is a little awkward, offering some generalised post-WWI context (AO3) about agriculture in America without tying it specifically to the passage. The end of the introduction is more helpful, focusing on narrative method (AO2). The answer goes on to feature repetition as a significant element of Anderson's style (AO2), and makes an apt link to The Grapes of Wrath (AO3). The following paragraph on isolation and individualism shows well-informed reading in applying these qualities to Jesse Bentley, although more could have been done to generate some AO2 analysis in this area. The candidate comments effectively on fire imagery and offers some very good insights, here and elsewhere, into the characterisation of Jesse (AO2). Material on the American dream (AO3) is apposite, but could have been further developed. Overall, the answer is clearly presented and well structured (AO1). It has many ‘good’ qualities (Level 5), and some more impressive moments where contextual insights lift the reading of the passage, especially on isolation and individualism, thereby leading to a mark on the Level 6 borderline.

In the answer to Q2b the introduction is excellent, focusing on all the key terms of the statement in the question (many answers to Q2b ignored some of the terms such as ‘most vulnerable’). Vulnerable characters are well chosen, especially The Great Gatsby's George Wilson, who was overlooked by many candidates in favour of Gatsby himself, presumably because preparation had been selective. The answer moves on to some excellent discussion of The Grapes of Wrath, offering apt textual detail (AO1) and substantial contextual support (AO3). There is similar discussion of the Valley of Ashes from The Great Gatsby, which is sensibly compared with the Steinbeck, although comparison (AO4) could be more fully developed in parts of the answer. The references to Marxist criticism (AO5) are very helpful, since the issue being discussed is one of social class. The answer’s treatment of ‘Wilson and the migrants’ together is effective (AO4), although expression is occasionally awkward: for example, ‘…an aspect which Marxist critics would heavily analyse and critique’ (AO1). Overall the answer is consistently detailed and offers effective comparison (AO4) and full contextualisation (AO3), resulting in a secure Level 6 mark.

Total mark: 54/60
Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

Level 5 response - 23 marks

The extract from 'Wineburg' written by Sherwood Anderson in 1922, shares many characteristics of American literature. It presents ideas about the working class, farming in the early 20th century and the motivation it carried by the American dream and immigration.

The extract demonstrates the increase in immigration to America in the early 20th century. The author describes America as a 'novel', suggesting that America is not to many, America is seen as unlike no other nation, and is so unique and individual in its beliefs and ideals that no other country could compare or relate. This may also reflect the protagonist's artist and writer's admiration for America, which would have been shared by many others, particularly those who immigrated from the East as they believed that the country could give them a new and prosperous life. Immigration in the 1920s was predominantly from Europe, with many coming from Ireland or Germany in hopes of living a better life. It may be seen that they were chasing the 'American Dream' alongside those already here, as it had become ingrained in many people's vision or it promised a life of success and equality for all. The idea can also be seen in 'The Sun Also Rises' by Ernest Hemingway as the protagonist is said to be a Jewish immigrant who had chosen to
Live in America, which reflects that the idea of immigration is prominent throughout much American literature.

The extract also demonstrates the attitude of the working class and the farming industry. The neger poetistry uses persistent repetition of the idea of farming and produce, 'living off the farm,' 'men on the farm,' 'make the farm produce.' This gives the reader knowledge and insight into the protagonist himself and also reflects the repetitive nature of much of the lower class towards their trade. The repetition of the idea of illustrating the time and effort that was necessary in order to run a successful farm and how that attitude was key factor in success. The protagonist is suggested to love his farm, 'night and day' which suggests that he is seemingly obsessed with his profession and although this demonstrates his passion and dedication it may also be reflective of the negative effects that this had as it is suggested he is 'absorbed in himself' and 'blind to the fact that his wife's own work and effort.

This idea represents a key characteristic of American literature as it presents key American ideals of living from the land and America being a farming, producing nation which is enshrined by Thomas Jefferson in the Declaration of Independence in 1776. As can be the portion of the
The protagonist can be questioned to Gatsby in 'The Great Gatsby' by F. Scott Fitzgerald as Gatsby was determined to escape his rural upbringing for prosperity in the city, as his parents were deemed as "sheltered and unaccustomed farm people." The story shows that many people did not appreciate the rural and farming lifestyle and were obsessed with the idea of the American Dream which connected them to luxury.

The use of hyperbolic language in the extract presents the notion of the American Dream. The characterization of the protagonist as "extraordinarily" suggests that he is unlike any other man. However, the reader would be aware that he is not unique in his situation as there were many other farm-Americans, particularly in the South, whose many hard ancestors had emigrated to America and the idea that the protagonist wishes to make a life among "great importance" reflects no hopes many had and the idea that for many, the American dream was unattainable. This can be seen as similar to come in 'Of Mice and Men' by John Steinbeck, a farm, a cause argue for a life of success and prosperity and does not want to remain in the countryside where smaller, less affluent towns could not provide for them. The use of the third-person narrative and stream of consciousness style of writing is used to reject
that these are the protagonist’s true beliefs and ideals. The writer uses fragmented sentences such as ‘he could not make other but he could not make himself’ and ‘alas was his body mere bentely and oline’ to give the impression of natural speech and make it poignant as it is as if the reader has been given insight into his thoughts and feelings and gains a deeper understanding of what he was thinking, particularly Farmer thought and believed.

Overall, the passage from ‘McSween, Ono’ by Anderson reflects and mirrors many characteristics of American literature, focusing on life in the rural areas of America.
Script 3: Question 2(c)

‘Much American literature is characterised by the importance of hope in adversity.’

By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

In your answer you must include discussion of either The Great Gatsby and/or The Grapes of Wrath.

Level 5 response - 24 marks

It can be argued that much American literature is dominated by the idea of hope in adversity. This is demonstrated by F. Scott Fitzgerald in The Great Gatsby and Edith Wharton’s The Age of Innocence, where hope and a prominent theme occur both text and through the characters and settings. Fitzgerald presents Gatsby’s hope for a relationship with Daisy as a dominant and driving force. It is suggested that Gatsby ‘believed in the green light’, highlighting that his hope was prominent and infinite. The green light symbolises Gatsby’s hope as it is far away and unattainable, much like Daisy. It is regarded by one who has lost their greenlight, because an inaccessible focus for Gatsby’s yearning which can be constructed as Gatsby’s obsession with the green light is much like the obsession with Daisy. Gatsby’s obsession with Daisy has been driven by the idea of the American Dream, the idea that anyone of any class or background could achieve success and prosperity, utilised by the Declaration of Indulgence, written by Thomas Jefferson in 1776. The American Dream encouraged many to hope and...
The American Dream and the example set by it arguably led to the materialistic attitudes many had at the time and also encouraged the emergence of ‘new money’ in a society of ‘old money’, which was not welcomed entirely. The hope that was given to many middle-class Americans led one to argue that Daisy had become ‘a figure of tragic irony nested in his environment’. This can also be conditected as Daisy was motivated by her hope for Gatsby to pursue such an extravagant lifestyle which embarrassed to his downfall. A similar idea is also seen in ‘The Case’ by Theodora Buxton, as Daisy is motivated by the American Dream to pursue a life of prosperity in the city which cannot be attained in the less affluent towns in the rural areas of America.

Similarly, Wharton perceives Archer’s hope for a relationship with Ellen. Archer is described as feeling ‘cannily trapped’ by his marriage to May and as if ‘life was sealed’. Archer’s hope to allow him to disregard his marriage and the remnants of society, although he does not pursue his hopes and desires, as a measure of pre-character. Wharton successfully demonstrates that marriage was桑桑ly a manner deal and for the satisfaction of the family in 1920 New York, which lacked romance or passion. A couple’s compatibility was determined by their family and was to promote financial stability, children, and also to maintain the ideals of the upper class and preserve the bloodline of ‘old money’. It is
Suggested by one critic that Arlen’s weakness in his failure to assert his hope and demand which can be supported or despite his prominent hope, he conforms to society’s gender ideals and accepts his marriage to May. Ultimately, it is Arlen through both Arlen and Gatsby that the importance of hope is dominant throughout American literature.

Through the character of Daisy, it is also shown by Fitzgerald that hope is an important aspect in American literature. Daisy’s hope later daughter to be a “beautiful little fool” which she suggests is the “best thing a girl can be”. highlights the somewhat idealised ideas of hope that many women held in the early 20th century. One critic suggest this by stating that “Daisy Carr suffered... her daughter to be a fool actually a desire to shelter her from the pain” Daisy herself has known. Daisy’s hope ultimately demonstrates the role of women and attitudes towards them in the 1920s. Despite significant freedom being achieved such as the畅al and suffragist women still had many expectations to conform. Women expected to have no career aspirations and be content with becoming a good mother and housewife. The opposition towards women is highlighted through Daisy and how the banishment of the typical patriarchal society that existed. Wharton’s Custom
of the country also reflects similar ideas and events demonstrated at higher known or at a similar time. In a similar way, Mayhope for her marriage to
Shelby to be acceptable and full of hope and happiness for the future or her wedding day. One critic suggests that this is because May
wanted to lead a proper life, free of scandal, instead of being a good wife and a respected member of society'. Woolf, however, may have
demonstrate the role of women in 1870 New York society which is similar to that of 1970 New York. Woolf, linearly, expected a 'true woman', a term coined by
the Victorian era, were never more acceptable to be virginal and pure... and were also supposed to be content with the life that was supposed to
be led by a married woman, or one critic suggests that 'the acceptable course of a woman':
the mere or regard as her cause'. Briefly, in 1870
New York was dominated by male figures and so it
was deemed by men the role women had to
take, which could not be denied otherwise one would
be considered an outcast. Overall, through the
determination of May and Shelby, both writer demonstrate
the hope, or lack of hope, that women at the
time of writing perceived, exemplifying its dominance
in American literature.

Setting in American literature can demonstrate the dominance and importance of hope. Bathby's
'warmth house' is used as a way to win Daisy's
Approval and illustrates the hope and extremity
that Gatsby possessed that materialistic goods
could convince Daisy to love him. Fitzgerald
successfully shows the impact of consumerism
and materialism in the Jazz Age through this. The
individualism of the 1920s allowed many to rent
a new life and represent the idea of 'new
money', and the mass production of materialistic
goods such as cars and the rise of the influence
of film and music allowed the formation of
a whole race going hedonistic,(deciding on
pleasure, as suggested by one critic. This allowed
Daisy to use money and materialism in order
to gain the attention of Daisy and show that the
hope was a dominant factor in his actions.
This ultimately suggests that settings in American
literature suggest the dominance of hope - Fitzgerald's
choice of setting also highlights
In conclusion, it is evident throughout both
'The Great Gatsby' by F. Scott Fitzgerald and
'The Age of Innocence' by Edith Wharton that
American literature is characterised by the impact
of hope.
Examiner commentary

The answer to Q1 begins with a short introduction which provides a range of contextual points of varying helpfulness; the candidate would have done better to identify features of the passage itself rather than its possible contexts. The candidate generally shows good understanding but is not always attentive to detail: for example, she suggests that Anderson ‘describes America as a “world”, which is not strictly accurate. There follows extensive contextual discussion of immigration (AO3) which is not centrally relevant to the passage, suggesting that the candidate is keen to incorporate prepared material. The answer improves when it gets closer to the text and talks about farming, work and repetition, all key factors of the passage; the qualities of obsession and dedication are also appropriately recognised and thoughtfully related to Jesse’s being ‘absorbed in himself’. There is some good writing where the candidate relates ‘hyperbolic language’ to the American dream (AO2/3). Overall, the candidate has been challenged by the passage and has produced a response which is mixed in quality, but generally well-focused and offering a good understanding of the text and some contexts, leading to a secure Level 5 mark. To improve, she would need to offer more detailed AO2 analysis and be more selective about contextual material.

In her answer to Q2c, the candidate opens with a proficient introduction which acknowledges the terms of the question and names both texts. There follows a discussion of hope in The Great Gatsby which sensibly looks at Daisy and the symbolism of the green light (AO1) and offers appropriate context relating to the American dream and the Jazz Age (AO3). A brief comparison is offered with Sister Carrie (AO4) before the candidate makes a transition to The Age of Innocence, showing how once again hope is invested in a relationship. Here, the comparison is valid although more could have been done to make it explicit and more detailed. The succeeding discussion of Daisy and May engages with some relevant context about women’s roles where more could have been made of the differences between the 1870s and the 1920s. The parts of the answer which related to women, setting and wealth were not irrelevant but did have the appearance of prepared material which had not been completely adapted to the question. In common with many other candidates answering Q2b, the answer loses sight of the term ‘adversity’ at quite an early stage; however, there is a good grasp of texts and topic resulting in a good Level 5 mark.

Total mark: 47/60
Script 4: Question 1

Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

Level 5 response - 22 marks

In 1920s America was a prosperous, ambitious country, which was recovering from World War I, Fitzgerald describes the people growing up in that time as someone, who believed their ‘gods had died, wars had been fought’. Human’s altogether had lost hope and were striving to achieve that happiness whether through illegal means or hard work to receive the American dream.

‘Great Gatsby’ Fitzgerald fictional work represents American dream in which characters have different definitions of ‘American dream’. People made big fortunes through industrial means and at times exploiting other men.

As referred in ‘Winesburg’ Jesse ‘made everyone work like as they had never worked before’ though it is not stated, who through forcing his labour, it could be argued they were African American men. As black people had lack of resources and wanted to earn their version of American dream, which was through money and owning land. Though as seen in Great Gatsby where Tom is driving the driver past a ‘Negro’ in his car. Even though the African American community were gaining notoriety for their efforts from the start, it was often seen as an inferior race. As written in ‘Great Gatsby’ Tom has a strong dislike for black people while reading a book he
States how they are the lowest race. Suggesting he is a white supremacist who believed white race is superior. Due to them being intellectually, spiritually, and morally on higher standards.

Also the words ‘Strong men’ reinforce through its repetition, they were African American. Black men who worked hard, yet had very little time knowledge on seeing their businesses due to being oppressed by the white supremacist. Historically known Black poor people performed all the hard labour which resulted in them being ‘strong’ had later resulted them being “too tired to think” as Anderson states.

On another occasion in the book, Tom is racist, reflecting his distaste of black people. While driving, he drives past a ‘nigger’ in a car, and this reflects the attitude that were harboured by the ‘old money’ in America to treat their money. Jesse stating through litigation his power over a ‘long line’ of ‘strong men’ suggests his superiority over them just like Tom Buchanan.

The character Jesse represents the concept of frontier and American dreams and how things went well through the use of litigation and repetition for him but never his dependants. Which could suggest slavery. This umbrellas the character of Bigger from ‘Native Son’ by Richard Wright. Who was a African American himself, barely passed year 9 and wrote how black community was segregated and visited.
He was criticised for his brutal display of black people yet applauded by many. Wright did this in the new movement of Harlem Renaissance, which was known as ‘The new negro movement.’ Bigger aspired to be like the ‘white folks’ yet the society did not allow it and reinforced him to stay in his position, to not step out of it. Though W.E.B Du Bois reinvented the efforts of African Americans through the use of the ‘Precol uptop’ movement. Using his art political stand, to remove the inferiority between races. He failed to state how badly they were being treated, which later brought a lot of change, though weren’t work such as Wright.

The character Jesse represents the concept of frontier, where an individual or society want to start their new life, leaving their old land. Starting new beginning just like other puritans who colonised and made their religious beliefs the core of society. If anyone who went against their beliefs were punished or seen in scarlet letters. “Men who have come here in America” demonstrated “later times” where new frontier was being discovered by many in society and Jesse focused on rebuilding it. It is reinstated through repetitions ‘had never’ he is building new empire. 1910’s time which a lot of new concepts and beliefs were being challenged implying his found passion will be vibrant and completely different from anything that has been done.
Anderson uses play on words such as ‘master others’ and ‘master himself’ with the use of ‘master’ could reflect connotation of being someone people look up to, just like Gatsby. The repetition reflects his inner torment of succeeding but not being able to, in achieving his goal. Just like Gatsby, who’s American dream was being wealthy and having Daisy. Though he became wealthy he was unable to have Daisy, Gatsby could make other people happy through his hedonistic lifestyle. Showing party’s but he did not receive any pleasure.

from it Anderson uses some of the language used in Gatsby. Compared with Gatsby’s force, has the same predicament where he shuts everyone out. ‘Shut himself off’ this demonstrates their need to be successful, representing individualism. The idea of having being your own person succeeding yourself and impossible no matter who or where you come from. Though Gatsby and Jesse have succeeded, they still are unhappy. Jesse made ‘plans’ and ‘everlasting making plans’ suggests he is an ambitious yet someone who is constantly looking for the new ‘Frontier’. Gatsby’s force and the repetition symbolises it. Jesse’s free speech makes him a bit disorientated and someone who likes to talk a lot about what they want to achieve, yet not doing so. Just like Nick who wants to achieve the ‘American Dream’ yet not being able to due to these his wondering
speech which takes its context and reduces him to someone who is a babbling fool. Jesse has some narrative, which is direct contrast in his speech, such as "satisfied something in his passionate nature but later on describing him as someone who has burning passion. This suggests Jesse has never content and burning passion for nature; juxtaposition of him having conflicting ideas about his life and what he wants. This again is reinforced by "nature flamed" an oxymoron - Nature representing all the good qualities and positive outlook on life yet "flamed" connotation is a destructive force. The narrative over all has a semiotic field of desperation. Through the use of repetition "hour after hour" "day after day" "night and day" as well asiteration which reinforces Jesse's desperate nature. As seen from start of the extract, Jim viewing his 'dependents' working hard like 'never' before yet his mindset changes to his individualistic goals, no firm in state had "ever" the shift from "never" to "ever" reflects his goals becoming more and narrow, and becoming more selfish. Personification of "indefinable hunger" portray his sensualistic and selfish view of life. Just like Gatsby who wanted to have more, whatever through bootlegging which is selling, supplying alcohol during prohibition which was illegal, yet he cared little of the wrong. Though both Gatsby and Jesse are
Wanting to have new-found happiness, there is one thing in both characters that they are unable to achieve. Jesse cannot ever have peace.

The juxtaposition of “peace” and “fear” shows his desperation for meaning. Peace, he would have given “much” yet he is unable to. His description describes him as some one who frantic and wails “more and more” the constant repetition makes it as though if he repeats his goals and sets on achieving them, he will achieve them yet still not achieving.

Lusting goal in life was to be loved by Lady a girl he met before. he went to war yet he is unable to have due to her realizing his success in due to bootlegging. Yet Nick the protagonist describes the very end of the overall novel “so we beat on, broken against current” reflecting his view on human life. That though we may not achieve our goals we have to carry on.

Another point that describes that is Jesse’s turmoil is the use of an asynchronous list. “he sat and looked” and thought put his new place this demonstrates his portrayal of himself and viewing himself who is of great importance and quite self indulged. His description of himself is someone who is “extraordinary” it is reinforced through the use of repetition. He goes as far as to compare himself with God as he grew up and realized it, he is greater than his
"fellows" Marxist would view as this being a work of a bourgeoisie who is exploiting the proletariat and maintaining capitalist society by viewing themselves as gods as they control the working force. This is stated when he describes them as "clods" and reinforced through repetition. After he did not want to become like them.

Also it reflects the oppression of women in 1920's though it becomes more acceptable such as the flappers, to deviate. Some even still being oppressed being taken advantage of in a patriarchal society. As feminism would describe women doing the labour as well as the work force labour. Maintaining patriarchal society. Women's represents the male dominated society when her wife is being oppressed. Through "absorption in himself and his own destiny" that he fails to notice his being "blind" doing woman's woman while carrying his baby. This demonstrates men viewing themselves as superior gender and viewing women as inferior.

The "old house" could also reflect the old money which was well respected in American society, coming from a wealthy background with these trying new money. Also it over looking "facing the west" could show him looking down with this spirit.
Script 4: Question 2(a)

F Scott Fitzgerald: *The Great Gatsby*

‘Characters in pursuit of money lie at the heart of much American literature.’

By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 4 response - 20 marks**

F Scott Fitzgerald: *The Great Gatsby*

‘Characters in pursuit of money lie at the heart of much American literature.’

By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 4 response - 20 marks**

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Money does lie in heart of much American literature. It drives every nature of society, and revolves around it. As seen in *The Great Gatsby*, Gatsby’s happiness and to achieve his American dream relied on the very much existence of money.

Though it was Gatsby’s love for Daisy that made him achieve his lifestyle of opulence. It was still the working force through out the whole book. Daisy’s viewing the hedonistic lifestyle that Gatsby portrayed made him have an affair with him. Money over roled her marriage as well as her daughter.

Even though Gatsby came from new money it did have a stigma attached to. However Daisy naively made her reject all this just for a chance of better opulent life with Gatsby. Old money was more respected in and they lived in East Egg where as new money was West Egg. Gatsby’s used his hedonistic lifestyle to be current and be more mysterious it provided him with a facade, being respected in society.
2 a) "Characters in pursuit of money lie at the heart of much American literature."

Money does lie in heart of much American literature. It drives very much nature of society, and revolves around it. As seen in the novel Gatsby, Gatsby's happiness and to achieve his American dream relied on the very much existence of money.

Though it was Gatsby's love for Daisy that made him achieve his lifestyle of opulence, it was still the working force throughout the whole book. Daisy's viewing the hedonistic lifestyle that Gatsby portrayed made him have an affair with him. Money over rode her marriage as well as her daughter. Even though Gatsby came from new money, it did have a stigma attached to be it. However, Daisy naively made her reject all this just for a chance of better opulent life with Gatsby. Old money was more respected in and they lived in East Egg, where as new money in West Egg. Gatsby, Gatsby's uses his hedonistic life-style to be current and be more mysterious, it provided him with a facade; being respected in society for his parties. He also shows presents his riches through his shirts which Daisy seems to like, again reinforcing what is more important in American novel, materialistic gain.
This is also reflected in ‘Age of Innocence’
ty where old money is respected and has more
power while new money has stigma attached
to it. Archer is forced into to marry someone as
does not love because of society’s norm
To not marry someone who is below them and
bring shame to family, resulting in family fortune
being tarnished, leading Archer to marry May just
for the sake of society, reinforcing money is in
heart of American Society. As shown Ellen
Obomska is not respected for being a woman
and having her own financial spending. This
leads her to be segregated in society because
men are to have the role of a bread winner.
Ellen representations the ‘New woman’ which the
society very much disliked as she challenged
the norms and beliefs with in the society.

Just like Jordan who played sports
and though it was becoming acceptable
for women to be challenging the societal
rules. They were ridiculed for it, such as
the flappers showcasing skin was frowned upon as
it would have lead to women being out spoken
then leading to perhaps more wealth and
again challenging men’s role in society who
was the famed financial harder.

Myrtle is another is another character
who is derived by money. She is ‘Tom’s
mistress. Who wants to have the closest
Exemplar Candidate Work

Exemplar Candidate Work

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The protagonist goes on to say that if his abuse, mother, and her nature are indeed problems and solutions for characters, then this is also high lighted by his main character. Knowing about Tim’s affair, he remained married to him. Because the main character, Mary, does not have any financial goods in her name. This states that happiness is not regarded in the highest but money is.

Many of the characters have gained the hedonistic lifestyle through illegal means such as Gatsby and Wolfsheim who is a criminal and shady business partner. In society money holds the power, due to being regarded as respectable or having more opportunities coming your way. This is reflected in the party scene of the main character, who celebrates more in the party due to being-money and having deeper belief.

Mentists would describe this as enforcing a capitalist society even which is exploiting the working class (proletariat) and keeping the ruling class (bourgeoisie) in charge of all the institutions. The party or Gatsby in Great Gatsby show which if you view the East egg from a glass pace, there is more corruption, decay and unhappiness because money is the driving source in their life. As Nick describes
Examiner commentary

The answer to Q1 begins in a shaky fashion by jumping to the conclusion that the workers on the farm are African American and even eventually suggesting that they may be slaves, despite lack of supporting evidence and in spite of the contradictory evidence of the date. The candidate is careful to write hypothetically which helps his case, but is at this stage quite far wide of the mark. He returns to the passage and the question by introducing the concept of the frontier (AO3), which is a much better way into examining the character of Jesse Bentley. The ideas relating to greatness of character and breaking new ground are thoughtfully established and the candidate makes a good AO2 point by focusing on use of the word ‘master’. The special status and isolation of Jesse are effectively set against Jay Gatsby (AO3); the quoted expression ‘everlastingly making plans’ shows how Jesse will never be satisfied in his high aims. The candidate does well to identify that the writer’s use of repetition leads to a sense of entrapment (AO2). He picks up on the use of fire imagery, although his use of the term ‘oxymoron’ is flawed. The material on Jesse’s workers and his wife is less well focused and the answer finishes uncertainly, but the candidate has done enough to achieve a low Level 5 mark.

In the answer to Q2a, the candidate references money and the American dream in his introduction, but only mentions one of his two texts. His ensuing discussion of The Great Gatsby and The Age of Innocence approaches the topic of money via the female characters in both novels. Candidates often seem to prefer this approach, possibly because they have done a lot of preparation on female characters and women’s roles, but it does not always lead to a balanced reading. The discussion of old vs new money introduces context (AO3) and enables some comparison since it is important in both novels (AO4), but a better answer would adjust the material to take better note of ‘the pursuit of money’. The material on illegal financial gains is better chosen and suits the use of Marxist criticism (AO5), but the candidate does not manage to bring The Age of Innocence into this part of the essay. Overall, he achieves a Level 4 mark by showing a generally competent grasp of texts and contexts; the answer lacks the coherence and clarity needed for Level 5 marks.

Total mark: 42/60
Script 5: Question 1

Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

Level 4 response - 16 marks

This passage focuses on a third person's story about Jesse, and how he has great drive and passion to achieve great things in life. And this can link to the idea of the American Dream, which was of most prominence in the 1920s.

The first part of the passage gives us an insight into the work on a farm. When we are told that "there was no joy in the work," this can link to the little amount of joy the JOADS get from the work they get in Grapes of Wrath. We hear that when things go well on the farm "they go well for Jesse, but not for his dependents," suggesting Jesse is different to these dependents of his. With Jesse shutting himself off from the people he knows could portray him as an outsider. The fact that Jesse thought about the farm right and day shows the passion he has for it and that he wants it to be the best it can be. From the first half of the passage, it is clear Jesse is a man who cannot settle for what he already has. "Immediately after he came home he bought a way built on the old house." Him building new creations shows he is always busy. There is a randomness brought across by how he constantly thinking about new farm for the future as he is discontent.
on “hair after hair and day after day be
sat and looked over the land.” The repetition
of “hair after hair and day after day” makes
him sound boring, but actually it is important
thinking time for him. There is a link to
natural imagery when we read that “The
passionate burning thing in his nature flared
up”. The way this burning thing in his
nature flared up” makes us think of fire
and how when there are big flares it is
showing the power it possesses and in Jesse’s
case the burning thing in his nature is
flaring up to show the passion he has
for his work. Jesse’s drive to achieve the
American Dream is emphasised when we
read that “He wanted to make the farm
produce as big farm as the state had
ever produced before and then he wanted
something else”. Because he desperately
wants his farm to be better than everyone else’s
he is showing how he will do anything
to achieve this, how Jesse “wanted something
else” can link to Gatsby in The Great Gatsby
and how he believes in ‘the green light’ and
‘the organic future that year by year
recedes us’. The word ‘indescribable hunger’
in the passage further convey Jesse’s determina-
The second half of the passage focuses
on Jesse Bentley’s earlier life. The opening
to the second half of the passage though, “All over his body Jesse Bendy was alive” makes it sound like he is something more than just a human being. We get a physical description of Jesse and how he has a ‘small frame’ although it ‘gathers the face & a long line g. strong men’ and this shows how Jesse is overcoming being small and is making sure he gets everything at g. himself. We get flashbacks of his life at school and as a small boy on the farm. Within the first three lines of the second part of the passage there is the repetition of ‘alive’ when the writer describes Jesse and the fact he is very alive as a person now or he was when he was younger shows his personality hasn’t changed. At the end g. the passage there is a reference to Jesse’s wife and how she is pregnant yet doing ‘chore women’s work’. This alliteration of ‘woman’s work’ which we get the feeling is for Jesse as she is described as ‘falling herself in his service’, maker or get the feeling she wants to always be there for him.
‘Much American literature is characterised by the importance of hope in adversity.’

By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

In your answer you must include discussion of either The Great Gatsby and/or The Grapes of Wrath.

Level 3 response - 15 marks

The two novels The Great Gatsby and The Grapes of Wrath can show that much American literature is characterised by the importance of hope in adversity. Hope can be found through The American Dream which is that there should be equal opportunity amongst Americans to achieve great things in life. The Great Gatsby set in the roaring twenties was the post war period and a time of great economic prosperity when entrepreneurs could make lots of money. It was a time when the American Dream was alive and had the ability to be achieved. The Grapes of Wrath however, set in the dirty thirties was a time of great struggle for America as there was the dust bowl which led to The Great Depression which was the greatest economic downturn known about today and it was caused by the Wall Street Crash of 1929. Because of the struggle at that time the American Dream was incredibly hard to achieve. At the beginning of The Great Gatsby Gatsby himself is not in a very strong position as he leaves his family at a
The young age, Gatsby appears to work hard at first on his, this is emphasized by the daily routine. He sets out for himself, Gatsby is from a lower social class and so has to build himself up. Gatsby gets involved with corruption to make money. Gatsby is known to work in side street drug stores and sell grain alcohol over the counter with Wolfshien. At the time, prohibition was in place banning any buying, selling or transporting of alcohol. However, it was known that many speakeasies at other underground alcohol areas were set up especially in New York. Banning alcohol was set up to stop family feud. However it was said that while prohibition was going on there was more organised crime. With Gatsby getting involved in corrupt mean it shows the dream having a negative effect on him. Steinbeck also shows The American Dream having a negative effect on The Joad family in The Grapes of Wrath. The Joads are journeying from Oklahoma to California as they have been kicked off their land. Along the way they experience adversity through hard living conditions on their trek and very low paid work in the jobs they are able to find themselves. The Joads are joined by hundreds of migrants one Route 66 known as the mother road as they expect to reach California and have a better life. There is a point when members of the Joad family want to split up but Ma reminds them “we are the people that live.” In The Great Gatsby, Gatsby gives himself
hope through trying to win over Daisy. Jordan Gatsby says that it is a "classic male drama of poor boy trying to get rich and the story being about the struggle for power and the price of being a girl". It may be the case that it is a poor boy trying to get rich and indeed in the end trying to get a girl. No matter how much Gatsby tries, though he is in the wrong social circle to be able to acquire Daisy. It is very evident that Gatsby is "very sure he can get Daisy" though, "I'll make it knew it was before she'll see". One interpretation may see Gatsby as a shallow man, however, others may empathise with him or see him as a man struggling with feelings of love.

The Joads are given hope in The Grapes of Wrath through what awaits them in California. California is known to be the land of milk and honey, and there are beautiful images of the land that the Joads see once they get there, "dark green patcher of oranges". The Joads were travelling there though to start a new life and get jobs however, the people in California hire the Joads and the rest of the migrants over there so they can drive down the wages or jobs and so the Joads are saddened that what they thought they would get is not realistic. The Joads are treated very badly in California with the people there
having a farm in the people of Oklahoma. I believe it is significant that Steinbeck went on to write The Grapes of Wrath as the story he writes put into perspective the adversity faced by the story’s characters. This is likely to be the case because there is a significant difference in what was going on at the time of the two novels. Fitzgerald shows emphasis at the end of The Great Gatsby as Gatsby doesn’t ever get Daisy which is him embodying the American Dream. Gatsby in the end is killed which is a fact produces debate as an alternative view could see him as killed by one of his own businessmen as Fitzgerald gives their view because Nick is so sure Wilson shot Gatsby. However, Gatsby could have double crossed Wolfsheim and been killed by one of his own customers. Steinbeck gives hope at the end of The Grapes of Wrath as the Joad family are shown to still have life in them even though they have gone through adversity. Rose of Sharon is seen breastfeeding the starving man, “sawd her bread... bent her head on his shoulder” and Robert De Mott says this final tableau scene “struggles to fade from view.”
Examiner commentary

The answer to Q1 is brief and simply expressed, attempting all aspects of the question and engaging with the required AOs albeit in a flawed way. The introduction appropriately references the American dream (AO3) and suggests the passage is ‘a third person’s story’, an attempt to indicate that it is written in the third person (AO2). The candidate compares Jesse’s struggling workers to the Joad family from The Grapes of Wrath and likens Jesse, an outsider, to Nick Carraway ‘who just floats around the place’ (AO3); these are very straightforward contextual connections. The candidate picks up on Anderson’s repetitive style but struggles to comment on it (‘The repetition…makes him sound boring’) (AO2); he has a little more success with the passage’s use of fire imagery. As the answer goes on, it is inclined to paraphrase the passage with further contextual gestures to the American dream and The Great Gatsby (AO3). Overall, there are hints of competence in the handling of the key assessment objectives which result in a mark on the Level 4 borderline.

The answer to Q2c begins with an introduction referencing both novels and offering some broad context about the ‘roaring twenties’, ‘the dirty thirties’ and the American dream (AO3). It goes on to give simple summaries of the two novels which are arranged consecutively, giving no opportunity for comparison (AO4). There is an attempt to address the topic of hope and to consider different interpretations of The Great Gatsby (AO5), but much of the material is paraphrase/summary, and the novels continue to be treated separately in the answer. There are frequent flaws in expression which do not generally hinder communication (AO1). Overall, the candidate attempts most of the requirements and demonstrates some knowledge of texts and contexts, resulting in a Level 3 mark.

Total mark: 31/60
Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic. 

The interminable rows of bare and blackening skulls—the masses interposed of gaunt and rotting bones, that once gave strength and symmetry to the young, the beautiful, the brave, now mildewed by the damp of the cavern, and heaped together in indiscriminate arrangement—the faint mouldering and deathlike smell that pervaded these gloomy labyrinths, and the long recesses in the lowroofed rock, to which I dared not turn my eyes except by short and fitful glances, as if expecting something terrible and ghastly to start from the indistinctness of their distance,—all had associations for my thoughts very different from the solemn and edifying sentiments they must rouse in a well regulated breast, and, by degrees, I yielded up every faculty to the influence of an ill-defined and mysterious alarm. My eyesight waxed gradually dull to all but the fleshless skulls that were glaring in the yellow light of the tapers— the hum of human voices was stifled in my ears, and I thought myself alone, already with the dead. The guide thrust the light he carried into a huge skull that was lying separate in a niche; but I marked not the action or the man, but only the fearful glimmering of the transparent bone, which I thought a smile of triumphant malice from the presiding spectre of the place, while imagined accents whispered, in my hearing, "Welcome to our charnel-house! for THIS shall be your chamber!" Dizzy with indescribable emotions, I felt nothing but a painful sense of oppression from the presence of others, as if I could not breathe for the black shapes that were crowding near me; and turning unperceived, down a long and gloomy passage of the catacombs, I rushed as far as I could penetrate, to feed in solitude the growing appetite for horror, that had quelled for the moment, in my bosom, the sense of fear, and even the feeling of identity. To the rapid whirl of various sensations that had bewildered me ever since I left the light of day, a season of intense abstraction now succeeded. I held my burning eyeballs full upon the skulls in front, till they almost seemed to answer my fixed regard, and claim a dreadful fellowship with the being that beheld them.

Daniel Keyte Sandford, 'A Night in the Catacombs' (1818)

1 Charnel-house: a building where human skeletal remains are stored.
This extract from Daniel Keyte Sandford’s ‘A Night in the Catacombs’ employs a multitude of gothic tropes in its depiction of a persona journeying through a labyrinth of catacombs adorned with bones in various states of decomposition.

The extract itself is written in the first person, in order to evoke a sense of fear from the reader through their bond of empathy with the protagonist. The title itself helps to utilise the gothic trope of “Night” in order to create the foundations of a deeply eerie atmosphere. Indeed, the text immediately delves into the gothic themes of death and mortality, with the “bare and blackening skulls”, used alongside language in the lexical field of decay such as “gaunt” and “rattling” to invoke parakeet sentiments of revulsion from the reader. Sandford then creates a sense of juxtaposition between the “young, the beautiful and the brave” and the inevitable rattling of the grave “mildewed.”

Thus, the societal fear of human mortality is alluded to, as a key element of the Gothic genre is to tap into contemporary repressed anxieties of a culture. Sensory language is deployed to cement the sense of immediacy cultivated by the narrative, “the faint, moulderag and deathlike smell,” which is coupled with the notion of the “glimly labyrinth” to draw strong parallels with Angela Carter’s modern gothic text ‘Feri King’, of her collection ‘The Bloody Chamber’, in which the protagonist loses herself in the maze-like woods.

Subsequently, the traits of the persona are introduced, which allude to their role as a typical gothic victim: “I dared not turn my eyes” and “expecting something terrible and ghastly.”
This combines to represent them as vulnerable and wholly painting intimidated by their surroundings, thus acting as the typical victim of the genre. This is built upon by their ill-defined and mysterious alarm, which hints back to the trope of the Gothic uncanny defined by in Freudian terms as a sense of fear and familiarity; the persona recognizes their terror but struggles to define its origin. As their “eyesight waned gradually”, we are also met with a sense of Gothic obscurity through darkness, which consolidates the growing atmosphere of terror. The “yellow light of the taper” evokes the failing light source which is not only characteristic of the genre but indeed aligns itself with the tension of the extract. The protagonist considers how they are “already with the dead”, which employs a sense of the liminal, as they find themselves suspended between the life of the outside world and the prevailing death of the catacombs. Indeed, this links closely to an alternative Carter text “The Lady of the House of Love”, who is described as walking the boundary between life and death.

An alternative character is thus introduced, described as the “prowling spectre” with a “smile of triumphant malice”, which alludes to both their role as gothic villain and indeed their embodiment of supernatural qualities as a ghost. Sandford creates a contrast between the terror of the persona and this adversary, which therefore further enhances their opposition to one another and fulfills the Gothic motif of doubling. This provides a connection with Mary
Shelley’s ‘Frankenstein’, in which the technique of
fooling through the use of doppelgängers can be found.
The plot itself then introduces a further sense of otherness
and indeed insanity, as the persona begins hearing voices;
"imagined accents whispered in my hearing", which, true
to the Gothic genre, blurs the line between utter vanity
and the supernatural, as we even begin to question the
protagonist’s sanity. This character then defines himself
as “dizzy with indescribable emotions”, which both creates
a sense of bewilderment for the reader and also alludes to
the Gothic theme of the unspeakable or overwhelming.

The narrator again regales the “long and gloomy passage of
the catacombs”, enhancing the atmosphere of fear through
repetition of the terrible nature of his surroundings.
When we see his “growing appetite for horror”, we are also
reminded of Anne Radcliffe’s distinction between horror
and terror, the bones evoke the visceral imagery of
horror while the tense atmosphere links to the terror
of the extract – the combination of both artfully build
the Gothic suspense of the plot and evoke the ‘thrill’ intended
by the genre.

As the extract draws to a close, we can notice the perceptible
blurring between the natural and supernatural, which
indeed alludes to aspects of the liminal. The persona
notes the the skulls “almost seemed to answer my fixed
regard” and claim a “dreadful fellowship” with him. At
this point in the text we can, with retrospect, note
The structural progression from the protagonist’s initial
resilience to a ‘grey area’ where he almost becomes
one with the death that surrounds him, which builds
upon this established atmosphere of fear as the persona
detects the liminal and otherness within himself as his
certainty of reality begins to dissolve.

In conclusion, Sandford articulately defines the persona’s
loss of identity amongst the gothic setting, which
surrounds him, through the use of motifs and tropes
typical to the gothic genre in terms of language, plot
and literary techniques.
Angela Carter: *The Bloody Chamber and Other Stories*

‘In Gothic writing, female characters are generally presented as victims.’

By comparing *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic, discuss how far you agree with this view.

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**Level 6 response - 30 marks**

In the Gothic texts of Carter’s *The Bloody Chamber* and Shelley’s *Frankenstein*, one could argue that women are generally presented as victims, both in terms of the presentation of female innocence and its subsequent destruction, and through their confinement to societal roles. However, it is important to also recognise the ways in which several characters fight against or utterly defy their assigned role of victimhood.

Carter and Shelley both utilise the idea of innocence in order to explore the phenomenon of the female victim. The traditional Gothic genre is characterised by a vulnerable and naïve woman character, and *The Bloody Chamber* is no exception. In *The Snow Child*, the eponymous character utterly embodies this trope, as an ultimately passive character whose death is swift and of minimal significance to the Count and Countess: “Needs, screams, falls.” In the subsequent brutal rape of her corpse as the Count “thrust her write number into the dead girl.” You can see how the Snow Child, the personification of mute innocence, is utterly destroyed by the twisted sexual predilections of her rapist. This message is given added weight by the didactic message of Carter; the Countess grasps a case before exclaiming...
"it bites!", demonstrating symbolically the victimhood of women as a result of their gender, as she is pricked portal by the symbol of femininity. This idea is also explored in 'The Bloody Chamber', as the narrator identifies her own "potentiality for corruption", which the Margot

exploits, leaving a physical mark of the destruction of innocence upon her forehead: "And stain you." This is the physical manifestation of the victimhood of women, as she is left marred by her loss of innocence.

The narrator in this story, punished for her gender, seems to mirror the character of Justine in 'Frankenstein'.

This woman's "utter guiltlessness" is denoted by Victor, yet due to her passivity after being framed for murder, "she finished on the scaffold as a murderer!" Ultimately, her innocence to the manipulation of the Creature proved her literal death sentence. This echoes the tragic downfall of Elizabeth, who is also murdered by the monster with a "fresh and dreadful scream" upon her "bridal bree";

the latter an allusion to allude to the latter barbarity of her death. This destruction of the innocence of Elizabeth and her "saintly soul" is enhanced further in the Cumberbatch production of 'Frankenstein', in which she is brutally raped before her death, portraying the ultimate desolation of her virtue. Indeed, the

draws strong parallels with the comment of critic Jane Barham-Smith about "the monstrosity of our own world", which is at juxtaposition with the pure and innocent females of 'The Bloody Chamber' and 'Frankenstein' in order to present them as total victims of their circumstances.

One could also argue that women are presented as victims of their role in society, and the repression they suffer due to social expectations. The Gothic is notable
for both the reflection and distortion of cultural norms in order to both shock the reader and portray messages of morality and this is evident in ‘Frankenstein’. Elizabeth is a victim of societal oppression, not permitted the extraordinary adventures of her male counterparts, and comments upon her domestic role in almost a recognition of this: “my trifling occupations take up my time and amuse me.” This links contextually to the growing influence of ‘The Cult of Domesticity’ in Shelley’s lifetime, from which she draws upon to depict female confinement. Caroline is indeed also often confined to her role as caregiver, and as critic sarcastically the Duke comments, “the infamous scene in which she sobbed over her coffin was her finest hour”. In addition to this, Victor’s work actively works to render the ‘mother’ useless, as the sole purpose of women in this period was reproduction and motherhood. By creating the Creature with science, he has metaphorically ‘killed’ the mother, shown in the subconscious message of his dreams: “I thought I held the creatures of my dead matter in my arms.” This links closely with the Gothic role in exploring the repressed anxieties of the collective societal psyche; many feared for the changing role of the women and the power of science, especially after the introduction of the ‘New Woman’ and the theories of Galvanism. One could also argue the Carter also explores the replacement of the woman, as ‘The Snow Child’ presents the girl as “the child of his design, with no use for the ‘mother’? Indeed, similarly to Frankenstein, ‘Cora Beauty from ‘The Tiger’s Bride’
is similarly oppressed by her male counterparts, as she describes "women forced by circumstances to merely witness folly". She is seen as a possession by her own father, who cries "I have lost my pearl". However, one could argue that Beauty challenges her societal victimhood, as she takes pleasure in verbally attacking her captor. "How pleased I was to see I’d struck the Beast in the heart!" and ridicules her "tear-besotted father". Indeed, Helen Simpson comments that the characters in 'The Bloody Chamber' present a "multi-faceted glittering diamond", showing that while Beauty is subjected by society, she fights against the role of the Gothic victim which the narrative attempts to impose upon her. Therefore, women are presented as victims through their societal roles, but the modern Gothic recognises the fight of women against the restraints of victimhood and the crushing patriarchy.

One should, however, consider the characters in 'The Bloody Chamber' and 'Frankenstein' who attempt to defy victimhood altogether. Caroiva is described as "the worst of women" who has "a mind of an uncommon mould". Her death scene is a notably sign of how she actually sources her strength from her maternal role as caregiver, shaking off the shackles of victimhood; "I resign myself cheerfully to death". Indeed, Elizabeth is also presented as articulate and intelligent, full of sensibility and intellect, and proves a naturally domineering character rather than forced into such by society.
“Elizabeth... you must supply my place.” However, the tragic fate allows food of these two women only serve to further cement their oppressive realities; both are ultimately victims in life and death despite their admirable qualities. This contrasts greatly to Carter, an author.

McKee & in the character of the passive woman, she attempts “re-writing the passive woman.” For example, the woman in ‘In the Flesh’ ultimately murders her captor, with the words “I will strangle him.” However, due to this future tense, one could argue that women are again presented as rather weak, as we could interpret this death and empowerment as an abstract idea rather than an inevitability, especially when combined with the dream-like, gothic atmosphere of the narrative, defined by Warner as “hallucinatory reality.” However, the female protagonist of ‘A Company of Women’ thoroughly asserts her own empowerment, proclaiming “she knew she was nobody’s meat.” Overall, while there are several key examples of women rejecting victimhood in the Gothic, it is evident that Shelley and Carter still present the over-predicted shackles of society which continually attempt to confine women.

In conclusion, while both Carter and Shelley explore a variety of female characters, they are largely confined to victimhood by the Patriarchy. However, while Shelley holds a gothic mirror up to the realities of woman in society, Carter inverts many of the societal norms, exaggerating or distorting them through the gothic genre in order to portray a didactic message about the subjugation of women in contemporary society.
Examiner commentary

The answer to Q3 begins with a brief and effective introduction, fairly anticipating the ‘multitude of gothic tropes’ to come. The candidate sensibly starts with narrative method, identifying the passage as a first person piece and explaining the effects this might have. Themes of death and mortality are registered and sensory language is identified and exemplified (AO2). The labyrinthine setting is discussed (AO2) and contextualised with a reference to Angela Carter (AO3). The experience of the protagonist is explored in detail before the ‘alternative character’ of the ‘presiding spectre’ is introduced (an important aspect of the passage which was missed by a surprising number of candidates), leading to an interesting reflection on doubling in the Gothic, supported by a reference to Frankenstein (AO3). Further exploration of the setting (AO2) is coupled with an effective reference to Ann Radcliffe’s distinction between horror and terror (AO3). Overall, the answer is exemplary – concise and well-focused, consistently detailed, showing mastery both of the unseen extract and the topic area and achieving a top Level 6 mark. Examiners were especially impressed that so much could be achieved with such economy.

In her answer to Q4b, the candidate begins with an excellent introduction, referencing her two set texts and outlining her approach to the question. There are hints towards AO3, AO4 and AO5. There follows a detailed discussion of the victimhood of female characters in Angela Carter and a thoughtful comparison (AO4) with characters from Frankenstein, debating the innocence of the women. Throughout, the fluent discussion is supported by brief and telling quotations from primary and secondary material, all fully integrated into the essay’s argument. Discussion proceeds to deal with women as victims of societal oppression, providing ample opportunity for contextual support (AO3). Once again, texts are thoughtfully compared and all the AOs are triggered, often through thoughtful selection of illustrative material. There is an important transition in the essay where the candidate considers ‘characters…who attempt to defy victimhood altogether’, thereby triggering AO5 in a challenge to the statement in the question. This consistently detailed and impressively concise response finishes with a thoughtfully comparative conclusion, achieving a top Level 6 mark.

Total mark: 60/60
This passage by Daniel Fyfe Sandford explores a number of traditional Gothic motifs and concepts as a means of being published in 1817, on the cusp of the peak Gothic period and renown of the early Gothic era.

The protagonist from this passage shows an eerie appreciation for how the bodies in the Catacombs have been kept by using the power of four: 'the young, the beautiful, the brave...'. From the use of this technique, it highlights the fascination that Victorians had for death, as the greater explorers from the skull are 'now mesmerized by the damp', possibly implying that factors like this have been overlooked regarding danger especially since the skulls are 'heaped together in undeterminable arrangement'. At a glance, the gothic expression and eerie quote in the first line is very being written in, often captivating the reader to feel a sense of foreboding, sometimes embedding fear within the reader. This is why the idea of the body remains preserved and then happens after death have been written again in this passage.

Sandford also addresses the issues of the matter, possibly adding an extra element of fear to this particular passage. By the speaker saying that there are a morbid and deathlike smell, it makes the reader feel as if there they are there too. The word ‘deathlike’ reinforces the theme of the Catacombs, which can make the reader feel uneasy. This is similar to Mary Shelley’s Frankenstein, which was published a year after this passage. After Mary Shelley's Frankenstein has appeared, the monster, he describes the creature having 'yellow skin' which, although does not address the sense of smell like this part of the passage, it addresses the eyeglare, enabling the...
Reader to indulge the monster, making it more unnerving to read. Gothic tales written at this time highlighted how the body decayed after death because Victorian Britain was experiencing the beginnings of the industrial revolution which meant there were many technological advancements, making the title of experimenting with death more appealing. To the reader, this idea has been both unnerving and exciting to read.

In addition, this passage displays the fear that people had about being snipped. The gas speaker states that the 'deamlike man-people presented these ghastly labynirs', which implies a maze or entrapment because labynirs are complicated to get on or off because they have many different pathways. As the passage progresses, the reader is able to imagine the fear within the protagonist because they make 'hiss glances' these his words suggest that the gas speaker does not want to look at what may be inside because they are afraid to look for a prolonged period of time. This also highlights the concept of dignity because the gas because goes on to mention that there is an un-defied and mysterious alarm that has been evident to them but they are unable to say when exactly is. As a result of this, more tension is made because the reader is unable to feel what is happening.

Landon highlights the fears of decay by saying that the gaed gas speaker 'enlarged breath gradually dull'. The use of this language implies that the speaker is only able to push on the skull from an area of them, possibly adding a fear of the person. However, every detail to reader in the
The gothic genre did not address the themes as much because they focused more on the traditional gothic motifs that have inspired later writing since this passage. For example, the setting of Athens by itself is believed to be one of the best gothic novels that can fit into the genre. As a result of this, as the table suggests, the novel focuses on the idea of the main characters being trapped in the castle, rendered as a "heavily common gothic novel" because there have been other ways in which they can know far. This may mean that this passage taken from 'A Night in the Catacombs' may seem more parallic to the reader because they are able to connect with the greater part of a reader or twisting addressing two different senses.

A feeling of terror is created within the passage because the speaker can hear the "whe of human voices", which is projecting as they become to themselves "alone". This feeling is given a recurrence within the gothic genre because in "Frankenstein", Frankenstein is at times sometimes feels as if he is being followed by the monster, even when "Frankenstein" knows he is not his creator. The same feeling is created in this passage because the reader now fears for the speaker and what the above or their current may be. This feeling is reinforced further because he hears the "imagined accents", adding a gravity because the reader is now aware whether the voice that the speaker is hearing is real or not. This dizziness blur as a genre, the gothic has a purpose to make the reader question the norms that they have accustomed themselves to, because
the line between emotional and rational has been blurred, meaning it is the reader's decision whether to believe the
speaker's words when they are saying that the
voices that they are hearing.
Furthermore, it is evident that the speaker is regulated
by the events that are occurring because they asked
and they are feeling 'varios sentimientos' within as well
as their heart, adding a sense of mystery because the reader
is perhaps more to decipher. When the first speaker
may be feeling. Also, the first speaker is implying that they
have been in the肩负es for weeks, it is to keep
the 5th period of time by stating this--the '... varios
sentimientos' that had been reduced me ever since I left the light
of day.' This from that the speaker has not had a
pleasant experience when the characters. This is reinforced
by the speaker saying 'I held my morning eyelids but soon the
smiles... but the looks seemed to require my fixed regard,
which suggests that the first speaker's eyes have been damaged
by the event that they have witnessed, again adding
the role of the speaker.
Overall, this entire passage taken from 'A night in the Labyrinth'
by Hawthorne reveals many common traits of the gothic by
carrying concepts of cobwebs and murder, along with other
themes and ideas. It is evident to see that the passage that
was written in the late gothic period because of the dark
contemporary twist that has been added.
Bram Stoker: *Dracula*

‘Gothic writing frequently explores the battle between good and evil’

Consider how far you agree with this statement by comparing *Dracula* with at least one other text prescribed for this topic.

**Level 6 response - 27 marks**

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In the beginning of *Dracula* by Bram Stoker, Jonathan Harker is in Dracula’s castle. Jonathan experiences a conflict between his moral principles of good and evil when he is tempted by the vampire woman. Although he is aware of the consequences if he were to be tempted by the women, he is powerless to resist because of his ‘brave Victorian upbringing.

This shows the battle between good and evil because those women are under Dracula’s power. In contrast, it could be argued that the reader is aware that Jonathan will not be tempted by the vampire women because they know that he is loyal to Mina.

However, novel ends as ‘Frankenstein’ by Mary Shelley shows the blurred reality between good and evil, implying that it is difficult to create a true sense of good and evil. Despite being aware of Dracula, Shelley was interested in the theme of science and the power of writing and control.
to explore this further, be a mark of her novel being
published in 1818. It was very contemporary, then she
was exploring the battle between good and evil
in regards to science. This because people were beginning
to make new advancements. Her inspiration for the
story of Frankenstein came from a dream that she
had about someone bringing an individual back from
the dead. Some people argue that Frankenstein
unhappy in the novel, where the monster only caused
destruction through his desire to be loved by his
creator. Frankenstein is faced with a battle between good
and evil because he wishes to isolate himself from his
family in order to create the monster.
In addition, this is supported by the fact the monster is
never given a real name, he is always known by his
name, or creature, which suggests that Frankenstein has
succeeded in the evil side in the battle between the
two values. Furthermore, the monster in Frankenstein
hurts Dracula is filled with a battle between good and
evil, despite it not being her fault that she has been attacked.
She is now aware of all the ‘bad’ things that she does
when she is under the influence of Dracula, which therefore
shows the role of the character who must to
defeat the forces of evil, are trying to win the battle for
a good person for the rest of humanity.

However, this implication suggests that Kyla
may have some evil quirks within her because people
believed that in order for supernatural forces to become prevalent, they had to be ‘invited’ by
someone. Some people believe that Kyla’s‘involvement’
comes from when she and Maggie wake up. This means
a woman have these traits?’, and during Victorian time,
this would have been regarded as inappropriate.

A woman would not have been allowed to role that
behavior because it is abnormal and not right. This means
that no one else explore the battle between good and evil
because it is a passage which shows Bronte's presence in a novel of two things about having three points.

Bronte, because Dracula was published in 1897, in the late 1800s. The presence of slavery in women's lives was beginning to change for women, regaining their role in society. The New Woman was a term that was coined during the 1870s and 1880s, when women were allowed to have a job, be more socially forward and become respected in their society. Men and women are believed to have some or their own qualities which would suggest that the idea of key figures in battle between good and evil is not a result of her 'inward' supernatural forces but the external forces because she should have been allowed to break in the way she did. The Rosy Chamber and other stories, written 100 years after the New Woman, term has coined the belief that women should have a role in society, and as a result of her stories being based on the original fairytales by Charles Perrault, how the battle between good and evil has in a different way.

As Angela Carter had published The Bloody Chamber and Other Stories in 1979, the idea of a battle between good and evil had become less clear because society had changed since earlier gothic novels like Dracula and Frankenstein, had been written. For example, in the Bloody Chamber they, in it is set actually the women and the girl will fight the battle between good and evil with the supernatural power.

And could be found in a traditional fairytale, for example, in this, Carter was described by a magic ritual, which degenerates.
Why she shewed, in some of the stories within this collection, how women are able to fight the battle between good and evil. This differs from others because prudence is not involved in the defeat of sin because the other male characters advise her not to. However, the battle between good and evil is shown by women because two male kings try to be obedient to their sons because he is the king of his place, using and imposing a possible conflict between their moral values and their duties in trying to fight the battle between good and evil in her own mind.

Contrarily, in stories like The Red Hen, taken from Carta Blood Chamber and other stories, the female characters fight the battle between good and evil. She does not make any hesitation about doing so. She is not afraid when her mother says 'take your father's will, you know her to love it' because she is prepared to be the heroine of her own story. However, some critics have argued that Carter is too harsh on males, implying they are the evil force in the battle that women are trying to fight. This is echoed by her story titled The Fiction Between, written before the publication of The Blood Chamber. Among the works of Mary Turpin, she claims pornography may be art. Carter argues in this essay that women are seen as victims, by the use of this work which suggests that even though her work which was published much later than other traditional gothic themes, that there is a frequent display of the battle between good and evil.

Overall, it can be argued that although gothic literature are able to explore the battle between good and evil, it is not always a frequent topic because gothic literature is known to end in more than one story or at points or their time. However, through the exploration of different gothic themes, it is evident that the battle between good and evil is an underlying element in gothic literature and the presentation of this varies as the time in which was written.
Examiner commentary

The introduction to this answer is rather awkwardly written, suggesting that the candidate has not yet settled to the task. The second paragraph begins to address the language of the passage (AO2) and its Gothic preoccupation with death (AO3), but places it in the Victorian period despite the given date of 1818. This was quite a common error among candidates, many of whom wrote about Frankenstein (1818) and Dracula (1897) as if they were both Victorian and published contemporaneously. The answer proceeds with steady attention to the content of the passage, considering features such as labyrinths, darkness and the ‘deathlike smell’ (AO2) and providing literary context from such sources as Frankenstein and The Castle of Otranto. The response is well focused on the passage and selects some sensible material for comment, but surprisingly does not pick out the climactic imagined dialogue which seems to emerge from the illuminated skull. Overall the response is disciplined, knowledgeable and clearly presented, reaching the top of Level 5. For Level 6 marks, the AO2 analysis needs to be stepped up and a more precise sense of the period of publication would help.

The answer to Q4a offers an interesting introduction which opens up areas of debate in the question. The initial comparison set up is between Dracula, where Jonathan Harker is presented with a straightforward choice concerning sexual morality, and Frankenstein, where the moral issues surrounding scientific discovery and research are felt to be more complex. The discussion proceeds to dilemmas for characters such as Frankenstein and his moral responsibility for his Creature and Lucy, who is robbed of the power of moral choice by Dracula. Lucy’s particular position is further explored through consideration of contextual material relating to the position of women in society in late Victorian times, with further comparison with Angela Carter’s writings (AO4). Many candidates who answered this question diverted very quickly to discussion of the oppression of women, often losing sight of the question’s theme of the battle between good and evil; this answer seems to be moving in that direction, but does in fact remain disciplined and appropriately invokes the terms of the question to keep on track. The response is consistently comparative and detailed, achieving a mark low in Level 6.

Total mark: 52/60
Gothic writing first emerged in the 18th Century. Radcliffe’s novel (The Castle of<br>Abbotsford) was the first of its kind to be published and provided great<br>counterpart from the popular romantic novel that previously dominated<br>literature of the time. The given<br>paragraph explores some of the key<br>themes that are so overtly<br>characteristic of gothic writing.<br><br>The setting of the paragraph is in<br>a "chamber-house," being a building<br>where skeletal remains are stored<br>this naturally brings about the contemplations<br>of death. Death: A fascination with<br>death is common of much gothic<br>writing, such as The Woop Factory. The rows<br>of "bare and blackening skulls" are<br>a strong focal point of within the<br>paragraph and act as a repeated<br>motif thus emphasizing the imposing<br>presence of the "huge skulls" and<br>the "aged and hating bones," and<br>consequently the presence of the<br>dead, within the “damp... cavern.”<br>These are multiple other themes<br>rife within gothic literature<br>explored within the paragraph. Such
as nocturnal activities. Despite not knowing the time of day, the passage is set in complete darkness.

The impenetrable atmosphere of "gloom" lends itself to the concept of the supernatural exploits, as darkness creates fear and extinguishing rationality on a primitive and instinctual basis.

The feeling of isolation within the narrator is undeniable. Commonly felt in the gothic, isolation too lends itself to the possibilities of the supernatural. This is displayed by the narrator as they say "I felt thought myself alone, already with the dead!"

As previously mentioned, the setting of the passage is one exceedingly characteristic of gothic literature. The underground nature of it created a sense of isolation. This feeling is strengthened through comments from the narrator, such as "ever since I left the light of day". This creates a sense of isolation from the rest of
humanity. By entering into this "gloomy labyrinth," any "norms" of the Society outside are lost. J.C. Cooper provides critical comment, noting that gothic settings often provide a "threshold symbol" that creates a transition, thus allowing gothic activities to prevail. This is relevant to the passage "long scenes" are filled with "black shapes."

The narrative of the passage is in first person seen by comments of "I felt nothing" and "I could not breathe." This leads to a building of tension as the reader feels a sense of direct urgency as they see the story unfold in their mind's eye. This tension builds as action takes place. "I rushed as far as I could penetrate." Gothic action often focuses on inducing terror in a reader, or horror. The given passage focuses on the building of terror, as despite no graphic action, we still act a reader feel a sense of danger through much more passive action."
This build of suspense and terror is also present in the narrator’s comment of her/him taking “short and faint” glances. Thus giving a sense of urgency without the actual justification for rational fear.

The imagery within the passage focuses not just on visual images but expands, appealing to sensual aspects such as smell. The narrator comments on the “mourning and deathlike smell” thus effectively submerging the reader in an entirely gothic world. This is common of gothic writing as authors elicit fear through multiple senses such as textures and sounds. Sandford also uses personification to convey powerful images. The phrase of “a smile of triumphant mirth” (as I interpret it) a comment with reference to the Shelley text giving the personified image archincally and morbidly as he personifies what once was alive but now resides as a “huge skull” in “dull yellow light”.
The syntax within the passage consists of exceedingly long and descriptive sentences. The nature of these sentences gives the impression of conscious thought which is unravelling in the narrator's mind as we read. (Characteristic of a first person narrative). The nature of these sentences also allows for specific description and attention to detail such as the "abundance of skulls heaped together". This is common of gothic writing as authors often include great attention to detail in order to create authenticity.

The lack of rational thought within the narrator is prevalent. She/he hears "imagined whispers" and becomes "dizzy with indescribable emotions." Evidently through the imagination the narrator is create danger which may not even exist, thus displaying the danger of a speculative mind and how this can aid gothic authors in the creation of the supernatural.
The language used throughout the passage is categorically gothic. Words such as “apparition,” “horror,” and “intense abstraction” contribute to the gothic tone of the play and aid in creating an entirely gothic atmosphere. Language is a key writing technique for gothic authors as it contributed to the tone of a scene greatly.

Overall, the given passage is one extremely characteristic of gothic writing. Through exploration of fear, motivated through darkness and isolation, common themes of death are explored. Standard effectively uses techniques of imagery, syntax, and language to successfully create a gothic setting where the supernatural and dead can reside.
Angela Carter: *The Bloody Chamber and Other Stories*

‘In Gothic writing, female characters are generally presented as victims.’

By comparing *The Bloody Chamber and Other Stories* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 5 response - 23 marks**

4. b. In Gothic Writing, Female Characters Are Generally Present as Victims:

Gothic writing emerged in the 18th century into a general social climate of uncertainty. Contrasting to its common literary predecessor, Romantic writing, it was used as a method of exploration of human concerns and debates. Consequently, one common theme was that of women’s role in society. This idea was readily explored alongside other issues such as the conflict of religion and science. Gothic writing was used as an outlet to explore fear, and to such Carter did so from her own feminist point of view and Stoker places importance on the role of Miss and Lucy to delve into the rise of the “New Woman.”
Angela Carter’s collection of stories includes *The Snow Child*. The tale describes the “dull and distasteful” ride through the woods. The Duke begins to make comments such as “I wish I had a girl as white as Snow” and “as black as the raven” and “as red as blood.” The man constructs the girl purely from his desires and laws and beholde she appears “naked.” The process that follows involve the current Duke undressing the Daughter and clothing the ‘Snow Child’. As Rogers comments, this symbolises the superiority the man holds in a hierarchical sense as he controls the materialistic possessions of both females. The story climaxes with Duke “throwing his real member” into the ‘Snow Child’. Thus, the tension of the story clearly demonstrates man’s power over women and displays the child to be an inactive, innocent member in a situation of which she had no control.

Furthermore, *The Tiger’s Bride* begins “My father lost me to the hakit at birth.” Instantly, the tale follows the common theme of men reclaiming above women in a hierarchical sense. At the time, women were viewed to be the
Pocenion of either their father or husband, this is represented in the beast’s comment “you should take more care in the handling of your most precious pocenion.” The attitude toward women is a common gothic writing as it was the of a common thought belief that was only just beginning to be challenged in what was an extremely patriarchal society. This tale displays how women can fall into the role of a victim because it is simply their place within a society where they are the liberty of men.

Within Dracula, women (at first glance) are unarguably promoted as victims. The “demonic threat” that is has a true “chain of victims” who are predominately female. Arving who gains “weaker and prior under his “relentless pursuit,” Mina who is faced “nuzzling his bosom” and additionally the 5 vampire brides who are commonly gothic and characteristics of the supernatural at they seduce Jonathan.
in a lurid and surreal manner

Peircefield provides an exception to
Dracula's common female victim.
All of these female victims are
presented to be submissive to
his powers and are under
his control.

However, the nature and motivation
of Lucy and Mina can be
questioned. Lucy, though her "childish
innocence", can be interpreted
as entirely reductive. Even suggested
to be perspectives and she
make comments such as "Why
can't I marry all three?" It
could be argued that these hints
mean she is offering herself
to the threat of Dracula
and is therefore not simply
just a passive victim. Additionally,
Mina is not presented as all as
simply a victim. The "intense love"
that is felt toward her by
the men of the company
as well as the praise she
receives from Van Helsing of having
a "man's brain" coupled with
the strong maternal effect she
has in the men present her
from being perceived as a
passive bystander. She is described to
be like the "New Woman" as
she practices "short hand" and
aid in the battle to eliminate
Dracula.
Examiner commentary

The introduction to Q3 is sensible but could be improved by closer address to the passage. The next paragraph begins to develop AO2 with references to death and darkness and gives a general sense of a Gothic context (AO3). Comments on isolation and setting are apposite, and the quotation from the critic J C Cooper about a ‘threshold symbol’ is thoughtfully offered and useful to the reading of the extract (note that credit is given here under AO3, context of the topic area). Comments on the use of first person narrative, suspense and the senses are very suitable to the passage but are ‘good’ (Level 5) rather than ‘excellent’ (Level 6) because they are quite briefly and simply made. The idea about personification of the skull is interesting and could be further explored, especially perhaps by commenting on the imagined words uttered by the skull. Overall, the answer is good in quality (Level 5), identifying a range of aspects in the passage which are Gothic. To achieve Level 6, the candidate would need to pursue AO2 analysis in greater depth and detail and to offer a more detailed sense of context (AO3), probably by making specific references to other Gothic texts.

The introduction to Q4b is clear and sensible, if rather general. The account of ‘The Snow Child’ which follows is a useful example of female victimhood although there are some slips in expression (AO1). Discussion of ‘The Tiger’s Bride’ includes some contextual ideas but these are rather vague, since they depend on the idea that ‘At the time women were viewed to be the possession of either their father or their husband’; the candidate does not make clear whether she is referring to the time of publication (1979) or an unstated and unclear time in which the story is believed to be set. The discussion of Dracula which follows is strong in terms of AO5, since Lucy and Mina are viewed from two different perspectives, but more could be done to develop explicit comparison with Carter (AO4). As the essay develops, it emerges that comparison is being made implicitly in relation to the level of victimhood of female characters. Overall, this answer attains Level 5 by showing a good knowledge of texts and offering some thoughtful argument; more specific AO3 and AO4 material is needed to move higher in the level.

Total mark: 48/60
Script 9: Question 3

Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.

Level 5 response - 21 marks

In this extract, Daniel Keate Sandford’s ‘A Night in the Caravanserai’, a dark, gothic atmosphere is maintained throughout. Sandford has used many gothic tropes to do this.

At the beginning of the extract, the reader is introduced to ‘raws of base and blackening skulls’ which introduced the notion of decay and death. The skulls being ‘fresh’ shows how time has led to the flesh rotting away leaving only the bones of individuals. The ‘raws’ suggests such as class and gender which no longer exist due to the deadness of the bones and skull. The ‘blackening of these skulls’ may also represent one’s corruption, that even in death your sins affect you, possibly suggesting that in Oscar Wilde’s ‘Picture of Dorian Gray’, Dorian
stabbing the picture and
ultimately killing himself.
may not have stopped his
suffering.

Throughout the extract there
are many references to
decay, such as the ‘gaunt
and towering bones’ that
surrounded him. This runs
a feeling of degeneration
and death through the
passage, by implying the
bones’ once ‘great strength’
to ‘the young, the beautiful
the brave’. This image also
represents how beauty
is not immortal
like ‘Dr. Ian Gray wished it
to be, and regardless of
how beautiful and loved
you are, you ultimately end
up like everybody else.

Often in gothic literature scents
have connotations to the
supernatural. The ‘depths
smell’ therefore that is
described suggests the possible
presence of a supernatural being.

While architecture is often used in gothic writing to portray a gothic atmosphere, in this passage the only mention of his whereabouts is the ‘low, roofed rock’. This conveys a sense of entrapment which is a common occurrence in the gothic, for example in Bram Stoker’s “Dracula”, where Jonathan is trapped in Dracula’s castle in Transylvania.

By writing this gothic piece in first person, Sondag has allowed the reader to feel more involved with the characters emotions. As a result, when he says he was ‘expecting something terrible and ghastly to appear’, the reader understands how the past events have conditioned him to do so.
* These ‘shameless skews’ are mentioned further on in the passage showing how much of an effect they are having on the protagonist.

In the passage, a ‘yellow light’ is mentioned. The presence of yellow in gothic writing can also be seen in Mary Shelley’s Frankenstein, where Dr Frankenstein’s monster is described as having ‘yellow eyes’ amongst all his other ghastly features, showing the dangers of scientific experiments.

Isolation is another common gothic trope. It is evident in this passage where he ‘thought himself alone, cut off from the dead’. Jonathan in Dracula has a similar realisation and he writes letters to people in his life explaining this.
While the quintessential gothic setting is a castle with gargoyles and towers, like in 'Wuthering Heights', this extract is set in a 'chapel house', a building where human skeletal remains are stored. The fact that the main character is literally walking through a mass of dead bodies makes this location a beacon for gothic writing.

Towards the end of this extract, the protagonist rushes 'down a long and gloomy passage' to 'feed' on his 'growing appetite for horror'. There are many connections involved in this line. Firstly, there is a connection towards Dracula with the idea he needs to 'feed', like Dracula, on people's blood. Furthermore, the reader is shown that he has been corrupted by what he has been exposed to, just like
Lucy Weston

While originally Lucy was attacked by Dracula in her sleep, vampire folklore tells that you must obtain a vampire permission to enter a room, suggesting Lucy has allowed him in and has grown an "appetite" for him.

To conclude, this passage contains several links to gothic tropes and results in the reader a frightening and tense atmosphere throughout.
Script 9: Question 4(a)

Bram Stoker: *Dracula*

‘Gothic writing frequently explores the battle between good and evil.’

Consider how far you agree with this statement by comparing *Dracula* with at least one other text prescribed for this topic.

Level 4 response - 20 marks

The battle between good and evil is portrayed in *Dracula* as a vast majority of literature. Not only the gothic often showing characters having to make a decision of who or what to go with.

In Bram Stoker’s *Dracula*, good vs evil is a prevalent theme that includes many characters. The largest battle, of course, is that by ‘Dracula’ representing evil and everyone else fighting against him. *Dracula* causes Jonathan’s encounter with the vampire brides, which Jonathan writes about in his diary although leaves parts out in case Mina’s eyes were to fall upon it as it would upset her. Jonathan expressed his ‘desire’ to kiss the
bides’ ‘vampirous red lips’
and these ‘desires’ were
reasoned with the help of
‘Dracula.’ As of this many
people argue that ‘Dracula’
comps Jonathan,
relating him to ‘Lord Henry’
in Oscar Wilde’s ‘The Picture
of Dorian Gray’. One man
who corrupted Dorian so a
point of no return.

Similarly, in ‘Dracula’ good
us evil is visible age, ‘Lucy’
is attacked and begins to
turn into a vampire; her
three suitors and Mina all
try and save her and the
men even share their ‘blood’
with her, but ultimately
evil won this battle. As
‘Lucy’ does succumb to
Dracula and dies

Feminists may argue that
about the battle between
good and evil is the
treatment of women all the
time. When ‘Lucy’ is attacked
she becomes more sexual as
she turns into a vampire,
for example she graciously
begs for Arthur to ‘kiss’ her.
In the Victorian era women
were not supposed to ask for a kiss. They were supposed to be kissed. The men began to treat her differently, for example Arthur Holmwood only refers to her by her
full name, ‘Lucy Westenra’, showing how little it means to him anymore, her worth was lost. Lucy suggests at the hand of a man and feminists would argue that this is representative of society at the time, where men had complete control over women.

Mina experiences similar difficulties. She is a complex character who from the outset is portrayed as not being the typical ‘Victorian lady’. She is self-sufficient as she has a job as a teacher, she doesn’t rely on her
husband and when her husband once she is ‘given away’, Mina was also ‘practicing shorthand’ and ‘studying’ Jonathan’s
law books because she wants to be ‘useful’ so Jonathan once they are married. Mina does not want to just be a wife and be ‘owned’ by a man who views her only as a means to raise an heir. And Bram Stoker uses Mina to show the fight against female oppression.

The treatment of women is further represented when the group are trying to track Dracula. Mina is described as having a ‘man’s brain’, suggesting only men are intelligent, and she is the first one to figure out where Dracula might be. This is intelligent level to a woman character in literature and so they begin to excite her from fear of being overpowered by a man. This exclusion ultimately leads to Mina’s rape by Dracula, showing another example of women suffering at the hands of men.
cont. Although the men do then play ‘Mina’ and allow her to join in the search, the damage is done and ‘Mina’ has been corrupted by ‘Dracula’ just like Lucy.

The treatment of women is also evident in ‘The Picture of Dorian Gray’. Dorian is involved with ‘Sibyl Vane’, he loves her and wants to marry her. Many feminists see this involvement as control and ownership, especially when Dorian revives.

‘I love Sibyl, I want to put her on a pedestal and have men worship what is mine’. This idea that women are simply something to be admired rather than them having important roles in society appears frequently throughout the gothic. The notion of Dorian showing off Sibyl as almost as an object represents the Victorian era and how women were viewed during it.

In ‘The Picture of Dorian Gray’ however, the balance of good and evil is still prevalent. Dorian is faced with a decision
between good, represented through Sibyl, and evil, represented through ‘Lord Henry’. Sibyl represents ‘innocence’ with her ‘blonde’ hair and her virginity but ‘Dorian corrupts her. When Dorian slept with Sibyl, he essentially made her ‘damaged goods’ and she would no longer be viewed as ‘pure’ by any suitor. Arguably this would not have mattered if Dorian had indeed kept his promise and married her but he did not; he ended their relationship after one as her shows went badly leaving her helpless. This ultimately caused her to commit suicide, showing the vulnerability of women without men at the time.

Although arguably ‘evil’ did (ultimately) here as Dorian listened to ‘Lord Henry’, there are consequences as Dorian is heartbroken when he learns of Sibyl’s death.

‘Lord Henry’ is arguably the ultimate representation of evil in Dorian Gray. He breeds Dorian almost as his toy that he can do whatever.
Harry has such a hold over Dorian and uses this to corrupt him beyond repair.

Dorian tells Harry that he ‘lived the life you were too afraid to’, which is true but Harry forced him into this life, making him the corrupted.

Dorian also faces the battle between himself and the painting. The picture is the ultimate source of Dorian’s evil and he keeps this evil hidden from everyone else, facing this battle in solitude. When Dorian finally does try to redeem himself, it is too late, nothing he does will reverse his crimes and misdemeanors.

Ultimately, Dorian views destroying the picture and killing himself in the process is one way to fight the evil that is held within him. The reader witnesses evil catch up with Dorian when he slashes the painting and he then becomes the creature he once showed.

Others may argue their post-
4 a Colonialism is a problem in gothic writing. This was the case in the West, Dracula was from Eastern Europe and he was the opposite of every Western norm. His accent and his opposition to the Christian religion meant he could never make into London society.

Jonathan mentions the distance between the East and West on the first page as his journey passes from Stoker's way of showing its importance at the time.

In conclusion, while gothic writing does indeed frequently explore the battle between good and evil, there are arguments that other gothic tropes, such as the treatment of women take a more primary role when it comes to gothic literature.
Examiner commentary

The answer to Q3 is clearly and simply introduced. The candidate then shows how the skulls in the passage introduce ideas of decay, death and corruption, giving a straightforward AO2 insight; the contextual reference to The Picture of Dorian Gray could be more clearly explained. The answer’s recognition of the contrast between death and decay on the one hand and ‘the young, the beautiful, the brave’ on the other is better, and the contextual reference to Dorian Gray here is more telling. Discussion of use of the senses and setting in the passage is apposite but could be more fully developed, as could the contextual reference to Dracula. The answer goes on in broadly proficient style, commenting on a series of ideas (perhaps using a checklist?) such as first person narration, colour imagery and isolation, and providing further contextual links. The candidate shows a promising literary responsiveness when she registers the protagonist’s ‘growing appetite for horror’. Although there are some ‘good’ qualities in the answer, these are often undeveloped, so the mark stays on the borderline of Level 5.

The answer to Q4a begins clearly but in rather a casual register. The contrast between Dracula (evil) and Jonathan Harker (good) is simply made, and Dracula is briefly and appropriately compared to Lord Henry Wotton in The Picture of Dorian Gray (AO4). Lucy Westenra is further offered as an example of a ‘good’ victim of the ‘evil’ Dracula. The candidate then seeks to establish that other concerns than the battle between good and evil are arguably more important in Gothic writing, and goes on to discuss and exemplify these alternatives. This is not wholly irrelevant (indeed, it goes some way to fulfil AO5), but in this case too much of the answer is given over to the candidate’s preferred areas of discussion; for higher marks, a more sustained and detailed treatment of the issue in the question is required. In her discussion of the treatment of women, the candidate suggests that in Victorian times ‘men had complete control over women.’ This is a reductive and extreme statement, meant to provide context (AO3) but limited in its effectiveness; some factual detail about the status of women would improve the response here. The essay does return to the question of good and evil, helpfully referencing Dorian Gray and his painting in the discussion; here, the essay is better focused. Overall the answer is clearly argued and generally shows a competent grasp of material, achieving a mark in Level 4.

Total mark: 41/60
Script 10: Question 3

Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.

Level 4 response - 17 marks

This passage by Daniel Keyte Sandford, 'A Night in the Catacombs' presents key gothic ideas and themes that present horror and fear. The title itself instantly fills the reader with horror and creates fear as it is abnormal to spend a night in the catacombs.

In the first line of the passage, the catacombs are described as 'interminable rows of bare and blockering skulls' which instantly presents the reader with an idea of fear. The fear is both because of the description of the 'bare and blockering skulls', which is a typical fearsome gothic description, and because the characters of this book are walking through death. They are spending a night in a cave amongst the dead, which does not seem like something people would do.

For example, gothic texts usually explore the theme of death and the supernatural element of death. Graveyards are often used as a setting for supernatural life to live - this is because there is an element of fear and superstition amongst people about the dead. Gothic writing usually explore these fears and use them to explore the supernatural. This is seen on the next line of the passage, which describes the catacombs as 'rotting bones'. This description immediately places the question which the reader asks - why this person or these people are exploring places they are not normally explored.
which is the idea of curiosity. Gothic texts often explore the theme of curiosity and the idea of society and people going beyond the boundaries of nature. For example, Mary Shelley’s Frankenstein is an example of a typical gothic text, which shows how the curiosity to go beyond the boundaries of nature ends in danger and destruction at like. In this passage the characters are exploring death and entering places underground when they shouldn’t. This is therefore a typical gothic theme because not only do gothic texts present the greatest fears of people but also the faults of human nature.

Further on in this passage there are descriptions that describe the setting of the passage and the atmosphere. These descriptions present the key gothic idea of setting. The catacombs are described as having a ‘death like smell’ and that is a low-roofed rock. The ‘death like smell’ description indicates to the reader that the characters are exploring death and despite the fact that death lies a disgusting smell the characters still want to explore an area that has rotting bodies and spend a night there. This again expresses the key theme of curiosity but also the key gothic theme of madness. Madness is a key gothic theme that writers use to present the ideas of insanity and how the exploration of things beyond human understanding is of madness. Main characters in gothic texts often begin as sane, logical and often scientific characters that listen and study the voice of reason but then they descend into madness and the loss of all reason. For example, this is shown in the key gothic text Frankenstein where the character of Victor is a doctor and has the ability of reason but once he goes beyond the natural order he begins to descend fully into madness causing his
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A Level English Literature

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The description of the low-reared rock also provides a key gothic element which is that of small space and the idea of being claustrophobic. This is typically used in gothic texts because it again presents the idea of small confining spaces and the idea of the main characters being trapped. Perhaps this is foreshadowing what is to come further on in the novel and perhaps this curiosity of exploring something beyond human knowledge will save the characters either physically or mentally trapped. Perhaps this earlier description of death and with the mountain shells around could perhaps be symbolic of that time 1818 is three years after the Battle of Waterloo which was one of the bloodiest battles in history and while this passage does not directly make any link with the battle, you can infer that the catacombs are full of bodies from his age of war.

This passage also explores the theme of the supernatural. The supernatural is a key and perhaps the most important element in any gothic text because gothic texts are there to purpose to explore mythical beings and forces that society fears. Almost half way down the passage, the narrator describes 'hymns of human voices were stifled in my ears'. This description highlights the key idea of the supernatural because the characters are entering a place of death and death near the end of life. However, at this point in the passage there are human voices being in the ears of the characters which suggests that either the characters have died and are now arranged the dead or the dead people in the Catacombs are not dead but are supernaturally still alive. The passage goes on to state 'anguish and already with the dead', which is ironic in a sense because the characters are not alone as dead people are communicating with him. It is very difficult for the reader to believe that these characters are alone in the Catacombs and this creates fear in the mind of the
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Near the end of the passage, the character of the novel describes themselves as having 'a sense of fear' which is a key gothic element. The idea of fear is what gothic literature is based on, and both the characters and readers gain a sense of fear. The reader either fear for the characters or fear what the characters are going to achieve. For example, in Bram Stoker's 'Dracula', the reader's fear for the character of Jonathan Harker but one fearful of the character of Count Dracula; this is a key device that gothic writers use to create fear into the reader's mind so that they will read on and therefore explore that is presented this theme of fear.

In conclusion, this passage centers and highlights the key gothic ideas of fear, trapped, supernatural weirdness and setting to illustrate the gothic genre. For example, the characters are mad because they are exploring death and past, pushing the boundaries of what is beyond that ability.
Bram Stoker: *Dracula*

‘Gothic writing frequently explores the battle between good and evil:’

Consider how far you agree with this statement by comparing *Dracula* with at least one other text prescribed for this topic.

**Level 4 response - 16 marks**

In *Bram Stoker’s Dracula*, the novel explores the battle between good and evil. This is evident through the conflict between Count Dracula and Jonathan Harker, who both represent different sides of the battle. This can be compared to Mary Shelley’s *Frankenstein*, in which the battle between good and evil can be seen through the character development of Victor and the monster. It also explores the battle between good and evil with Victor’s mind.

In *Dracula*, the battle of good and evil can be seen through the battle of Dracula and Jonathan Harker. The character of Jonathan Harker represents the ‘good’ character. He is eventually killed by Dracula after being trapped and oppressed by Dracula. Dracula used Harker to explore this new world that he wants to conquer. What is interesting is that Dracula is a Count living in a castle. This therefore clearly indicates that Dracula is a character at high social status who oppresses those around him, especially Harker who is a solicitor and middle-class. Dracula describes his home as an ancient castle which I live in with too many rooms and too few servants. This implies that Dracula is a wealthy...
individual and has power over other people because he does not consult but with wealth comes power. This completely contests Thacker's view that money is the main factor in success. One critic of Dracula stated that 'the book of Dracula represents the symbolisation of the rising middle classes destroying the upper classes and changing society'. I would agree with this critical interpretation because Thacker, who is a middle class man, is dealing with the debate of Dracula who is of upper class status. This critical interpretation is shown through the themes of England in 1897 when the novel was published in which the middle classes were being left to rise up and take more power from the upper classes who had held power for years. This is supported with the creation of the Labour Party in Britain three years later which was set up to represent the middle and working classes of Britain. This idea of the change in social classes can be seen in Frankenstein which presents the character of Victor who is a doctor and as an intelligent individual who represents the middle/upper class nature of society and the Monster represents the poorer working class and it is the Monster that begins to take things away from Victor like the people he loves but also the Monster goes on to be the reason for Victor's death. However, unlike Dracula, the interesting thing about the characters in Frankenstein is that Victor, who represents the upper class, has created the Monster and becomes lonely, sad and unhappy. At the time of Mary Shelley writing the novel of Frankenstein it was only 20 years since the French Revolution in which the upper classes created the misery and poverty towards the poor and in the poor rise up and defeated the oppressive upper classes. Therefore, Count Dracula and Victor Frankenstein as well as the Monster and Johnathan Harper show how gothic writing frequently explores the battle between good and
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Further, the novel of Dracula is an example of how gothic writing frequently explores the battle between good and evil. Although Dracula is evil, he is presented as a sympathetic, almost misunderstood character. The novel is often interpreted as a critique of Victorian society and its values, with the character of Dracula representing the forces of evil and chaos.

The character of Dracula is a complex one, reflecting the duality of human nature. He is both a monster and a creature of mystery, embodying the archetypal gothic figure of the vampire. His ability to transcend the boundaries of traditional morality and to challenge the conventional norms of Victorian society makes him a compelling figure in gothic literature.

Dracula's influence is evident in the way he is described as a powerful, almost godlike figure, with abilities that are beyond the comprehension of the mortal world. His presence is felt throughout the novel, and his influence is evident in the way he influences the lives of those who come into contact with him.

Dracula's character is also a source of inspiration for other writers, who have been drawn to the power and allure of his presence. His ability to captivate and manipulate his audience is a testament to his power as a gothic figure.

In conclusion, Dracula is a complex and multi-layered character, who serves as a powerful symbol of gothic literature. His influence on the genre is evident in the way he has been interpreted and reinterpreted by other writers, who have been drawn to his power and allure. Dracula is a character who continues to intrigue and inspire readers and writers alike, and his legacy is a testament to the enduring appeal of the gothic genre.
Several times Lucy is killed by a vampire or a character she becomes a vampire in order to save the other characters and herself. The self-sacrificing character in Dracula can be compared to the character of Elizabeth in Mary Shelley’s Frankenstein. Elizabeth can be seen as the self-sacrificing angel of the novel because she is killed at the hands of the monster, though Victor’s death can be seen as acceptable because he has broken the boundaries of society and become the monster. Elizabeth is portrayed as a victim at the end of the novel.

One critic of Frankenstein describes the character of Elizabeth as ‘the innocent victim of the novel who is killed because of Victor’s ambition to create a life’. I agree with this critical interpretation because I think Victor’s actions lead to the battle of good and evil throughout the novel because of his ambition but also because the evil is his creation which he kills his wife. Overall, the characters of Dr Seward and Johnathan Harker, Dracula and Victor, and Elizabeth indicate how gothic writing frequently explores the battle between good and evil in a supernatural sense. In Dracula, the characters show how the natural order (good) triumphs and defeats the ‘evil’ supernatural order after the battle of social order.

In conclusion, Dracula by Bram Stoker and Frankenstein by Mary Shelley are both gothic texts that show how gothic writing frequently explores the battle between good and evil because it is presented as both evil and the new characters like Dr Seward and Johnathan Harker are the characters of the good, natural world battling with the evil supernatural world but ultimately win. In Frankenstein, the character of Elizabeth represents the battle between good and evil because it is Victor.
Examiner commentary

The answer to Q3 is usually clearly expressed and generally offers very straightforward ideas ("They are spending a night in a cave amongst the dead which does not seem like something people would do"). The candidate offers some contextual awareness of Gothic conventions supported by a specific reference to Frankenstein. The answer goes on to look at descriptive writing in the passage concerning setting and atmosphere, thereby gaining some credit for AO2 insight. The candidate registers a range of themes/tropes which are characteristically Gothic and which appear in the passage such as madness, entrapment, death and the supernatural (AO3). These ideas show a competent grasp of the topic, but there is relatively little analysis of AO2, the dominant objective for the answer. Overall, the candidate shows competence in arranging the answer clearly and understanding the topic, and therefore achieves a mark in Level 4; however, more AO2 material would be needed for a mark high in the level.

The answer to Q4a begins with a clear introduction about battles between good and evil in Dracula and Frankenstein. There follows a simple discussion of Dracula (‘evil’) and Jonathan Harker (‘good’) which quickly gives way to an extended section concerning the symbolism of social class in both novels. This fulfils some AO3 requirements, but does start to move away from the terms of the question. The candidate has some difficulty in developing his argument relating to Frankenstein. In comparing the texts (AO4), he states that ‘in both novels, good triumphs over evil and the evil oppressive characters are defeated’; in fact, he has not indicated how Frankenstein can be read in this way, so the argument lacks clarity (AO1). The essay goes on to discuss self-sacrificing characters such as Dr Seward, and develops a tendency towards narrative at times. The conclusion once again is unclear in its treatment of Frankenstein. Overall, the answer is uneven and argument and expression are sometimes flawed, but there is sufficient competent writing, especially on Dracula, to reach the borderline of Level 4.

Total mark: 33/60
Dystopia
Script 11: Question 5

Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs.

Level 6 response - 28 marks
having fun, doing something they "like," and are able to "speak their minds." This could be interpreted as creating an even more stifling feeling within the reader and is Valentine's way of urging them to be aware of what is going on in society, below the surface. The presence of a happy place, where people "enjoy" themselves, hides the darker truth of a manipulative totalitarian regime who seek to control all aspects of people's lives. This is significant because people would be reluctant to readers at the time of the book's publication in 1909, where there are often concerns about citizens being lied to by the government and mass media.

The utter control of the regime is highlighted in the extract through the use of institutions such as ideological regulators - another typically dystopian trope. The repetition of phrases such as "Department of Society," "society's control," society's help," and "plain clothes" all depict the extent to which these in control can permeate their ideological ideology into those in "society." Valentine herself uses the repeated term "society" in interesting. Having the term a "department for society" seems extremely broad and ungeneralised. For example, readers would compare this to their own societies where there is, for example, a deep-seated Department of Education, Health and Justice, to name a few. As such, this reinforces the unsettling tone of the extract, and the power of the corrupt system over an organisation who are able to control the entire population. This is significant as Valentine is demonstrating how easily easy it affects
is to manipulate and permeate ideology into people’s lives. The fact that the term “secret” is repeated over three times in this extract alone would arguably prove this.

There is also an uncertain lexicon that runs throughout the entire extract. Phrases such as “you never know who was,” “trying,” “probably,” and the use of questioning questions, for example, “Is there a plan for after this?” all reinforce the idea that citizens, like Liz, are kept in the dark, and that knowledge is withheld from people.

Valentine’s portrayal of Liz and Greg as more passive and accepting of this control is greatly juxtaposed with the “shadowy figure” who attempts to incite rebellion. This comparison could arguably highlight the difference between what Valentine saw people in her own society were like, and what she — unlike and what they arguably should be like. This again is a typically dystopian convention in which authors encourage readers to not be passive and accepting, but make their own decisions and decide for themselves.

The shift in the extract, from happy, fantastical language to a cold, “shattered, prefaced, and blanked out.” The darker truths found below the surface in this dystopian text, begin to reveal themselves and Valentine’s detracted response to this has been deliberately included by Valentine.

The capitalised and serious message “YOU ARE BEING LIED TO,” is met by a joke from Greg to which people “laughed,” arguably love Valentine.
is suggesting highlighting people's passivity and dismissal of the truth. One interpretation of this is that people enjoy ignorance and being naive to the problems in society. Hence the term 'ignorance is bliss'. If readers would associate the Lil's statement that she "hoped this kid was lying," the truth is being served to be on a plate. Yet she chooses to actively dismiss it—willing herself to remain ignorant. The use of the derogatory term "this kid" highlights that dissenters and people who rebel against the regime are often condemned. This is seen typically as depicted in, for example, in '1984,' Goldstein is ridiculed and mocked and similarly, in 'The Handmaid's Tale,' a rebel is labelled 'of rapist.' and then brutally persecuted. It is at Valentine's critique of people's acceptance and aruggle will to be manipulated and controlled.
George Orwell: *Nineteen Eighty-Four*

‘Dystopian writing is driven by the voice of protest.’

By comparing *Nineteen Eighty-Four* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 6 response - 30 marks**

Despite their different protest topics, both Atwood and Orwell use their writing as a protest against totalitarian regimes. Orwell stated that Orwell was arguably influenced by the totalitarian regimes he witnessed—Nazi Germany and Soviet Russia—and to a lesser extent have been called Big Brother—a “Hitler—Stalin figure” thus suggesting that Orwell was influenced by the atrocities he witnessed and used *1984* to protest against them. He famously stated that everything he wrote from 1935 onwards either directly or indirectly challenges totalitarianism.
totalitarianism, and how people can be manipulated by regimes. Many of her concerns stemmed from Piers Korsholm Reed’s ‘religious role’ in the USA in which the skin deep religion was suggested that if you use the words of God to further your own interests, who can say you’re wrong. There are countless examples of this in the ‘THM’ seen from how characters speak to each other: the “prince be” and “blessed be thy fruit” to the “master”. The contrast between “Eyes” and “represent” God’s. Arnold is protesting because it’s the use of ideology to control people, and sedulity how it is used to justify female subordination. One is due to the Bible’s for importance placed on prolific fertility (for example the term “go forth and multiply” is sacrificed in the book) women have been reduced simply to vessels who have no control over their own bodies. There then we notice Arnold, direct parallels to Reagan’s regime where women reproductive rights were limited and controlled. Third therefore suggests that Arnold is protesting this in an exaggerated form in ‘THM’. A worst case scenario of what may happen if these issues aren’t protected.

Unlike Arnold, Orwell concerned little for gender differences, or instead he protests uses his novel to protest against a lack of free thought and individually bound in his society. Like Arnold, he portrays a cynical, exaggerated world where the control of thought has been taken to its extreme form – it is not allowed and “truly” “crime”. He famously stated that man “truly dies” when he loses his ability to “take an a new thought” and then this new society is what could happen if people don’t take advantage of the freedom they have. He is protesting complacency and stated that in society there is a conflict between “discipline”
aid "individualism." He favours the latter, energy and
through Winston, the sole focaliser, expels protest
against this control. The main way in which Orwell
protests this idea, is through Winston’s rebellion.

Beginning small — working in a diary in a “little“
and moving to a full sexual affair with "Julia,"
Winston’s rebellion embodies individuality and breaks
several of the regime’s rules (which is punishable
by death — "rejection").

A similarity here to 'THUMB' in which Atwood
was offered to rebel against the regime in Gilead.
Although accused of being a "passive protagonist" by
critics, Atwood does rebel. From her conversation
withdiet "O’Geyen" to the affair with "Nick," A
too Atwood portrays her rebellion grow, which is
Atwood arguably suggesting that rebellion and
protest is for possible for everyone in society — and
there is arguably urging them to do so.

Both Orwell’s "Winston" and Atwood’s "offered" are
"everyman" characters, relatable, flawed, which could
therefore suggest the aim of the protest in the novel
is to inspire change and rebellion in society.

Atwood’s novel has been proclaimed a "feminist
dystopia" and although even if it was unintentional, she has inspired protest
around the world. Recently, in the wake of
Trump presidency and with growing concerns for
women’s reproductive rights, Atwood’s novel has been at
the top of the bestseller lists and a bestseller
to the 2016 Women’s March, countless signs were
inspired by 'THUMB' and Atwood’s message, with
'the like be harshest/corrosive' a favourite.
Driven by the voice of protest, but that this protest has been successful and inspired others.

Although hailed by feminists globally, for being its "real and true" protest of inequality, the book wasn’t always received so well. When released in 1984, a New York Times article argued that the "dystopianism seems thin and that the novel doesn’t have the intended effect of successfully protesting Atwood’s concerns. Additionally, Offred’s rebellion in the book is orchestrated by Serena Joy, who only outcome Gage (impregnation) only furthering the regime’s agenda. As such, the idea that the novel is driven by voice of protest is contested contended.

Additionally, the extent to which Orwell’s novel is driven by a voice of protest, is challenged. Winston’s rebellion ultimately fails and he comes to "love" his oppressors, Big Brother and the Party, as such, the novel has been described by critics as "hopeless." If Orwell and Atwood’s intentions were never linked with protest, endings and despite characters that were more optimistic could have would arguably have been a better choice.

Despite this, it is for Orwell. It is important not that he succeeded, but that he tried. Protest isn’t defined by success, but through challenging the regime. To that end, this is also seen throughout ITINT, where these women resist against the regic regime in Gilead, despite the great risks to herself. As such, both Atwood and Orwell’s novels are driven by voices of protest. Their concerns differ, but the fundamental principles are aligned — there need to be change in society.
Examiner commentary

The introduction to Q5 is excellent, offering a convincing overview of the extract and providing brief context from two set texts (AO3). The candidate effectively identifies examples of the language of enjoyment which is ‘hiding a darker truth’ (AO2). The tone of uncertainty in the passage is effectively contextualised by citing 21st century concerns about ‘citizens being lied to by the government and the mass media’ (referred to by many candidates as ‘fake news’) (AO3). The candidate goes on to consider the language of officialdom (AO2) and of uncertainty, leading to a reference to the rebellious ‘shadowy figure’, another unknown quantity. The answer effectively identifies a ‘tonal shift’ in the passage at the moment of crisis (AO2), a telling insight which was missed by many other candidates. The contrast between serious messages and humorous responses is thoughtfully presented, as is Liz’s rejection of the rebellious ‘kid’, and placed in the context of other dystopian writing. Overall, this is an excellent answer, insightful and fluently presented, achieving a secure Level 6 mark. Some important parts of the extract were left out of discussion; for higher marks, the candidate could have offered a fuller analysis.

The answer to Q6a starts very confidently, identifying the ‘voice of protest’ as the voice of the writers (here, Orwell and Atwood) exposing flaws in their own societies. The essay moves on to identify and compare the real-life ‘totalitarian regimes’ against which Orwell and Atwood are protesting (AO3, AO4). The candidate exemplifies ways in which Winston and Offred rebel in the novels, gaining credit under AO1 for apt references to both texts. Comparison is further sustained, suggesting that ‘Winston and Offred are “everyman” (or woman) characters’ (AO4). Discussion of The Handmaid’s Tale develops AO5 by contrasting positive and negative views of the novel over time. A balancing discussion of Nineteen Eighty-Four suggests that the protest in the novel might be considered futile, since it ends in failure. The conclusion sustains the argument and the comparison. This is an excellent essay, well informed and beautifully presented, and gaining a top Level 6 mark.

Total mark: 58/60
Script 12: Question 5

Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs.

Level 6 response - 28 marks
of this deviation from societal norms, and he only does so because “you never knew who was a Society Council inspector.” Therefore, Greg completes this action of compliance perhaps out of fear, either due to the unknown or what may happen, or because of the human brutality that deviance is met with.

The dystopian convention of a totalitarian regime can be seen in the phrase “Society Council inspector.” To a modern audience, it may be deduced as a positive term as “Society” can be synonymous with “community.” However, it may equally be interpreted as something that is distant and separated, as technological communication through social media has dominated the twenty-first century and is currently breaking down people’s attitudes towards the idea of society and community. In terms of dystopian literature, the title of “Society Council investigator” may be taken as a play on words, as the “Society” is typically controlled and manipulated to fit the desires of the totalitarian regime in power. Whilst current society may typically be interpreted as individual and unique, the societies found in dystopian novels usually lack such qualities. Furthermore, the term “investigator” suggests that deviance is monitored and punished, as withominous the Eyes in Margaret Atwood’s “The Handmaid’s Tale” and the Thought Police in George Orwell’s “Nineteen Eighty-Four.”
Liz later states that “we have a year left before they re-match me.” This implies that there is a negation in place, where couples are matched, most likely for reproductive purposes, and as Liz was previously referred to as Greg’s “date,” it may be inferred that such relationships are a tool. Much like in Nineteen Eighty-Four, sexual relationships must only be for the purpose of benefiting the party, whereas intercourse is referred to as a “duty,” and so a similar structure may have been implemented in Valentine’s dystopian society.

Referring back to the previous point on society, when paired with this interpretation of relationships in the novel, it may be inferred that the regime force control through removing the freedom to choose relationship partners, thus treating desire stripping individuals of preference and breaking down traditional relationship structures.

The capitalised text which states “YOU ARE BEING LIED TO” introduced the theme of rebellion. The capitalisation is bold and captures the attention of both the characters in the novel and the reader, whilst the words themselves are blunt and rely on the shock-factor of their sudden appearance to get the message across. This reveals to the reader that any prior thoughts of the society being peaceful is untrue, as the message urges the characters to see what is truly happening, much like subliminal messaging.
This is further explained when the text switches to a video of a man who says that "the Disease is a Lie". The capitalisation at the beginning of 'disease' implies a restriction on science - another typical dystopian convention - as diseases are often referred to by their name, for example, syphilis. Much like other novels of the genre, such as 'The Chrysalids', where they refer to the 'Revolution', the Disease is what caused the change which kept allowed the regime to gain power, terror and is then used as a weapon to control the population through fear.

In conclusion, this passage from 'Is This Your Day To Join the Revolution?' draws on the current social anxieties of the twenty-first century which focus on the perceived addiction to prescribed medication and the fear of any and all disease, which leads to scientists working out how to eradicate all such forms. Valentine plays on twenty-first portrayals of society and relationships to make the reader feel more related, and push them to think deeper about the control that the government has over the population.
Margaret Atwood: *The Handmaid’s Tale*

‘Dystopian writing frequently suggests that men, not women, are responsible for society’s problems.’

By comparing *The Handmaid’s Tale* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 6 response - 27 marks**

Within both ‘Nineteen Eighty-Four’ and *The Handmaid’s Tale*, it can be perceived that men, not women, are responsible for society’s problems. Whereas Orwell’s novel produces the two genders to the same state, Atwood’s work focuses on the repression of women at the hands of men. During the time in which George Orwell wrote ‘Nineteen Eighty-Four’, World War II had not long ended, and, when combined with his previous military action in the Spanish Civil War, it is clear that he was influenced by such events, as well as the political regimes and ideologies that were present at the time, primarily communism. Similarly, Margaret Atwood produced *The Handmaid’s Tale* during the beginning of the war in Afghanistan, where she visited a week prior to the war breaking out, and so Atwood revealed in an interview the direct influence this had on the novel, particularly on her portrayal of the Handmaids.
Within both texts, the influential political leaders of the regimes are men. Whilst Orwell produced ‘Nineteen Eighty-Four’ after being influenced by ruthless dictators such as Stalin, Hitler, and Mao, Atwood, who wrote ‘The Handmaid’s Tale’, whilst Ronald Reagan was in power, began anti-abortion views and lack of acknowledgement of the AIDS epidemic of the 1980s is paralleled by the state of Gilead, where it is revealed in the history notes at the end that the state came into power due to infertility as a result of abortion, contraception and AIDS. The head of INGSOC in ‘Nineteen Eighty-Four’ is Big Brother, he is made in the image of both Hitler and Stalin, and his continuous presence throughout the novel through propaganda posters is heavily influenced by World War II propaganda posters.

Both novels feature frequent reference to war and the military which is stereotypically masculine. Following World War II, alliances were made to prevent further fighting, for example the formation of NATO, however this proved somewhat futile as this led to the Cold War between Russia and America which lasted almost five decades. This mirrors Orwell’s three Superstates – Oceania, Eastasia, and Eurasia –, whereas countries formed Superstate to fight. Similarly, ‘The Handmaid’s Tale’ was written towards the end of the Cold War, and published a decade after the Vietnam War ended. This is the journalist Janie, the President, which influenced the Commanders, alongside the Gileadian military made up of ‘Angels’.
‘The Handmaid’s Tale’ also experiences a somewhat metaphorical war of that with infertility. The state of Gilead suffers from declining fertility for a number of reasons, including contraception, disease, and nuclear radiation, and so this is fought through the societal structure formed by the Commanders. This is similar to this differs from ‘Nineteen Eighty-Four’, where there seems to be no fertility problems; however sexual intercourse is regarded as a “duty to the Party” and therefore only allowed for reproductive purposes.

Both novels explore gender, and the effects of patriarchy. Whilst ‘The Handmaid’s Tale’ focuses on the submissiveness of women and a society formed on misogyny, ‘Nineteen Eighty-Four’ explores a society wherein both genders are arguably equal. During the time in which Orwell produced this novel, gender equality was slowly starting to take place; during World War II, women took on previously masculine jobs, such as building weapons, which can be seen in the novel where Julia and Winston both are made in the Ministry of Truth and both wear the same uniform. However, it may be argued that gender differences are enforced through the sexual relationship between Julia and Winston, where she describes sexual intercourse as a rebellion against the Party. In contrast, ‘The Handmaid’s Tale’ was written during the second wave of feminism, which was met with backlash from Christian fundamentalists, and so Atwood features this as her main source of inspiration by forming a society where women must give up all of their freedom.
an interview, Atwood stated that the novel suggests the phrase of “be careful of what you wish for” because the women of Gilead must give up their freedom to gain freedom from the issues of the 1980s, such as prostitution and sexual assault.

Within both of the novels it is explicitly revealed that men have been the cause of the problems that arise. Throughout history, rulers of countries have been predominantly male. During World War II, King George was the monarch and Winston Churchill was prime minister alongside the other male leaders, and during the time in which Atwood was writing, Ronald Reagan was in power. Whilst throughout ‘Nineteen Eighty-Four’, the conflict between Big Brother and Emmanuel Goldstein is as a result of the conflict between political ideology and the war, namely the conflict between Nazism and Communism. Within ‘The Handmaid’s Tale’, the Commander reveals to Offred that the State of Gilead was formed *because men were *“bored”.* Whilst it may be argued that Gilead was originally supposed to be a utopia wherein women were free from sexual assault and fertility issues, it can be viewed equally as a planned dystopia through the total oppression of women and the regime’s use of dead bodies as the Wall as a deterrent.

In conclusion, both novels prove that “men get women, are responsible for society’s problems” as both totalitarian regimes
Examiner commentary

The introduction to Q5 offers a sensible overview of the passage as a dystopia where the totalitarian regime exploits the fear of disease to gain control over the population. The candidate goes on to supply some generalised context for this view (AO3), and then proceeds to offer a thoughtful reading of Greg’s ‘compliant’ behaviour around Liz and its motives. The answer examines the use of the term ‘Society Council Inspector’ (AO2), likening it appropriately to the ‘Eyes’ in The Handmaid’s Tale and the Thought Police in Nineteen Eighty-Four. The candidate focuses on the capitalised text (‘YOU ARE BEING LIED TO’ etc.) and the shock factor of its presentation, a feature of the passage which was overlooked by a surprising number of candidates (AO2). The context supplied from The Chrysalids shows a thoughtful understanding of the genre (AO3). The answer concludes with a sensible overview of the extract. Overall this is a fluent and perceptive response, offering some well-selected details from the passage and thereby achieving a mark low in Level 6; for higher marks, a fuller appreciation of the passage would be necessary.

The answer to Q6b begins with a shrewd comparison of Nineteen Eighty-Four and The Handmaid’s Tale, suggesting that both conform to the statement in the question (that men, not women, are responsible for society’s problems) but do so in different ways (AO4). Both novels are also effectively and concisely contextualised in the introduction (AO3). The argument proceeds to find leaders of both novels’ regimes to be male (AO4) and to focus on military matters suggesting that these are ‘typically masculine’; this part of the argument could have been teased out more thoroughly. The essay moves on to firmer ground with its detailed exploration of gender and the patriarchy, exploring both texts and their contexts in parallel (AO1, AO3, AO4). The closing stages of the essay are again arranged in support of the statement in the question, and the conclusion sustains the argument. Overall, the response is well prepared and consistently detailed, with clear strengths in the areas of context and comparison, and attains a mark low in Level 6. For higher marks, the candidate could have looked more closely at the literary qualities of the texts and done more to address AO5.

Total mark: 54/60
Script 13: Question 5

Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

_In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs._

Level 5 response - 22 marks

_In this passage a totalitarian regime has dominated a society, a population into believing they are at risk of a disease and encourages them to medicate themselves with drugs of their creation to prevent the spread of the disease. By using dystopian genres of the distortion of personal relationships, conformity and rebellion among this totalitarian regime it clearly presents a text that has familiar dystopian attributes._

_In the beginning the reader is greeted with a couple, Greg and Liz, who are visiting a theatre to see a romantic musical. Once the cashier has stamped their tickets they advise “don’t forget to get them stamped on the way out” or their tickets would become “ineligible for reimbursement from the Department of Society.” the symbol and the plosive alteration emphasise how the individuals in this society are allowed refunds for the couple activities they partcipate in, which follows through to the discovery that their relationship is not as it seems when she anticipates “We have a year left before they re-match me.” where internal rhyme and symbolism to relationships emphasises the regime they have in place for romantic relationships and how Liz feels about them is presented when she then replies “I’d much rather stick it out with you.” although it is unclear what this in reference to, whether it be waiting out the supposed disease that higher power is telling them all about, or the illusion to the end of this totalitarian drug regime altogether, the presentation of the dystopian genre ‘distortion of personal relationships’ allows for the reader to witness something that is abnormal early on. It would seem couple is this society ruled by disease and drugs, have set amounts of time together which in turn also emphasises the exploitation of a governance power and how they are manipulating the individuals by giving
them these timed prescribed roles, which indefatigably prevents any lasting romances or friendships. Another factor that clearly presents this distortion is the encouragement of these social situations in order to maintain subtle surveillance techniques on the individuals in society. When it reads “Greg put his arm around her like all the other guys had done to their dates.” it appears that this obligatory state in which the male and female couples do the same as all the others offers other typical dystopian genres of restriction and surveillance. For example, later in the passage some of the individuals “scurried for the exit like it was a Security Department trap.” this symbol emphasises how they use digital techniques in order to survey how the individuals respond to rebellious propaganda. They are also shown to be surveying each other with the symbol of a “Society council inspector” being an unknown individual, similar to the “Thought Police” and references to children being used as savage tools of surveillance in Orwell’s ‘1984’ and the “Eyes” in Atwood’s ‘The Handmaid’s Tale.’ The higher power does this in order to maintain order and control of the state.

However through an act of rebellion that individuals like Greg and Liz play witness to, it is clear that they have either conformed or are passive to the totalitarian regime currently in place. “We are John Doe,” is the name of the people who have infiltrated the technology in the theatre which is ironic as one name can’t be many, where the voice goes onto to state “We have proof the Disease is a lie.” the motif of the Disease helps to convey how much work must have gone into finding the “proof” and how big this rebellious group must be. In order to tune the network would involve hacking on scale which emphasises whether the higher power in play is actually committed to the regime due to the lack of security in their technology. By broadcasting this message however truthful or deceitful, they subject innocent individuals to playing witness to these acts of rebellion against the regime which could get them all into trouble. But by spreading their message it fully conveys the idea of an uprising or rebellion being in play, as though “John Doe” are building an army to forward their cause. It’s human nature to want to understand everything we witness, like with Offred seeing the hanging on the wall in ‘The Handmaid’s Tale’ or Montag in ‘Fahrenheit
451’ seeing the woman burn among her books. There is always the doubt that this is the way things should be, which presents the dystopian feature of the normal VS the abnormal. To the reader this way of creating relationship thus distorting them, or the use of drugs to restrain a group or society is abnormal but to the individuals witnessing the rebellious act and hearing the messages of “THERE ARE NO PATHOGENS.” and “THERE IS NO DISEASE CONTROL.” this is abnormal to their adjusted way of life. Being given drugs and wearing “stupid paper masks” is normal to them. Which is why it is conveyed that people keep running out, three times it happens. “Someone got up and ran out of the theatre.” this individuals conformity to the the regime is hardened into their subconscious. He ran probably due to the fact that change overwhelmed him and the possibility of finally being passive to it.

Another regular dystopian genre used in the passage is ‘fear and hatred’. Not disimilar to the ways of “1984” and “Brave New World” use this feature, but different in the means that the idea of there being no disease after all is a tormenting thought for them. Or the idea of this being a test in which the subjects who stay and witness are the one who are conformed to the regime. “The pills have kept us docile,” this motif emphasises how the possibility of using drugs on mass population control terrifies the individuals who leave the theatre. Another example is the descriptive language used when “The doors behind them crashed open,” where the onomatopoeia conveys the fear the behaviour of these “uniformed officers” has on the Individual in the “projector booth”. They are also shown to have their “guns out.” where the use of a symbolic weapon emphasises how the higher power wants to exploit fear and hatred by displaying menacing behaviour and symbols of death. Which is especially similar to the “armed Guards” in Atwood’s ‘The Handmaid’s Tale’.

This totalitarian regime uses typical higher power features like exploiting fear and hatred, distorting personal relationships and presenting conformity and rebellion, in a dystopian society in order to maintain control, order and power. Much like the “Parties” in ‘1984’ and the disrupted state of Gilead in ‘The Handmaid’s Tale’.
Script 13: Question 6(a)

George Orwell: *Nineteen Eighty-Four*

‘Dystopian writing is driven by the voice of protest.’

By comparing *Nineteen Eighty-Four* with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 5 response - 23 marks

Social conformity is presented in most dystopian fictions as something that can increase the individual’s chances of survival in the wake of an altered dystopian society. In ‘The Handmaid’s Tale’ by Margaret Atwood, Offred is an individual who has recently experienced this change and is having to come to terms with the new ways of society that are now in place. She has been prescribed the role of a “Handmaid” in which the rules and restrictions of this role restrain her considerably. She has a duty to her Commander and his wife to do as she is told in the best interest of providing them with children that are healthy, and that often involves taking part in activities that she would have previously detested. One prime example that Atwood presents the reader with is the punishment of a young man, who is suspected to have raped another “Handmaid” and due to this act of assault, has subsequently lost the baby she was carrying. The “Aunts” allow this Handmaid’s to punish the criminal as they see fit, and “when the whistle blows,” they all brawl to punish this man, even with no evidence against the crimes he has supposedly committed. When Ofglen delivers “kicks once, twice, three, four times,” to the victims head he is put out of his misery, however it is clearly presented that Offred takes part in this beating as to possibly take her anger out on something, but also to remain very much disguised in the congregation of Handmaid’s as she “wants to last”, keeping herself involved in this hideous social acts to do so. Offred wants to survive; she wants to last to prove she can in this dystopian society.

Similarly in George Orwell’s ‘1984’ the members of this society have to participate in activities such as “The Two-Minute Hate” in order to remain under the radar of the Thought Police and the possibility of being sent to “Room 101” as a consequence of not socially
conforming. Another attribute that Orwell presents the reader with in the totalitarian state is the idea of relationships and how they are distorted in order to maintain this social conformity. By prescribing uniforms of “blue overalls” everybody has to view each other as equals, whether their friendships, like with Winston and Syme, are genuine, the state prevents them with these restrictions. For example when Winston first witnesses Julia in the food court he instantly wanted to “hit her with a cobblestone” the symbol emphasises this ‘violent’ attitude that individuals now have towards each other. Nobody seems to trust one another and because Julia is “beautiful” Winston distrusts her and himself. When participating a congrel activity everyone remains safe, no-one sticks out; no attention is one them. This emphasises how conforming to the states view of social situation allows Winston and others to continue to survive this dystopian society.

The Bosnian Genocide that took place also took social and religious conformity to extreme measures, in order to create a society that they wanted, the higher power, that they believed was in the best interests of that society thriving and growing. By using a process called ‘ethnic cleansing’ they removed individuals who they understood to be unfit for the new ways of society, by raping, torturing and murdering civilians who had different religious beliefs or views of the world. Although not as drastic as the action taken in the Bosnian Genocide, in Ray Bradbury’s ‘Fahrenheit 451’ Montag is prescribed the role of “Fireman” in his dystopian society, meaning he and his fellow co-workers set out to imprison individuals who disagree with the new ways of governance by keeping forbidden texts form the past; books. Montag began by being in a mode of passivism where he just did the higher powers bidding without question. But upon meeting Clarisse, a girl whose outlook on the world is one Montag starts to also believe in, he realises that “burning a woman with her books” is not the way things should be. However his previous social conformity to the activities a fireman must do and having acquaintances with his boss and employees, is what ultimately keeps him safe, he survives by conforming to the ways of state.

Alternatively this idea of social and religious conformity, in both Atwood’s and Orwell’s dystopian novels, are not as dominantly key areas as hope and rebellion are.
For example in Orwell's ‘1984’ Winston and Julia embark on a sexual relationship that is completely against the rules set by the Parties and as an act of rebellion that is the definite opposite of social conformity. Orwell presents Julia as even a “rebel from the waist down” where the presentation of symbolism to their sexual encounters emphasises how by committing this act against the Party, they are subsequently caught and imprisoned for their crimes. This idea of rebellion and hope however small becomes a much more key feature than that of conformity. Although it ultimately brings the individuals to their downfalls, they lived in that moment how they wanted to, experiencing friendship or sex, which made their lives much more bearable.

Although in ‘The Handmaid’s Tale’ Offred has also experienced act of hope and rebellion like her and Moira plot to escape and then acting upon it, or finding the Latin writing etched in the cupboard, when Offred has been locked in her dark room for thirteen days. But the most dominant act being Offred’s manipulation of her Commander where she asks him “you do want my life to be bearable?” this question leaves the impression that Offred is through with conforming to the harsh state of things and wants little things to make life easier. By manipulating the Commander, who already is arguably against the punishments she has already suffered by his Wife, he allows her her freedom form the room, requests her to play scrabble, and takes her out. Offred has given up her devotion to being this passive and conformed Handmaid, and wants to exploit the Commander’s power in order for her to succeed and one day maybe join Moira, her daughter, and Luke. This portrays how hope and doing things that are to the individual's advantage or as an act of rebellion are much more dominant key areas that dystopian novelists investigate.

When 1984 was written (the 40’s) women were experiencing steps forward in the assessment of Women’s Rights and changing what they could do with education for example. By speaking out about how wrong it was and marching, rebelling, women ended up gaining from their hope for a better future for themselves even if it meant committing to doing something that could get them into serious trouble. Also workers down in coal mine during the American Depression would subsequently rebel against their owners by starving
Examiner commentary

The introduction to Q5 offers a brief summary of the passage and identifies some ‘familiar dystopian attributes’, presumably using a checklist approach. The answer proceeds to explain the passage in relation to its genre, offering some mixed attempts at AO2 analysis along the way: suggestions of symbolism and ‘plosive alliteration’ are hard to trace in the passage, and ‘internal rhyme’ is not a feature of prose writing. There is a good understanding of events and issues, however, and appropriate contextualisation consisting of the ‘Eyes’ in The Handmaid’s Tale and the Thought Police in Nineteen Eighty-Four. There is further explanation of the passage supplied again showing a good understanding of the way it works, but missing some opportunities for AO2 analysis. The candidate does supply some good AO2 insights towards the end of the answer, accurately identifying onomatopoeia and discussing the guns as ‘symbols of death’. The conclusion is brief and clear. Overall, the answer is clearly arranged and expressed, showing a good understanding of the passage and its contexts, thereby achieving a mark low in Level 5; for higher marks, the candidate would need to improve and develop AO2 discussion.

The answer to Q6c skips a formal introduction. This is not necessarily a problem, but here it delays the introduction of the second text and thereby misses an opportunity to start up AO4 discussion from the beginning. The candidate starts with an account of The Handmaid’s Tale, offering some textual detail in support of examples of conformity; she then moves on to a balancing paragraph in relation to Nineteen Eighty-Four. Textual references here are effective, and are credited under AO1 since there is no AO2 assessment in this part of the exam. The candidate then introduces some contextual discussion in relation to Bosnia (AO3) and embarks on a third text, Fahrenheit 451. Candidates are free to deal with more than two texts, but should ensure that answers are structured in such a way that texts are brought into contact with each other, enabling AO4; here, the answer is inclined to treat the texts separately and rely to some extent on implicit comparison. She moves on to establish a strong transition in her argument, showing how ‘hope and rebellion’ can be a more important feature of dystopian writing than conformity; this part of the essay effectively addresses AO5. The answer finishes with some (slightly awkwardly placed) context and a brief conclusion. Overall, it offers good clear discussion and gains a secure Level 5 mark; for higher marks, more could be done with comparison (AO4).

Total mark: 45/60
Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs.

Level 4 response - 19 marks
All the situations that they are in is based upon the society. Society itself this suggests that every aspect of their life is controlled by the government therefore they are always being watched.

The reaction to ‘You are being lied to’... so no is natural. This suggests that people have become so brainwashed to the extent that they do not care any more.

There is no disease. This being an capital letter emphasizes the frustration by the distributors, this novel was published in good there are many more conspiracy theories about certain diseases and vaccinations against them than there ever was before, this may suggest the influence that has been portrayed, because of the amount of diseases that have become more apparent in recent years.

In the passage there is certain mystery in everything that occurs, after the incident 'Liz creased her face. She is trying to see what was happening' this depicts the confusion to what was occurring, the use of the word 'creased' implies that she was slowly cluing this trying to be careful, and concrete in finding absorbing as much information as she can, this depicts that the description of what was happening was very minimal.
The mystery continued in who was behind the recent false situation. "We are done. Doe" this portrays the fear that was apparent that, they didn’t even have a name but just remained anonymous, this gives perspective to the fear that is instilled if they are caught. However, this does suggest that the passage is from the beginning of set of the chapter, because these are the people for the revolution. In the dystopian novel, Children of Men the Fishers willingly start a revolution with these, who remain anonymous, this conveys that they both want their goal without being in harm so protecting identity is key. *who have just appeared for the first time.

The consecutive questions between lines 110-115, in Aeneas’ listing allows the readers to register several questions at once. The cut off at the end ‘we’re never contact with’ this allows a enigma come to be conceived among the readers because they will continue wanting for the answers again. Creating mystery. The boy is described as young, bland and ‘fear’ this conveys that the revolution is starting with the youth.
George Orwell: Nineteen Eighty-Four

‘Dystopian writing is driven by the voice of protest.’

By comparing Nineteen Eighty-Four with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 5 response - 22 marks
For the BBC in India, part of this job was to promote fictional propaganda on behalf of the British, exactly what Winston is doing. Winston's job suggests that Orwell is staging a 'voice of protest' because of. I regret the belief that rewriting history is wrong. This forebodes, North Korea in its modern day ruled by Kim Jong, they have known worse. USaid Anti-America Propaganda across the country, such as American soilders pictured on posters unteaching days among North Koreans, this clarifies that even though Orwell heard a voice of protest to stop this sort of propaganda it is still happening. Likewise in The Handmaid's Tale, Offred has her name completely removed, and same with Ofglen, they are only known by of it conveys that they have completely eradicated her significance by removing there names. Offred again emphasizes the significance that freedom has been taken away yet her mother does not. 'Freedom from and freedom to' this implies that their names being rewritten is a somewhat advantage, however this can clearly be seen as a protest from Atwood, that agreement may not always be good. Atwood states that when the book was released the American reaction was, how can we stop this from happening they didn't even use 'could this
happening. This depicts that the protest that Atwood aid by highlighting issues such as fabrication, altered, and the perceived limitation of freedom within doing so, has been identified with Atwood.

The Big Statement and ‘Slogan’ of Oceania is ‘Big brother is watching you’. This conveys that through the teletarts you are always being watched. This may have been influenced by Orwell’s work as a naval commander during the Second World war. Hitler had Secret Police ‘Spys’ who would constantly spy against anyone going against the regime. This suggests that Orwell is warning that being watched all the time is a negative situation to be in, his agreement is conveyed through the novel. However, in the Handmaid’s Tale, Offred is constantly being watched by Serena Joy after she was assigned to her and the Commander, even when they ofreed and the Commander are having sex. Serena Joy is also kept with her, holding her hands. This depicts that Serena Joy has invaded even the most personal space that she was once never have. In today’s modern age, there is much more CCTV cameras that consider ever
been engineered in the 1900s, at every street we are being watched. This is exactly the reason that anger by Orwell and Atwood goes against this, decency of your privacy, hence their voice of protest that both conveyed in their novels.

Orwell’s misogynistic character was seen through in 1984, as he describes Winston seeing Julia, ‘I want to smash her Sally’ this conveys some what his regards to the opposite sex, Julia is apart of the anti-sex league, yet she is constantly having sex with Winston. Therefore completely going against his morals. She is ever portrayed in a boy like figure. ‘Wearing blue overalls’ making Winston portray the protagonist and her just a heroine to add with him, this is contrasting as just over a decade before in 1929 all women gained the vote and the hope for equality was near, therefore Orwell is conveying his voice of protest. Just in 1984 negative views. Moreover, in The Handmaid’s Tale, Atwood appears to voice her feminist opinion throughout the novel. As the/title titles have plummeted the hope is for the handmaidens to be able to have sex with their allocated.
People at her time of orientation
to conceive a child. Because
of the situation, abortion is banned
and punishable by death, as
in Howard University. Six men were
hanged on the wall. These were
clockers who practiced abortion, this
Sore, shadow, real. The situation in
Romania in 1966 when King Ceauş
banned abortion and contraception to
increase the public population
and it was required for them
to have at least 5 children, this
however goes against all rights for
women and those girls, their, of
their own right to their body.
as protected in the novel. As
the professor stated, that infertility rates
dropped because of the effects of the
environment. So there was a nuclear
leak in America in 1979 the third
worst incident, that was the biggest
ever seen, it caused great environmental
damage and could affect the women
again. Emphasizing the importance of
helping to environment will also
help women, as Erika stated the
“handmaid’s tale” is a feminist tract
which is correct as a book is trying to be a voice for the
women. Infertility is ever becoming
more evident in the 21st
century, where more people are resorting
to surrogacy or IVF treatment,
and even then is not always
available as it costs large amount
of money.
In 1984, and The Handmaid’s Tale
a 'voice of protest is driven throughout
the whole of both novels because
many of the past situations that
both authors have lived,
both convey what could happen to
society if the wrong people get
in power. Orwell stated that 'Power
is a means to end all', many of
Orwell’s time in World War helped
shape him into giving a voice.
Likewise Atwood perhaps concern over
the environment (an issue led her
to voice in hope of making a change,
therefore ‘dystopian’ writing is driven
by the ‘voice of protest’ within each
person.

Examiner commentary

The answer to Q5 is considerably shorter than the one to Q6a, and the candidate tackled Q5 second. The order of answers is a matter for the candidate, but many who chose to reverse the order and place the comparative essay first also gave it too much time and space relative to the critical appreciation. Since equal marks are available for both it is prudent to split the time evenly. The answer does feel quite rushed, starting with a comment on the short sentences and simple style of the passage but dropping this discussion in favour of an odd contextual suggestion that this 2009 work foreshadows Orwell’s Nineteen Eighty-Four. The candidate makes a series of competent statements about the passage, incorporating appropriate context and some apt AO2 (capitalisation of ‘THERE IS NO DISEASE’) and some less so (focus on the word ‘craned’). There is a useful reference to P D James’s The Children of Men, but the answer finishes with some random statements about an ‘enigma code’ and the age of the rebel in the passage, suggesting that the candidate is rushing to finish. Overall, the answer shows some potential for ‘good’ marks but its flaws result in a ‘competent’ outcome, securely in Level 4.

The answer to Q6a begins with a straightforward account of the issues for protest in Nineteen Eighty-Four and The Handmaid’s Tale. It goes on to develop views of both novels, offering insights from texts and contexts relating to the need to protest. The candidate develops AO4 by showing how surveillance is an issue in both novels, and goes on to relate this to the theme of protest. The answer moves on to a discussion of the presentation of women and women’s issues in both novels, and offers a view of Orwell as a misogynist which is not clearly substantiated in the answer. The contrasting account of The Handmaid’s Tale offers contextual discussion of fertility, moving away from grounds for comparison with Nineteen Eighty-Four. The conclusion relates clearly to both novels and a need for protest but again feels rather rushed in the way it introduces new ideas such as Atwood’s environmental concerns. Overall, the answer shows a competent grasp of texts and contexts and a clear focus on comparison. There is enough detail to justify a mark low in Level 5, but there would need to more control of the argument for secure Level 5 marks.

Total mark: 41/60
Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs.

Level 4 response - 17 marks

Within this passage it's clear to see a totalitarian government as being a key aspect to any dystopian novel. Within this passage, any and any other dystopian brainwashing the public, such as Orwell's in 1984, is considered illegal. Yet you can never know what an individual believes in or thinks about.

It says, you are being led to half way down the first page and they may make me think of 1984. Big Brother is watching you - within dystopian novels, the thought of freedom is totally removed but in Handmaid's Tale, the novel says don't undertake it as they may not be able to do as they please but it's good for them, within dystopian novels, individuals are brainwashed right down to the core so they all think identically

This novel was published in 2009 where the feminist movement was at its peak. In the novel, women were given the same rights as any man as Handmaid's Tale was also written.
Shortly after Margaret Thatcher became prime minister, 
Dystopia was considered a rather masculine genre. 
But "Brave New World" was narrated by a woman - 
"Oleacia". In this year's day to join the revolution 
is easy to recognize that it was written so soon, 

because it was first published in 1933. 

In 1984, the play 'probes' are what Winston sees as the 
only way to writing the rebellion, as he says, "If 
there's hope it lies with the proles". Promoting equality. 

Looking at the extract from a modern point or 
view as the book was published in 1984. 
Social class wasn't seen as such a big issue 
as people were more equal to one another within 
limited circumstances and individual didn't drawn 
upon the lower class citizens. Essentially making 
it easier to brainwash them all.

In a totalitarian society, it is the fear of being 
trapped in a society that drives characters like Winston 
and Oleacia to rebel against the state. 

Inevitably ending in failure. In the passage it 
says, "the doors behind them crashed open" - 
if any typical dystopia and rebellion ends in 
physical means to make them into what would 
be considered a perfect person.

Within the passage it states, 'he held her hand' and 
the couple were having a conversation with each 
other as individuals - thus reminds me of John.
and Winston in 1984 and the ultimate betrayal they do to one another when Winston should ‘Do it theavian’ - within dystopian novels individuals are taught to love the state, before they love each other and do not have to choose to love and care in their own ways. However, as this book was published in 2009 women will have seen through this trend so my view on the role of the sexual revolution through the 1960s and 1970s fought for women’s rights to be equal to any man.

It says, ‘someone got up and ran out of the theatre’ - the totalitarian state brainwashes people to the extent they have no ability to even think for themselves or do anything for themselves - creating the worst society punishable for indigendity, opposite to utopia. Pain is key, impress to the brain, other drug again and so people disappear out of the cinema where there is no audience, come onto the screen to be that isn’t what has been asked into them and is considered wrong so they are allowed, in 1984 Winston says, ‘the only thing we yield to physical pain is our ability to stop’ - leading to the ultimate portrayal of Julia and her everlasting love for Big Brother.

As this book was published in 2009 technology increased massively and the ‘pill’ they were being told by the rebellion is not true may have been used as a method of brainwashing. Dystopian written after World War II may indicate clearer signs of brainwashing through the use of physical pain, as democratic democratic leaders such as Hitler and Stalin came into power. The point is not an indication of how our society brainwash society can be.
Overall, by looking at these 3 dystopian novels any form of rebellion is inevitably going to lose as the state will always be stronger and more powerful no one despite the passage being written in 2009 and men and women being equals and the fourth social class not being frowned upon.
Script 15: Question 6(a)

George Orwell: Nineteen Eighty-Four

‘Dystopian writing is driven by the voice of protest.’

By comparing Nineteen Eighty-Four with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 4 response - 17 marks

Dystopian writing is driven by the voice of protest. In Nineteen Eighty-Four, George Orwell explores a society that is totalitarian and oppressive. The protagonist, Winston Smith, is a member of the Party, which controls every aspect of people's lives. Winston's rebellion against the Party is a reflection of the voice of protest, as he seeks to challenge the oppressive regime and express his own thoughts and feelings.

In Handmaid’s Tale, Margaret Atwood’s protagonist, Offred, is also a victim of a dystopian society. The Handmaids are forced to bear children for the elite, and their lives are controlled by the Handmaid money. Offred’s rebellion is also a form of protest, as she tries to resist the oppressive regime and maintain her identity.

Both Nineteen Eighty-Four and Handmaid’s Tale highlight the importance of the voice of protest in dystopian writing. The protagonists in these texts are driven by a desire to challenge oppressive regimes and express their own identities. This voice of protest is a key element in dystopian writing, as it reflects the human need to resist and resist against the forces of oppression.

In conclusion, I agree with the view that dystopian writing is driven by the voice of protest. The examples of Winston Smith and Offred in Nineteen Eighty-Four and Handmaid’s Tale, respectively, demonstrate the power of protest in challenging oppressive regimes and expressing individual identity.
exemplar Candidate Work

A Level English Literature

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Dystopia: When looking back at Orwell’s past and his inspiration for his first deep dystopian piece, one cannot help but wonder about the state of his novel 1984. Within Orwell’s time in the Spanish Civil War, he fought for the rebel republic and was violently shot and left for dead. Within his time away from his motherland, he was manipulated against his talents and was controlled—leading up to Winston’s struggle against the dictatorship that he was fighting against. The only thing he could do was to resist the pain it is for it to stop. Winston, as an ordinary person, continued to fight. "We are, after all, crusaders against the darkness, against the smoke and rot of the world, against the noise and clamor of our time." Winston—essentially putting his own opinion in Atwood’s novel.

In Handmaid’s Tale, it was once said, "men remember pain once, it’s ever after." Atwood clearly has a strong connection to the Handmaid’s Tale, as written by Atwood. After Margaret Atwood became prime minister and in the midst of the sexual revolution, the Handmaid’s Tale shares the similarity with 1984 as being written as a form of protest. However, in the sexual revolution throughout the 1960s and 1970s, women fought for equality and freedom. They received rights to contraception and abortion, and also warned men to support political movement. But Handmaid’s Tale is so much more. It is not just one novel that is being used as a political instrument.
Reflecting back to the protest within 1984, O’Brien says in Winter is, if you are a man, listen to the last proof—showing Orwell’s political views of the time—within the strong themes of both 1984 and The Handmaid’s Tale here prove to be the two biggest most important and powerful dystopian novels throughout literature. Protagonist is also explored within 1984 as it’s considered that the relationship between Big Brother and Winston is typically more important than Winston’s relationship with Julia. Orwell’s views of the time are expressed powerfully within 1984 and what brainwashing individuals can do to a society as during the time of the war. If this is what Stalin and Hitler did through a powerful reign of propaganda, A chillingly telling story that ‘we are watched and that if it’s like looking into a distorted mirror in through the use of technology, people areipurged and social harmony could be the real fight a republican society as it makes it easier to brainwash the public and thinking. Only there as it say ignorance is strenght within 1984, it also shows the reader that any rebellion is inevitably going to lose under watch. Concluding the final section of the book, I loved Big Brother; the ultimate betrayal to John shows off to Julia repeatedly concludes the end that the state is always going to win as people aren’t strong enough to stand together and fight for their true and freedom being put up for physical pain, – no reflecting back to Handmaid’s Tale it says five years ahead for the future— even without the rebellion.
Keep characters won’t allow themselves to be brainwashed into thinking completely intentionally. So everyone else and the police watch their own minds proceed. The ongoing control power goes to Winston from all 22 rooms in Room 101. Forced with big bags kept good and hardly going to fight. I destroyed your go slow says. Is also written World War II show is what nobody and only individuals. He determined them until there was nothing left but a just working robot and slave. But SSDR in 1984 forever to them individually are left, with nothing and it’s clear to see Brandy protests and structures. Why these are morally not acceptable.

O’Brien’s relationship with Winston is based on power—by forming a close relationship with O’Brien, it allows them to make a guarantee for him to break Winston down. A man, John, says people who want power will manipulate you by appealing to your desires and fears, and Winston is required to tell O’Brien how a relationship with Winston makes him feel brainwashed and love. By another he way every other citizen does.

In handwords talk is says if wasn’t running away they’re stoned or is all the wrongfully we labelled people can’t handle not being able to just have the ability to make their own choice. Just as they would have self-control while fighting for their freedom. Writing the sexual revolution something you can see Atwood believes strongly about.
Examiner commentary

The answer to Q5 begins with some very straightforward reflections on dystopian writing. The answer jumps straight to line 20 of the passage, ‘YOU ARE BEING LIED TO’, and uses it as a way in to comment on The Handmaid’s Tale and Nineteen Eighty-Four; this indicates a weaker answer, since it is the extract, not the context, which should dominate. The candidate then uses the publication date, 2009, as a means of accessing feminism and then disease as areas for discussion. The following paragraph is a little better, drawing together hope in the ‘proles’ in Nineteen Eighty-Four with a quotation from the passage, ‘Every citizen must act’. The reference to the doors ‘crashing open’ also helps the answer by giving more contact with the language of the passage. Similarly, the candidate links disappearances from the cinema in the extract with sinister events in Nineteen Eighty-Four. The conclusion is not very clearly expressed. Overall, the answer shows a broadly competent grasp of text and contexts, and attains a mark low in Level 4.

The answer to Q6a begins with a discussion of Nineteen Eighty-Four and how everything – including protest – exists in the mind. The candidate makes a comparison with The Handmaid’s Tale, where she suggests that protest is futile (AO4). A Marxist viewpoint is briefly offered (AO5), where the proles would be the starting-point for rebellion. There follows some brief biographical context (AO3) which seeks to account for Orwell’s dystopian writings; this is balanced by a look at The Handmaid’s Tale in the context of feminism. These attempts to establish context are briefly made and over-simplified. Further discussion of both texts brings in prepared material, both criticism and context, but is often rather confused. At some points, the discussion comes close to narrative, but does show some knowledge of the texts. The conclusion is focused on Nineteen Eighty-Four alone. Overall, despite many flaws there is some evidence of competence here in terms of relevant discussion incorporating primary and secondary material, so the answer achieves a mark low in Level 4.

Total mark: 34/60
This extract from *The Edible Woman* (1969) uses a third person narrative viewpoint to present the relationship between the characters of Marian and Joe, exploring views surrounding female identity and the role of women within society. Here, the extract is closely tied to the genre of *Women in Literature*, as Margaret Atwood displays how male dominance, oppression of the female figure and the operation of the patriarchy are visible, and hence a critical approach is formed by the author.

Over the course of the extract, ideas surrounding male dominance and control are established in relation to the character of Joe. Here, Marian initially sees Joe "coming towards" her from the "men's territory". This is immediately suggestive of aggression, employing the lexical choice of "territory" and connotes division and conflict, whilst his advance and movement towards her from his domain is perhaps subtly menacing.

Furthermore, Joe is dominant in the text, where the use of *asynedeton* and *elipses* "passivity from her..." and "gets invaded..." reveal how he is the primary speaker within their conversation, preventing Marian from interjection or offering her own perspective, which indicates the imposition of male views over the female. This echoes the relational dynamic between Angel Claire and Tess in Thomas Hardy's *Tess of the d'Urbervilles*, where Angel dominates tess through his use of language and speech, reflecting how male use of language is often controlling. Indeed, Marian is restricted in her short and blunt replies "Oh. Yes." and "Her what??", which take on a submissive tone, reinforcing the male/female power dynamic within the extract where the male assumes dominance.

Furthermore, Joe's thoughts on the position of women in society "it would be futile to
warn them”, uses the antithesis between “futile” and “warn” to suggest the danger associated with marriage instigated by men, hence reflecting the possibly entapping and dangerous nature of male control, and the passive nature of the male figure in preventing such damage from occurring. This is an abuse of his position of power as a teacher, whereby only his “female students” are unable to discuss such issues as a result of the desires of their male instructor:

In the extract, the reader is shown the ways in which male views on the social roles of women are oppressive and containing. Here, Joe uses repetition to emphasise how he believes it is a lot “harder” for his wife Clara, a university graduate, to continue her life after education. The dismissive tone of “gets the idea she has a mind” and “treat her like a thinking human being” display the misogynistic attitude he adopts when speaking about women and reneging the status of the female to an almost sub-human position. Indeed, the semantic field of physical attack “gets invaded” and “has been destroyed” in relation to female identity and the “core”, highlights the vulnerability of women within 1960’s society, emphasised by the passive phrase “she allows her core to get taken over by her husband”, which juxtaposes feminine permission with male dominance. Joe’s use of word “when” in the phrases “when the kids come” and “when she gets married”, further adopts an assertive tone, reflecting how patriarchal views confine women to social roles of childbirth and marriage. This subject is explored in The Bell Jar, where the character of Esther rejects marriage and childbirth out of the fear that this will entrap her. Indeed, Joe explores a similar concept through the semantic field of internal decay, “she’s hollow”, she doesn’t have anything left inside” and “doesn’t know who she is”, where the repetition of the negative lexis “does not” implies that the female figure lacks or is unable to maintain their identity within oppressive societies. The language of façade and illusion in relation to identity, “the thing she’s built up” and “her image of herself”, imply that for Joe female identity developed by education is itself an illusion and he later suggests “Maybe women shouldn’t be allowed to go to university at all”. The negatives “shouldn’t” emphasises by the superlative addition “at all” is
suggestive of his belief that the female figure should remain uneducated, a misogynistic and patriarchal view in itself.

The subtle anger and desire to retaliate from Marian is further suppressed, revealing how whilst overt male aggression is permissible, it is not in relation to the female figure. Here, her "fleeting vision" of a "large globular pastry" with "whipped cream" and "cherries" over Joe's head adopts hyperbolic language associated with imagery of food as symbolic of her internalised anger. Much like the parable, *The Sword of Damocles*, this imaginary object is "floating" and "suspended" in the air above his head, generating prolepsis and indicating the desire of Marian to inflict a form of comic tragedy onto Joe. However, this is only momentary and does not manifest in any form of action, suggesting that Marian remains inactive despite her strong emotion. Indeed, this is seen in Mansfield's short story *A Cup of Tea*, where the character of Rosemary leaves the room when experiencing anger in the presence of her husband, rather than showing her underlying aggression. This displays how female anger towards the male figure was forbidden within patriarchal societies and in the final paragraph, Marian's "affection", "the precise flavour of which was blurred" by her drinking is perhaps ironic, and uses synesthesia to imply the distortion of her internal state, whilst the lexis of "tearing" and "raggedly" in her description of Joe are violent and are suggestive of her rising anger. However, this is emotion is only produces with a "thrust" of an olive towards Joe, revealing how Marian contains herself and does not spite Joe, despite her good reason.

In the extract, Margaret Atwood reveals the relational dynamic between men and women whereby power and dominance is assumed and transferred to the male figure, leaving the female passive and unable to voice their anger. In the process of revealing, Atwood forms a critical comment on the views propoagted by the patriarchy, displaying how its operation is destructive and confining for women.
Script 16: Question 8(c)

‘Female characters in literature are depicted as each other’s strongest supporters.’

By comparing at least two texts prescribed for this topic, explore how far you agree with this claim. In your answer you must include discussion of either Sense and Sensibility and/or Mrs Dalloway. [30]

Level 6 response - 30 marks

Woolf’s Mrs Dalloway (1925) and Plath’s The Bell Jar (1963) are texts which both concern the presentation women and display the ways in which women support each other and engage in productive relationships, although elements of female competition and the implications of sexuality, class and male dominance are also shown to be undermining. Both authors published their texts within the post-war periods of WW1 and WW2, hence female relationships and dynamics are explored within the context of societies that are already subject to social shifts and changes. Indeed, Woolf, writing in the early modern period explores these areas within the context of English Victorian society as opposed to Plath’s depiction of 1950’s American society in The Bell Jar, although similarities between the two texts are visible.

In Mrs Dalloway and The Bell Jar, both writers present female relationships as being inherently close and intimate, allowing women to explore elements of their identity and sexuality in confidence, outside of typical heteronormative relations. Here, in the Woolf’s novel, the character of Clarissa feels at peace in the presence of Mrs Pym, a shopkeeper, in the early stages of the narrative. Here, the act of buying flowers becomes an intense sexual experience, where the going to and from the flower arrangements, “nonsense, nonsense”, “coming and going” allows a feeling “like a wave” to mount on Clarissa, building into a rhythmic climax “-oh!” and like a “pistol shot”, suggestive of orgasm. Here, her relationship to Mrs Pym is developed as a metaphorical sexual relationship, presenting the ease and comfort Clarissa experiences with female company, in opposition to the sensation of being “a failure” and “shrivelled, aged, breastless” in the presence of men within her own home. Indeed, Victorian society promoted
heterosexuality and excluded engaging in sexual activities, although Woolf herself had a close and sexual relationship with the writer Vita Sackville-West, which was known and approved by her husband Leonard; hence Woolf’s experience in female relationships is transferred into her novel, suggestive of the semi-autobiographical aspects of her writing. Furthermore, Clarissa describes herself being “completely at ease” with the character of Sally Seton, and romanticises her memories surrounding their time “at Bourton” and the images of Sally wearing “pink gauze” and “smoking a cigar”. Indeed, their close relationship allows Clarissa to feel a connection she does not with men, culminating in a “kiss”, referred to as “precious” and “a gift”, suggesting their female “companionship” is inherently valuable. This is mirrored in The Bell Jar, where the character of Esther finds support from the female character of Dr Nolan, based on Plath’s own psychiatrist Ruth Bhamhouse. The protagonist, Esther Greenwood, describes how “she loved her” and offered her “trust on a platter”, implying that a maternal relationship surrounding trust and care within the realms of the medical world is developed, whilst this simultaneously displays the autobiographical nature of Plath’s writing, whose time at McLean Hospital in the early 1950’s and sustained relationship with Ruth Bhamhouse displays the use of her own experiences in her writing.

In both texts, the writers present the ways in which female relationships are destructive, particularly in relation to-female competition surrounding aspects of social class and sexuality. Here, in Plath’s novel, the character of Esther feels herself to be socially inferior to “the girls” who attending “posh secretarial schools like Katy Gibbs” and travel to “Switzerland” and “Brazil”. Indeed, she states “girls like that make me sick. I’m so jealous I can’t even speak.”, which reveals the way in which Esther glorifies those who are socially mobile and wealthy, creating a standard of class against which she judges herself as a failure. Indeed, this presents the ways in which the influence of Plath’s American social hierarchy generates competition between females, suggesting relationships between women contain destructive capacities when subjected to the influence of social norms, where rising through the class ladder is equated to success. Plath herself was a scholarship student, who took placement at Mademoiselle Magazine as Esther does in her
narrative, reflecting that Plath's own relation to social class creates a critical point of view in her novel. Furthermore, Esther continues her self-judgement in relation to sexuality, where she compares herself to the character of Doreen and her body. Doreen is described by Esther as wearing a "white strapless lace dress" with "curves" and "bulges", perhaps in alignment with the Sexual Revolution in the 1960's within Plath's society, whilst Esther wearing a "shaping sheath" feels "gawky" and "skinny as a boy". This reflects the social competition between Esther and Doreen to fulfill elements of female sexuality as promoted within gender binarism and social norms. Indeed, this only operates in relation to the ability to attract men, further suggesting that female relationships become competitive and non-supportive in relation to the dictates of the patriarchy that women look their best and emphasise their attractive features. This subject is similarly explored in _Mrs Dalloway_, where Clarissa adopts an aggressive and offensive position in relation to the character of Mrs Kilman as a result of her social class. Here, Mrs Kilman is described as using her inferior social class as a weapon "making you feel her inferiority; your richness" and scorned Clarissa for her being in "the worst" of all classes; "the rich, with a smattering of culture." As a member of the Bloomsbury Group, a collection of intellectuals, writers and philosophers, Woolf was engaged in new thinking on relationships surroundign class and gender, hence the way in which she reveals such constructions is indicative of the drive of the modernist movement. In relation to Mrs Kilman, female relationships are similarly shown to be non-supportive through the lens of class competition, whilst it is Mrs Kilman's unmarried status and inability to attract a male partner that prevents her from ascending the social heirarch, as Clarissa has done in her marriage to Richard, suggesting that female conflict is ultimately supported by the operation of male-dominant societies which give power to the male figure in marriage.

In both texts, the authors present female relationships as being simultaneously supported and attacked by men, revealing the ways in which male figures occupy often roles which are questionable. Here, in Woolf's text, the figure of Clarissa's husband Richard is presented as a man whose marriage has enabled plath to find liberation; "a
little freedom in marriage which Richard have to her, and she to him". This suggests that marriage allows the female figure to maintain a balanced relationship, depicted as healthy and stable, whilst in reality it could be argued that this dynamic is entrapping and facilitates Clarissa's loss of identity in "being Mrs Richard Dalloway" and "not even Clarissa anymore", where the patronymic naming system and the influence of the patriarchy are visibly destructive. Woolf's marriage to the writer Léonard Woolf was described by Virginia in both positive and negative terms, citing her feelings of closeness and intimacy offset by her lack of sexual feeling "I feel no more attraction to you (Leonard) than a rock" (Diary 3 pg. 142), hence her own ambivalence towards the support of men may be displayed in the text. However, Richard has enabled her to ascend socially, and the opening events in which she buys flowers for her party and life in Westminster is symbolic of the positive outcomes of her relationship with her husband. This is similar to the presentation of male and female relationships in Plath's novel, where character such as Marco are presented as part of a patriarchal aggression and violence, shown in his attempt to rape her; "yes or no it is all the same", whilst other characters such as those of Erwin, offer stable and safe sexual relationships where Esther allows herself to "lay" open and "rapt", suggestive of her desire and the pleasure she can gain from men. Plath herself documents meeting a Peruvian man in a "country club", describing him as "cruel", perhaps a model for Marco. Ultimately, the ambivalent attitude towards male relationships is formed, displaying the inherent value of earlier female relationships.

In both texts, the writers present the ways in which female relationships are supportive and allows for the development of identity, against a background of male dominance and the negative influences of class. Ultimately, female relationships are shown to be supportive and valuable, although they are often unable to withstand external forces, leading to destruction.
Examiner commentary

The introduction to Q7 is excellent, outlining the content of the passage in the context of the topic area (AO3). The analysis of language relating to Joe ('territory'; 'get invaded') and Marian ('Oh. Yes'; 'Her what?') is subtle and effective (AO2). The answer further investigates language relating to Clara and Joe’s treatment of her. The implications of his language ('she's hollow' etc) are thoughtfully related to the character Esther in Sylvia Plath’s The Bell Jar (AO2, AO3). The answer goes on to speculate about the ‘subtle anger and desire to retaliate’ from Marian, justifying the reading from the vision of the ‘large globular pastry’ above Joe's head; this reading is interesting, coupled as it is with the Mansfield short story (AO3), but not entirely convincing. The conclusion summarises the candidate’s interpretation of the passage which focuses on the ‘relational dynamic between men and women’. Overall, the answer is fluent and interesting, offering some excellent insights into the passage. It would be improved by recognition of the humour in the piece, but in any case receives a mark high in Level 6.

The answer to Q8c begins very promisingly, focusing on the ‘productive relationships’ between characters but also the ‘elements of female competition’ which undermine them (AO5). The chosen texts are interestingly characterised as each following a World War and therefore taking place in a changing society (AO3). The terms ‘early modern’ and ‘Victorian’ are confusingly used in relation to Woolf. The answer goes on to examine positive and supportive female relationships in both novels (AO4), finding a sexual element to the relationships in Woolf and using biographical context to support discussion of both texts (AO3). The essay then interestingly contrasts the positive relationships with those that are more destructive (AO5). The ‘American social hierarchy’ is shrewdly invoked as a source of competition and dissension in Plath, and effectively balanced by a discussion of the awkward relationship between Clarissa and Miss Kilman in Mrs Dalloway (AO4). The answer thoughtfully goes on to explore relationships between males and females in both novels to develop the argument further (AO1, AO5); here, the biographical context relating to Woolf is very effectively used. This is an excellent answer, powerfully argued and consistently detailed in its support, achieving top Level 6 marks.

Total mark: 59/60
Script 17: Question 7

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

Level 6 response - 27 marks
instance of women having been involved in their body plans before.

This extract also largely sees the image of womanness as a means to an end, what is deemed as 'male superiority'. The rejection of minority texts to the dear aristocrat theme of women in education, further established when coupled with new present principles such as 'theory', which seems to legitimate the current state of society accepting women not being as acceptable. Further seen with Oxford university beginning to allow female students to study laws rather in the 1800s. However, the system of 'lived' further establishes the hardships that women face when they aim to try and pursue typically male fields, despite the idea these are not based being worse earlier in the 1800s, for example, within 'The women in white' does feature an intelligent character who acts as the male protagonist. However, as a result of this largely 'male' text she is written with curiously undesirable features as a woman which are typical for a man, for example, such as the hair on her upper lip.

However, the perception of these largely masculine roles are significantly different to those semantic fields of women's beauty and the characteristics of women being smart, stand up to 'femininity', 'fierce', and 'delicate' all seem to conform to the age old belief
That women are largely neglected, also need to be protected by men in their lives. The fact the women were dubbed 'squirells' identifies them as an extension of their husband.

So henceforth the wives being subjugated to their husbands for protection as a result of their vulnerable, subordinate status. Additionally, the constant notion of men as a weapon places women under men's control.

However, this notion changes due to the fact she is a woman, the fact she cannot be a woman at a time surrounded by second wave feminism also supports the fact the novel seems keen to be contrasting these ideologies due to the fact she is a woman, the fact she cannot be a woman at a time surrounded by second wave feminism also supports the fact she is a woman at a time surrounded by second wave feminism.

women at the time were facing, 1969 being the peak of an era continuing sexual liberation for both men and women alike.

Regardless, this extract uses deep cuts in femininity and female imagery, references and images to 'apples', 'Oranges' and 'pears' as being symbols of fertility and femininity due to strong connotations of nature. This indicates the concept of a traditional feminine force is largely encompassed and insurmountable even when women enter into differing gender spheres.

The concept of dominating men is one seen in the vast majority of literature, whether being through...
sends such as ‘The mystery of Edwin Drood’ or within the setting of someone’s
wife, or in recent years down to 1969 such as ‘A Clockwork Orange’ with more
figured and sexual dimensions. This extract immediately sees the documentary nature
of our time through the sequence of dialogue. Yet taking of the majority of
the extract through speech revealing complex sentence, the only times Marion is seen
speaking is in her monosyllabic phrases which
gently juxtapose with Jack’s speech, ‘Yes what?’
Oh yes”, and ‘Have an olive’ being all
Maron says. Whilst Jack’s numerous
declarations indicate his confidence in his
speech, one can see Marion in regards
to her thoughts due to
remember who provides room scope to
Maron. Additionally, the inner life of
Maron also seems distressed due engaged
with tone. Marion had a fleeting vision of a
large gloated pastry also indicating that
Marion was not yet fully decent or
what was one saying, with Marion’s
real meaning on numerous occasions
with Marion not engaging with conversation
that does not suit her, regardless me to
whether the range of a virtually documen
ting room is present. The concept of the
female observer having become more
popular in literature possesses through female
protagonists, such as which has further
progressed with time, as seen through novels
such as ‘Congo’ and ‘The Colour Purple’.
Moreover, the image associated with 'bleak hollow' indicates the unfilled nature of educated women, with femininity and intellect being deemed mutually exclusive. The image projects connotations of emptiness, emasculation which are still today typically associated with women who do not conform to typical gender roles, such as having children. This being a reprise in the sentence.

The extract provides clear evidence of women's society and their subsection. Women's society, once alienated and shunned, venture outside their gender norms, breaking marginalization barriers using the novel's perspective. It does so as a result of the Second World War and women's advancements. The novel deals with the position of women, for example, the King come to a time when women had more birth control rights. The presence was Karen's 23rd atton, and women being able to go to university exist in today's society.

The novel is an extension of a man.
Virginia Woolf: *Mrs Dalloway*

‘Women in literature are engaged in a search for identity.’

Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

**Level 6 response - 26 marks**

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8 b Women in literature are indeed typically engaged in a search for identity which can only truly be found through her own independence. Mrs Dalloway said she would buy the flowers herself, revealing the idea that Clarissa does have a strength to form her own independent identity. Her independence is shown as Mrs Dalloway and her husband are over her in a way which was expected of husbands and wives. However, Virginia Woolf, being part of
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The Bloomsbury group are often viewed as a society of upper-class descent. The Bloomsbury group, however, were not all upper-class individuals. This is evident in the works of Virginia Woolf, who has been often praised for her upper-class position, yet, she was not a member of this group. Woolf's works are often seen as a reflection of her upper-class status, yet, her writing is not solely focused on this aspect. 

Cato Crawford (1999) believes that Clarissa is simply a symbol of the upper class, which is largely due to her connection with her society. This supports the idea that Clarissa, as an upper-class woman, does not need to search for identity as it has already been found within her upper-class position within society. With everything Clarissa has done in her life, she clearly leading to the production of a stereotypical upper-class woman. Considering the strong pressure of feminism at the time due to first wave feminism having led to the women over 20 and more whom armed forces body. 

Getting the vote, it would be expected that Clarissa should seek to form a strong identity, yet not dictated by her gender and class, this wave of feminism. Expecting that men should remain should become their own person from who should not be hindered by class and gender. 

Regardless, Clarissa remains whilst Clarissa does make effort to form her own identity, it is arguable that she has already found it through her class, with Clarissa having no need to fight convention.
In a similar parallel, whilst Tess already has a firm of identity thrust upon her as a result of her plight, unlike Clara, Tess is clearly still searching for an identity of one that conforms to societal law. Older standards of Tess’s world would have clearly dictated that her identity has largely been determined by the actions of men upon her, regardless as to whether she was forced against them or not. However, whilst the ‘natural moral law’ bonds her as trapped due to a women’s virtue residing in her virginity, (Abigail Reed), Tess does venture out to find her identity which is eventually found within nature. Whilst the context of Hardy’s writing and upbringing may contribute to this, the strong correlating women typically have with nature within literature and historical texts have additionally contributed. When we first encounter Tess, she is described as being a ‘green’ white dress ‘green’ at the bottom, as well as her having a ‘peculiar’ greenish muted’ albeit subtle theme as a clear indication as to Tess having some connection with nature. However, Tess finds a significant amount of time attempting to conform to patriarchal concept of an ‘Angel in the House’ when moved to England ‘sitting the table in order’. Moreover, she also attempts to seek identity by becoming Hardy’s concept of an ideal woman which we only see when Tess is taken out.
we only see when Tess is taken out of a natural setting. The natural setting of Talloled Hugh, which acts as an ascension setting for both Tess and Angel. However, the... identity forced upon

Tess by Alec prevents Tess from conjuring to her to maintain constitutional values, so it is only when Tess returns to nature. Do we see the base identity resealence. Tess being able to the landscape is further increased by the Aristotelian callow see in her death. The final scene, the image of Tess sleeping amongst nature conjuring the end of her search which it's established her identity can be found in nature. Elizabeth Day further reinforcing this by stating that Tess identifies most strongly with nature, which is largely be considered an agent climax.

While Clara and Tess, the characters of Rezza and Joan Austenfield act as oppositional in regards to the search for identity respectively. Rezza is a character largely held back by her husband Septum's, whom exhibits the true cost of the means (2-Weeking). It is clear that Rezza wishes to return to her home of Italy where she would be free to seek out her own identity. That has been allowed by Septum's condition, both mentally and
Physically effecting Becca. It is when Becca can not engage fully in a search for identity but we see her suffering 'someone help!'.

The only time Becca is seen is due to societal law dictating she must support her husband regardless of the strain it places upon her identity, with the only instance of Becca’s happiness being seen through her when she makes a bet; this being an instance of Becca’s lose identity shining through. In regards to Tess in Dorset, Hardy depicts her as less of her search for an identity due to it having already been determined through her duties as a mother and wife. Tess is merely concerned in attempting to recover Necker’s identity, as well as recovering Tess to the extent that have befallen her. As with Bessie, would typically be expected to aid and support Tess due to being a significant female figure in Hardy’s work, mainly attempting to aid in the discovery of Tess’ identity. Moreover, this could be acting as a criticism of

8b Society from Hardy, whom women are expected to live a certain way, being reinforced even within ones family. A new Hardy would have rejected due to her belief in women’s suffrage and equality as seen through
Suffrage and equality: or can through different fates, requesting he
write for a suffrage pamphlet.

Regardless of love never, the
search for woman's identity is one
which appears in both Hardy and
Woolf's work in some way, shape or
form. However, whilst Woolf acts more
as a criticiser on the restrictions
adopted by the upper classes in the
urban context of the Palladian, Hardy
focuses more on how women should
have more scope to seek out their
own identities, not and not like
cases thrust upon them by several
laws and postmodern conditions.

* However, from a Marxist perspective, this
would be typically expected, with a
given class making up a large
portion of their identity regardless of
other surrounding circumstances. Classes
and status tend playing a large
role in one's life: in such cases
as a result being more much, as
opposed to such as through a
party or party, as opposed to an
active search for her own identity due
to it being predetermined through class.
Examiner commentary

The introduction to Q7 communicates a sense that the candidate is feeling her way with regard to the extract. She sensibly focuses on the language, in particular the notion that ‘when a woman gets married, her core gets invaded’, to develop a firmer interpretation (AO2). The attempt to place the extract in historical context is uncertain; the candidate seems to be wrong-footed by traditional notions of marriage appearing as late as 1969, and oddly invokes The Scarlet Letter (1850) as a novel written ‘prior to the mid-1900s’ (AO3). The answer improves when it tackles the idea of the ‘male territory’ and explores the language of the vulnerability of women (‘passivity’, ‘futile’, ‘delicate’) (AO2); the candidate also successfully considers the term ‘soapwives’, which was overlooked in many answers. She then focuses on Atwood as a second wave feminist writer which helps her move towards a judgement that the passage deals with a ‘domineering man’ and to analyse the dialogue between Joe and Marian with more confidence. Overall, the answer represents a very good address to the passage and its contexts. It lacks confidence in the early stages, but finishes very well and achieves a mark low in Level 6.

The introduction to Q8b sensibly positions the answer in relation to the question and its two chosen texts. The answer proceeds to a detailed discussion of Clarissa Dalloway, incorporating text (AO1), context (specifically Woolf’s biography) (AO3) and criticism (AO5). The candidate argues that Clarissa is in a strong position to pursue her own identity, contextually speaking, but is hindered by her secure social status from doing so (AO3). Discussion eventually moves on to Tess of the D’Urbervilles; a stronger response would have started generating some comparison (AO4) at an earlier stage. Tess is found to be ‘branded’ by Alec’s treatment, but then to find her true identity in the world of nature. The candidate references the ‘arcadian’ setting of Talbothays and Victorian ideals of womanhood (AO3) as hedging about Tess’s search for identity. Like many other answers, this one overlooks Tess’s possible aristocratic origins as a D’Urberville. The candidate develops the answer by looking at minor female characters, giving another valuable perspective (AO5). Overall, this response deals confidently with its material and offers some very good insights into texts and contexts, gaining a borderline Level 6 mark; for secure Level 6 marks, more sustained comparison would be helpful.

Total mark: 53/60

A Level English Literature

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Script 18: Question 7

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

Level 5 response - 22 marks

The passage provided from ‘The Edible Woman’ has an almost satirical warning tone about it. The woman being discussed has gone to university and therefore, her and her knowledge are something to be feared. There is a clear distinction in this passage between Clara, a educated woman who has gone to university; the collective of soapsives who seem to fear her; and Joe who does not know whether her education will benefit her at all.

Despite women in the past being classified as one large oppressed society, this passage partially dispels this belief as ...  

Clara has gone to university to be educated and after 1873, women were allowed to get degrees from university like men. However, the maltreatment of women has not been dispelled as the “soapsives” are all classified as one category. They have no individual identities and the reader does not get to know their names; similarly, this occurs in ‘Mrs Dalloway’ by Virginia Woolf when the reader only knows a ‘Lady Garden’ and she is only known for her austererotic title and not her true individual character.
Joe's first monologue as in line 6 onwards is typical of male attitudes to women at the time. When he admits that he doesn't want to the reader whether on his thoughts of women being educated. Yet on for line 9 he describes her as a “thinking human being”. Joe thinks of Clara as something to be feared and the description of her as a “thinking human being” conjures up imagery of robots and machines, almost as if Clara is not human or humanly being had an education. The discussion of Clara’s “core being invaded” is what happens when she gets married and is automatically oppressed by men as a married woman. There is also no question of the path women are expected to take. Joe says “when”, not “if” they are married which signifies the lack of choice women have in their own lives. This is able to be related to 'The Bell Jar' as it is clear that both Esther, the Bell Jar’s female protagonist and Clara, are similar in the choices they have, with ultimately only marriage being viable.

This narrow-minded view of Joe's continues to line 18 where the word “when” is again used to highlight a woman's inability to child-bearing. The introduction of children in a woman’s life is, argued by Joe, the part which completely disregards a woman’s core, her personality, her view of herself.

The belief that education is what is important to women is shown when Joe refers to students and educated women as
"Item". He has split his world into intellectuals and non-intellectuals and the unimportance of education to a woman is further supported when Atwood describes Clara's appearance and "pale-peach yellow" hair. This is of great significance in the course of the novel as it is one of the only times Clara is shown by the author, and not just mentioned in passing conversation with Joe. The decision of Atwood to focus on Clara's appearance is extraordinary as it showcases that, despite her time at university, all Clara and all women in literature will never have focused on will be their appearance, with any personal or educational achievements sidelined.

Women were believed to only be able to focus on one aspect of their lives, their families, and were believed to have had no interest in politics or the state of the country in which they lived in, therefore women over 30 weren't allowed to vote until 1918 and men and women were not given equal voting rights until a decade after that.

The mannerism surrounding educated women is further shown in the passage where in line 26, the narrator appears "shocked" at Clara. Educated women were treated differently and were viewed as an 'anomaly' or a 'threat' to patriarchal society with their knowledge. The comparison between educated, 'threatening' women and women like Hanan is shown by her thought processes
regarding men. Manon’s thought of Joe “doing the dishes” and stamp collecting showcases how women have been brainwashed. Despite Clare expressing discomfort earlier in the passage at the way Joe was belittling Clare and other educated women, she is still eager to “please him” that women will be just as easily oppressed opposed through marriage and childbirth as they always have been. Despite his criticism of women that their inner personality is taken over as soon as they marry.

Manon has been passive throughout the entire passage, supporting Joe’s earlier belief that the “feminine role demands passivity”. She still believes she owes men something in her “inferior” role as a woman and that is the intent behind Manon’s parting words, “have an olive”.
Virginia Woolf: *Mrs Dalloway*

‘Women in literature are engaged in a search for identity.’

Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

**Level 5 response - 24 marks**

In the famous novel, ‘Mrs Dalloway’, the main character, Clarissa, spends her time planning a party for later that evening. It is her love of planning and knowing parties that makes her content happy and the acknowledgement that it is her skill and therefore part of her identity.

Both the female protagonists of *Mrs Dalloway* and *The Bell Jar*, Clarissa and Esther, undergo changes in their identity throughout their lives and almost mirror one another in this way. George’s life at Buxton, her adolescent retreat, Esther’s life after college, turned into her living nightmare but as she made her recovery under the watchful eye of Dr Nolany, things started looking positive for Esther; readers are assured of this in the cliffhanger on the ending where she could be released from hospital. On the other hand, Clarissa’s life at Buxton was happy and carefree and she plotted to reform society with the rebellious character of Sally Seton. Both women’s identity shines through in the 1997 Harleen Foni’s film adaptation of ‘Mrs Dalloway’, where Sally is shown wearing passionate red at a Repton party whereas
Exemplar Candidate Work

Cassandra has opted to wear innocent white, a nod which highlights that their different searches for identity can still be
for her an obstacle to unite women.

Throughout the novel, despite this, as
Cassandra becomes older she becomes more
solitary and praying, indeed she remarks in
the novel that she “felt inseparably
aged”. It is when she is made to live a
severe house life away from the joys
and tribulations of Bantons that Cassandra
begins to lose her identity.

Throughout both novels, the female
characters are forced to make choices
that will affect them greatly. Esther in the
‘Bell Jar’ feels forced by the repressive
patriarchal society of 1950s America to
choose a family over a career, and feels
she will be shunned by society if she
is uncomfortable at having to make such
a large decision that will affect her life
and decide her identity for her and she
loses her life to a big tree; “choosing
one big meant losing the rest”. Esther
knows her identity will be decided by
whichever choice she goes for and it was
this pressure felt by so many women that led
Esther to her downward spiral of mental
illness. Ross Smith supports this by stating
that “it was the difference in choosing her
self or direction that made her crumble”.
Similarly, this dilemma was felt by Cassandra
when choosing whom to marry. In order to
keep her soul private, which was her
greatest wish when engaging in the search
for her identity, Cassandra had to choose.
between Peter Walsh’s passion or Richard Dalloway’s gentle, private love which needed no communication. They decry
plagues her throughout the novel until she
knows they made the right choice at her
party by choosing Richard who allows her to
keep her soul private.

Mrs Betta Crompton Dalloway is the
epitomised novel has no identity as
marriage has taken it away from her. This
is shown where in the way she is described,
or Mrs. Dalloway, a product of her husband.
Women were not allowed to vote until 1928,
which signifies that women were kept in total
control by their husbands and had their voices
silenced by the male population of the
country. "Marriage was a catastrophe", was
the viewpoint Clarissa and Solly Seton were
held at Gonzaga but perhaps their
search for identity ended as soon as they
both married and had it taken from them.
Either way it was engaged in a search for
identity, but her identity story from her
wishing to step over the "boundary
line" to join a different world of those
who were pure and who were not in
her eyes. Esther believed that losing
your virginity to someone left a mark and
became almost obsessive in her search for
someone to lose her virginity to, and
they find her true identity.

In another text ‘The Story of an Hour’ by
Kate Chopin, Mrs. Mallard discovered a new
free identity upon becoming mistakenly
hearing how her husband may died. Feminist
views of the late 18th Century were of the
view that marriage was intrinsically oppressive to
women and greatly dispelled any dream of an
independent identity. Women were the property of
their husband, and upon his death, would still
not be free from the shackles of being a
widow.

The impact of mental illness upon identity was
greatly shown in both of the texts. The character
of the mentally ill Septimus’ life, Lucece is
engaged in a search for identity in a
foreign country with a husband suffering
from PTSD after WWI. Virginia Woolf
lived through this traumatic event and
therefore was able to empathize with
Septimus’ plight. It is well reported that she
found Septimus’ “mad scenes” the hardest to
write as she herself had suffered from mental
illness, and it brought memories flooding back.
Lucece has no identity and her only kind
to England is through her mentally ill
husband Septimus. Therefore, Lucece is
continually attempting to cure Septimus to
ultimately give herself an identity.

Mental illness is shown to a greater extent
in ‘The Bell Jar’ as far as much of the
novel it is Esther’s only identity. The reader is
also present during Esther’s attempts to
cure herself of her mental illness and
therefore search for a new identity. However,
Esther is continually aware of the “bell jar
descending again”, as the author Sylvia
Plath knew all too well, having documented
her own struggles with depression. If the
bell jar did indeed descend on Esther
The introduction to Q7 suggests that the passage is almost futuristic and that Clara, as a woman with a degree, is to be feared; these ideas are not promising, and suggest that the candidate may have needed more thinking time before beginning to write. Discussion of the ‘soapwives’ is better, indicating that they are not individualised, and the candidate provides appropriate context from Mrs Dalloway, showing how women’s names can hide rather than reveal their identities (AO3). There follows an account of Joe’s first ‘monologue’ (AO2) (the term is the candidate’s, and constitutes a shrewd comment on Joe’s attitudes); the answer seems to be developing a more confident understanding of the passage, helpfully comparing Clara as an educated woman with only marriage ahead of her to Esther Greenwood in Plath’s The Bell Jar. The following discussion of Clara’s appearance is less successful, but the answer returns to better form with its comments on Marian’s passivity. Overall, this is a mixed response, with some good and some more doubtful passages; the ‘best fit’ mark is therefore one low in Level 5.

The introduction to Q8b is possibly something of a false start, since it only refers to a minor aspect of one novel. The next paragraph has more purpose, comparing Clarissa Dalloway and Esther Greenwood and the changes they undergo (AO4). There is thoughtful discussion of the choices they are ‘forced to make’, especially effective in the case of The Bell Jar where the candidate incorporates the context of 1950s America (AO3) and a critical insight from Rosi Smith (AO5). Discussion of Mrs Dalloway proceeds to offer some socio-historical context, but this is poorly substantiated and over-stated: ‘women were kept in total control by their husbands and had their views silenced by the male population of the country’ (AO3). Kate Chopin’s ‘The Story of an Hour’ is usefully employed to point up issues in the two set texts (AO3, AO4, AO5). The discussion which follows concerning mental illness is well controlled and sensible, incorporating biographical context for both novelists (AO3), but faltering somewhat where Mrs Dalloway is concerned because the sufferer from mental illness here is male, not female. The conclusion is clear and sensible, rounding off a good answer which responds to all the required AOs and achieves a secure Level 5 mark.

Total mark: 46/60
Script 19: Question 7

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

Level 4 response - 19 marks

Immediately, the reader is struck with a sense of divide between the sexes, as Marian sees Joe coming towards her from the "men's territory". The very idea of men's territory - a place only for a collective group of males, gives the idea that the male sex are domineering. Atwood uses imagery here, for Joe is leaving this territory, almost as if he is being separated from 'his pack'. I think that this gives the reader a pre-judgment as to what Joe is going to say to Marian as they can quite possibly expect a confrontation of some sort. "I'm very glad you asked us here tonight". This line surprises the reader. After expecting some kind of accusing statement, the reader sees Joe as a sweet, gentle man. The contrast between what was expected of him and his actual behaviour makes Joe even more likable as a character. "Clara has had so few chances to get out of the house". Here the reader is made aware of the woman's place in society. Compressed by society, it also becomes apparent that Joe could possibly be domineering of Clara. Unclear of Joe's relationship with Clara, the reader becomes again wary of Joe, his patronising, rather concerned view of Clara makes the reader beg the question 'what has happened to Clara?'

As the passage progresses, the reader becomes aware that in fact Joe is not a typical patriarchal male of this day, but holds a more modern view of women and their place
in society. "I think it's harder for any women who's been to university... when she gets married, her core gets invaded....". Sadly this does sum up what happened to most women of this day. Once they get married, they become a belonging and no matter their education or background, it would be most likely that being a mother and housewife was all they would become. However, men rarely understood this as they thought of women to be inferior to them and at a lower intellectual level to them. Therefore Joe is portrayed to the modern reader as a forward thinking, intelligent man.

Marian's vision of "a large globular pastry, decorated with whipped cream and maraschino cherries, floating suspended in the air above Joe's head" is almost a comical effect used by Atwood. The fact that a woman could think of something other than children, cooking or cleaning seemed outrageous at this time, yet Atwood presents Marian as a person with needs, thoughts and cravings like anyone else—male or female.

"So she allows her core to get taken over by her husband... I can see it happening with my own female students, But it would be futile to warn them". Here, Joe touches on another subject of women in society of this day. However oppressed women were in society it seemed impossible to do anything about it. With the majority of men's views being what oppressed the women, and unable to change them, it would be worse to warn the women of their inevitable, saddening fate without the power to do anything about it. Gaining women's rights was a long,
treacherous process where many women lost lives and freedom and it seems that Joe's character is aware of this.

Atwood again uses imagery to portray the position of women. When thinking about the destruction of Clara's core, Marian "thought of apples and worms". This is a strong image that Atwood uses. The worms presenting the men and apples, the women. The men (worms) corrode the women (apple), taking the substance for themselves and leaving nothing more than a rotting shell. Similar to the idea of a man marrying a woman, making her work, making her bear his children, becoming aged and ugly, yet the man being able to continue with their fulfilled, interesting lives. This further portrays the sadness of the position that women took in society. Marian, obviously a bright women, subconsciously thinks of this analogy which she assimilates with the idea that Joe is suggesting, yet despite this, she will still end up no doubt marrying, leading to the destruction of her core.

"She wanted to reach out and touch him, reassure him, tell him Clara's core hadn't really been destroyed and everything would be all right; she wanted to give him something. She thrust forward the plate she was holding. "Have an olive", she said. This passage, again, displays Marian's position. She is restricted to what she can say and do and instead of being able to comfort Joe, and by doing so possibly overcoming her own fears about her future, she keeps quiet. This essentially answers the question first raised by the readers- nothing has happened to Clara, she is inferior, she is a women.
Script 19: Question 8(a)

Jane Austen: *Sense and Sensibility*

‘Female characters in literature are unfairly restrained by social convention.’

By comparing *Sense and Sensibility* with at least one other text prescribed for this topic, discuss how far you have found this to be the case.

**Level 4 response - 19 marks**

Although the texts were written more than a hundred years apart, the women in both 'Sense and Sensibility' and 'Mrs Dalloway' are restrained by social convention. The female characters of the play represent the treatment and position of women throughout most of history.

As said by Dilley, women were only able to move between social classes through marriage. This is clear in Sense and Sensibility. The characters of the novel are obsessed by marriage, wealth and social class as shown by Mrs Jennings, who is constantly figuring out ways to marry girls off to wealthy men in high up positions. "His name is good". After being introduced to Willoughby, one of the first things that is commented on is his name and social class, displaying the importance of these factors in the 1800s. This is also shown earlier on in the novel, when Mrs Dashwood attempts to discuss a partnership between Elinor and Edward, only to be told by Fanny Dashwood that Mrs. Ferrars would only allow Edward to marry 'highly'. The parties and events put on by couples in this novel were essentially a way to show ones social class and wealth, similar to the reasoning behind Clarissa’s party in Mrs Dalloway. "how she wanted it- for people to look pleased as she came in". Mrs Dalloway’s view on this seems superficial. Oppressed by the patriarchal views surrounding her, Clarissa superficially organises parties and worries about her social position, all the while having deeper, existential thoughts about her life and that of
those around her. On the topic of this, Kincor said "Clarissa is a slave to society's rules". Women were so conscious and aware of their social position and actions in this day that they became slaves of society, some could argue they participated in the oppression of their sex.

Relating to Kincor's idea of marriage having an overwhelming effect on social convention, Carey said that "Clarissa's soul died the minute she married Dalloway". Richard Dalloway, a patriarchal, typical male in the 1920s essentially killed Clarissa's soul. Clarissa, married to a man who cannot tell her he loves her explains she feels as sexless as "a virgin" and suddenly feels "shrivelled, aged and breastless". Every positive aspect of womenhood and femininity is taken away from her and the Clarissa who once thought she could change the world has shrivelled into a representation of every female, oppressed by society through marriage. "But there is nothing in the world as bad for some women, than marriage". Though subconsciously, the reader suspects that Clarissa blames Richard for her loss of love for life. In comparison to this, marriage is essentially the end goal for the female characters of Sense and Sensibility. The women of the novel essentially wait to be chosen for marriage by a male with a good name and social position. "But he told you he loved you? Yes- no - never absolutely". The way that Willoughby treated Marianne shows how men were at liberty to treat women how they wanted, displaying the lack of power that women had in this day.

Two characters shown to try and escape social convention are Sally Seton and Marianne. Both women are emotional and daring and dream to lead the lives they wish to lead. Marianne, a dramatic, emotional women vows to marry for love, essentially fleeing from the social norm. She aspires to fall deeply in love with a man, and does so with Willoughby. Butler says that "Marianne is corrected by Elinor's
Marianne's passionate outbursts, she remains the way she does throughout the novel, until the very end where it appears that she 'settles' to marry the wealthy Colonel Brandon. Sally Seton also has no such luck. As Peter Walsh says that the last person he would expect to marry a rich man and move to a big house in Manchester would be "the wild, the daring, the romantic Sally Seton". After her romantic escapade with Clarissa and promises about her future, Sally becomes another shrivelled example of the effect that social convention had on women of this day. Bowilby said that Peter Walsh represents the romantic hero rejected in favour of conventionality and it becomes apparent that Clarissa also 'settled' for a patriarchal male in order to conform to the social convention of the day.

The male superiority allowed for the unfair oppression of women throughout most of history. Women appear to be the inferior sex in both texts and throughout most of history. The social convention was for women to be quiet and be at the aid of men and it is shown that it was near impossible to escape this through the characters in both texts.
Examiner commentary

The introduction to Q7 begins promisingly with a reference to the 'men's territory' and Joe's 'pack' (AO2), but moves on surprisingly to say that Joe is in fact a 'sweet, gentle man'. Doubts about the presentation of Joe persist, as the candidate feels he 'could possibly be domineering' and even 'patronising', but ultimately settles that he is 'forward-thinking' and 'intelligent', unlike other men of his time. This uncertainty demonstrates that the candidate has had trouble detecting the tone of the passage, ultimately accepting at face value Joe's fatalistic notion about what must happen to educated women once they get married. There is little attention paid to the presentation of Clara in the passage, but the candidate does look at Marian, showing that her vision of the 'globular pastry' makes her an interesting individual; however, the context supplied here is very straightforward and reductive: 'The fact that a woman could think of something other than children, cooking or cleaning seemed outrageous at this time' (AO3). The final part of the answer, about Marian's desire to comfort Joe, is again rather confused about tone. Overall, there is plenty of evidence of competent reading, but the candidate has not arrived at 'good' conclusions in terms of understanding; context is straightforward and not supported by wider reading. The answer gains a high Level 4 mark.

The introduction to Q8a references both texts and the question, but seems to shut the essay down by suggesting that 'the treatment and position of women' has remained the same throughout most of history. The essay goes on to discuss marriage in both novels. Although this is clearly relevant to the question (about women being unfairly restrained by social convention), more is needed at this stage to establish relevance by making the argument explicit. The answer improves when Sally Seton and Marianne Dashwood are placed together (AO4) as defying social convention. This promises well, but the candidate's conclusions about both characters are a little surprising: she asserts that Marianne remains unchanged throughout the novel, and it only 'appears that she "settles" for Brandon, and that Sally Seton becomes 'a shrivelled example of the effect that social convention had on women of this day'. The views are not necessarily wrong, but they need more support; arguably, the candidate has missed an opportunity here for AO5 exploration. The conclusion is brief and offers straightforward judgements about context (AO3). Overall, the candidate has done enough to establish competence, achieving a high Level 4 mark, but needs more detail and development for Level 5 marks.

Total mark: 39/60
Script 20: Question 7

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

Level 4 response - 17 marks

Women in literature demonstrate the evolutionary process of female independence from the 19th century where it is limited to the first wave (decades before 1911) feminist era, and second wave (decades of the 20th century) feminism. The novel The Edible Woman was written in 1969 whereby women had fewer rights and equality. But, Margaret Atwood also suggests this power is limited throughout the extract.

Atwood’s use of characterisation, especially in ‘Joan’, is an example of how women are identified through their husbands. The name ‘Joan’ is given to the woman whose husband works in the soap business. Atwood is presenting how women are still identified by their male relations. However, Atwood is firmer, emphasising how women when married have no identification, by identifying the name through her husband’s job. This is a common theme in women’s literature. It is also highlighted in Virginia Woolf’s novel Mrs Dalloway. Where the eponymous protagonist is identified through her husband’s name, this always being Mrs Dalloway, never Clarissa anyone! This suggests to readers that women have little
Despite laws being passed that allow women to keep their income and positions when married, Atwood is also suggesting that despite advances in women's freedom and power they are still restrained by society. Even though women were going to universities, that allowed careers they were still seen by society to give them up when married. This is evident by 'the household role to get taken over by her husband'. The Atwood is suggesting that despite women's thoughts and personality are controlled by her husband, therefore suggesting she doesn't have any freedom of speech. 'She doesn't have anything left inside' suggests that everything a woman worked for becomes futile when they have children as their duty, deemed so as a result of the Depression within households being very common in the 1930s and many turned to frontal lathism so as demonstrated in Michael Cunningham's 'Boy'.

"The love is just try to commit suicide or leave. This is because society is still heavily influenced by men who suggest the feminine role demands passivity. This is further highlighted by the little freedom women have in their thoughts.

The extract also hints at the future for women, hinting at university and new careers, this hints at.
freedom and equality however, the following lines: ‘get the idea she has a mind’,
professor pay attention to what she has to say’
and ‘treat her like a human being’. Demonstrating,
and dehumanise women. Atwood is employing
that women do not have coherent and
sensible thoughts. The reader can infer that
women are perceived to not have a mind,
so therefore they cannot think. This belief
is later highlighted in the sentence
“She doesn’t have anything left inside.”
Atwood is employing false hope in, presented
to women as Malise still cannot see them
as equals. This links to the character.

Jorg later comment that ‘women shouldn’t
be allowed to go to university at all’
as this provides false hope that is
‘invaded’ when married. Atwood is also
saying that Jorg is headstrong headed and
open to the idea that women can
go to university. As he only wants to
protect them for the misery they feel
herself.

Another way in which women are suggested
to not have a thinking mind of a man is
through Atwood’s presentation of dialogue.
The bulk of the extract is the deep
philosophical thoughts from Jorg who talks
about women’s rights and women in
university. However, Marian’s response is
‘Have an abise’ this mundane response
suggests that she cannot handle the
complexity of the philosophical thoughts.
above. Therefore implying that women
should not be allowed to go
to university, it is also suggest
Marcus understands but is unable to
remove him as she cannot express
herself. Furthermore, Joe’s voice is
predominantly heard throughout the
text and this can imply that he has
more power and dominance over the
conversation. It can also be inferred
by the reader that his thoughts as
used to be heard whereas a woman is
perceived to have no thoughts worth
hearing. This is evident by the silent
passage of Clara and the soapwife.

Many authors in presenting the two females
to talk but, we cannot hear them suggest
that women’s voices and opinions are
not heard over that of a man.
Virginia Woolf: *Mrs Dalloway*

‘Women in literature are engaged in a search for identity.’

Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

**Level 4 response - 17 marks**

1. The novel ‘*Mrs Dalloway*’ was set in the 1920s post-war London. World War had ended in 1918. ‘*Mrs Dalloway*’ is set on one day in June and highlights post-war life. The Jeanette Winterstern novel ‘*Oranges Are Not the Only Fruit*’ is set in Accrington in the 1950s. Accrington is a Northern town and was second very poor. England wanted us a “country on its knees.”

2. Woolf presents a seemingly protagonist to contemplate her name and identification when she to buy flowers. This being Mrs Dalloway, never Clarissa anymore. Always Mrs Richard Dalloway. Woolf is highlighting how married women were identified by their husbands. Marriage was still deemed important in the 1920s. Many women were still made to marry into a high-class world status. This is also seen in the 1950s. Woolf suggest that Clarissa Dalloway does not want to be identified through her husband. She wants to simply be Clarissa. Woolf is suggesting that Clarissa is trying to search for a new identification. This also suggests changing times. World is one.
(but) brought about many changes and new opportunities for women. By 1928 women had the right to vote. This was brought by the union of women's suffrage society (Chaos) who had 100,000 members in 1913 including Virginia Woolf and Editha Dallaway would have been interested.

Winterson also presents a quest for identity. ‘Orange Are Not the Only Fruit’ is a fictional autobiographical parody. This means that elements of the story novel is autobiographical and other elements are fictional. Protagonist Jeannette was adopted into a pentecostal family. Likewise Winterson was also adopted. Winterson states in ‘Why Be Happy When You Could Be Normal’ that ‘adopted children are self-invented, we have to be. The first couple of pages are famous. Winterson is suggesting that because Jeannette is adopted she self-invented herself because she is unsure who she is. Therefore throughout the novel ‘Orange Are Not the Only Fruit’ Jeannette is on a quest to find her identity.

Woolf’s presentation of flashbacks thorough the style of stream of consciousness allows Clarissa to find her identity when she realises she is losing it. Stream of consciousness or internal monologue is a narrative device developed by psychologist William James. It aims to replicate
the human thought process in character. It is nothing joined... it flows a stream or river. How it is most commonly described. The narrative device allows Clarissa to be transported by a "little spark of the genius" to "grapple at Bartle. Bartle is the cauldron where writers Clarissa and many other characters, for example, Richardson, Defoe, and Peter Warlock enjoyed their summer. The flashbacks allow Clarissa to be reminded of the independent women she was when she felt she was losing her identity. Stream of consciousness adds depth and understanding to complex character as the novel is before a clay.

Winter's novel is also described as a hybrid novel as she plays with and includes different forms such as fantasy stories. The use of these fees. These fantasy stories are inserted when Jeanette is faced with a complex or difficult situation and allows Jeanette to find her identity. The process in the first story is given a sort of polar that mirrors Jeanette for example, 'Servant of God' and 'Messman.' Another fantasy story of a dharma- and winnet, whereby the dharma controls Jeanette's winnet and her identity as she believes the dharma in her father, 'I cannot leave my father.' They also suggest winnet is adopted. Winnet is an abbreviation for Janette Winnet.
Both protagonists, Clarissa and Jeannette, have their identities suppressed by those around them. In Woolf’s novel, Clarissa characterises Clarissa and Sally set to have a homosexual relationship. During the 1920s and early 1930s, homosexual relationships were frowned upon and was seen as incorrect. For example, in 1935, Oscar Wilde was arrested for being gay. Clarissa’s relationship with Sally is part of Clarissa’s identity. Just like Virginia Woolf and most famous relationship was with Vita Sackville-West. This relationship between the characters would have been looked down on by people like Aunt Helen who held traditionalist views. Therefore, society was suppressing their identity. Similarly, in Winter’s novel, Jeanette’s identity is also suppressed by her mother and the church she belonged to. Protestantism made Jeanette and Melanie report to your sins as ‘their children have been tempted by the Devil.’ Homosexual relationships were not accepted in religion with the law for gay marriage in Ireland being passed only in 2015. Therefore, her mother was suppressing her identity by locking her in the living room and ‘jealousie moved away.’
Identity to be futile as she deems life to be futile. ‘Wanted by characters unhappy so they had done’ (Virginia Woolf). Upon hearing of Septimus’ suicide she congratulates his bravery. As Mrs. Dalloway is also presented to contemplate her experiences, Michael Cunningham stated in his novel ‘The Hours’ ‘Clarissa Dalloway lived a lie’.

Fear and clean air below. Clarissa wants to walk for clean air so she is lost, he is suggesting that Clarissa contemplates death as she has not found he identity. She draws their patience to execute silence and loneliness of upper-class life when you have lost your identity.

Another way Wexford procured Jeanette’s identity to be suppressed in the story. Fredric Jameson re-creating my own adoption to ‘Daniel and the lion’s den’ when pretty Finch informs he it is ‘all wrong’. ‘Daniel wasn’t eaten by the lion’. This presents how the church are suppressing Jeanette’s individuality and creativity which makes up his personality and identity. In addition to being expelled by the power the church has so they are preventing Jeanette’s identity to be formed. This also demonstrated when Jeanette is in hospital and the nurse took my placenta’ and ‘bumped
Examiner commentary

The introduction to Q7 provides a competent contextual survey and briefly touches on the passage. The answer goes on to look at the term ‘soapwives’ (AO2), explaining straightforwardly how this language robs women of identity. The candidate explains how, in the passage, even a university education does not save a woman from having her ‘thoughts and personality’ controlled by her husband once she is married. Context relating to frontal lobotomies and suicide feels extreme here (AO3). The answer continues to go through the passage, essentially offering a paraphrase; although this approach can demonstrate understanding, it does not allow for AO2 analysis. The candidate comments briefly on language, suggesting appropriately that Marian’s ‘Have an olive’ seems a mundane response to a complex situation. The best AO2 insight comes near the end of the answer, where she points out that Joe has ‘more power and dominance over the conversation’ since he talks most of the time. Parts of the passage are left unexamined, including the food imagery. Overall, this answer is simple and straightforward, giving a mark low in Level 4.

The answer to Q8b begins with brief all-purpose descriptions of the two set texts without making reference to the question. The candidate shows how Clarissa Dalloway loses her identity when she takes her husband’s name. Some of the contextual material supplied is rudimentary, for example ‘Marriage was still deemed important in the 1920s’ (AO3). There follows an outline of Oranges Are Not the Only Fruit, with a reference to Jeanette’s ‘quest’ to find her identity. The answer returns to Woolf, offering a (prepared?) section about stream of consciousness which is not wholly adapted to the question, and then switches back to Oranges, describing its use of fantasy. At this stage of the answer, the candidate is losing touch with the question and tending to keep the texts apart; however, she improves matters by moving on to a direct comparison of the novels’ heroines in terms of their identities. This part of the essay is competently supported by contextual material relating to homosexuality (AO3). Both characters are shown to experience struggles finding an identity. The answer finishes with a brief, straightforward conclusion, achieving a mark low in Level 4; for higher marks, the candidate needs more sustained focus on the question and more developed AO4 and AO5.

Total mark: 34/60
The Immigrant Experience
Script 21: Question 9

Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience.

[30]

Level 6 response - 28 marks

The extract, taken from Jamaica Kincaid’s Lucy, focuses on immigration from the West Indies to a less ‘tropical’ country; considering the cold weather, and historical influx of West Indian migrants known as the ‘Windrush’ generation, this is presumably the United Kingdom. The speaker also appears to be a first generation immigrant; her sense of confusion and longing for home is typical of both 70s migrants to Britain, who were often met with scorn, and the immigrant experience genre in general. Ultimately, it seems, the extract challenges preconceptions of the profitability of immigration (held by both the speaker and the reader), and explores the experience’s capacity to alienate oneself from their environment.

The extract seems to present a sympathetic view of this alienation, allowing the western reader to assimilate with the speaker’s experience. Through the first person, retrospective perspective, Kincaid constructs a conversational atmosphere in the text, which is heightened by the speaker’s exaggerated desire to express the discomfort she felt; she exclaims ‘How can I explain?’. As well as reinforcing the speaker’s genuine emotional connection to her story, which helps the reader to consider it more sympathetically, it implies a level of improvisation, as the struggle for self-expression is not kept from us; we feel as though it is being written as we read it. By removing this degree of calculation, which may stifle our ability to empathise with her sensations, Kincaid achieves a similar effect as Mohsin Hamid in his 2007 novel The Reluctant Fundamentalist. Changez is humanised by his sense of self awareness, which is directed specifically at the reader ‘do not be alarmed by my beard; I am a lover of America’. However, while Changez’s humanisation comes from a
direct challenging of western views about South Asian immigrants, Kincaid appears more concerned with exposing the vulnerabilities of those who are often vilified as resource-draining burdens to their host countries.

Kincaid is further able to vindicate her speaker, and the speaker’s culture, through her eloquent use of subtly dialectical language. There is an innate vibrancy in phrases such as ‘was not the sort of bright sun-yellow making everything curl at the edges’, which betrays her cultural roots; she weilds the language in a unique, accented way. This succeeds in subverting expectations for immigrants, as it proves what may conventionally be considered ‘grammatically incorrect’ language has a capacity for poetic expression; perhaps undermining the view that immigrants cannot contribute to western society. Although her speech further isolates her from the cold environment, as its cultural implications and vivacity give off a sense of warmth, it again allows the western reader, who may not feel connected to such immigrants, to appreciate and sympathise with the speaker. The use of dialectical language to expose the poetic potential of Carribean accents is also prevalent in Sam Selvon’s ‘The Lonely Londoners’, which constructs a lively, ecstatic discourse through phrases like ‘don’t be givin me no botheration’. Selvon arguably tackles this in a more extreme sense, however, as Kincaid’s dialectical writing seems more concerned with creating a sense of isolation, through her descriptions of the cold which feel alien to the narrative voice. Where The Lonely Londoners uses dialectical writing to force a sense of vivacious community in an unfamiliar environment, Kincaid, it seems, uses it to remove all connection to it.

as a singular cultural force; not directly challenged by host culture, but by the physical, cruel restraints of its bleak setting; the conflict comes from a failure of the host country to accomodate the aesthetics of other cultures. The speaker’s culturally significant ‘gay dress made out of madras cloth’, for example, is contradicted and ostricised by ‘a gray blank, an overcast seascape on which rain was falling’; the vision of her future is one in which her culture is erradicated. Through this, Kincaid exposes the fear many immigrants, like Changez
in *The Reluctant Fundamentalist*, and Ashoke in *The Namesake*, suffer from; that their roots will be forgotten, and diminished in the new culture.

But Kincaid also explores the finality of the immigrant experience; despite her evident desire to return, ‘I longed to be back in the place that I came from’, the speaker seems unable to do so, painting a picture of her future as ‘a large gray patch surrounded by black, blacker blackest’. Her use of repetition serves to emphasise the newfound distress of her immigrant experience, as well as ironically reversing the new racial distinction of her host country; she will no longer be surrounded by those with skin ‘colour brown of a nut’, but by white faces.

To conclude, through her ability to construct empathy through the narrative voice, Kincaid is able to reflect and validate her subject’s home culture, whilst simultaneously proving her new host’s to be sterile, and restrictive. This sympathetic view, which seems to be directed largely at western readers, or at least those who need to be convinced of the hardships desperate struggles of the immigrant experience, is reflective of much of the work in its genre. In Franz Kafka’s *Amerika*, Karl Rossman experiences similar bleak misfortune at the hands of his new environment; his personal, cultural affects are stolen, and in Upton Sinclair’s *The Jungle*, there is an even more violently disruptive challenge to first generation immigrants’ cultures, presented through the gruesome reality of the meat industry.

Considering this, and the fact that many of these authors were first generation immigrants themselves it seems the Immigrant Experience literary genre is largely focused on self expression.
Mohsin Hamid: *The Reluctant Fundamentalist*

‘Immigrants in literature are often depicted as isolated figures.’

By comparing *The Reluctant Fundamentalist* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 6 response - 30 marks**

The immigrant experience, as a genre, displays a clear fascination with presenting its subjects as isolated figures, who rally against their dichotomous allegiances to their home culture, and their host culture. In Mohsin Hamid’s 2007 novel *The Reluctant Fundamentalist*, his exploration of its subject’s sense of isolation at the hands of America’s reactionary, materialistic culture was so exaggerated that Martha Greene Eads described it as ‘more allegorical than historical. So much so that some readers may find it heavy handed’. In her 2003 novel, *The Namesake*, Jhumpa Lahiri explores a similar sense of cultural isolation, but her study is arguably more focused on second generation South Asian immigrants’ inability to fully assimilate with either culture; where Changez experiences an aggressive isolation which calls him home to Lahore, Gogol’s appears concerned with the possibility that he feels foreign wherever he goes.

The literature of immigration is deeply concerned with the relationships between cultures; whether two can exist in harmony, or if the host will dominate and isolate immigrants from their roots. In *The Reluctant Fundamentalist* and *The Namesake*, this is presented through an often ironic sense of aesthetic conflict. Hamid achieves this through Changez ‘protest’ of America’s attempts to isolate him, by growing a beard (post 9/11); as a ‘suited and booted’ financial advisor, this drives a rift between him and his Underwood Samson colleagues. As Changez remarks, ‘it is remarkable, considering its physical insignificance, the effect a beard...
on a man of my complexion can have on your fellow countryman'; he experiences 'verbal abuse', and is warned by Wainwright and his parents that it should be shaved. Through this, Hamid can be interpreted as demonstrating America's hostile capacity to isolate and vilify certain cultural aesthetics which it considers a threat; The Daily Telegraph deemed the novel a 'microcosm of the cankerous suspicion between the east and the west'; in this vicious environment which violently protects reactionary American values at the expense of innocent immigrants feeling secure, and welcome, it is no wonder that Changez feels isolated and returns to Lahore.

The Namesake also explores the unsustainability of cultural symbols in America, but Lahiri is arguably more focused on constructing a comical lens, for presenting immigrants' desperation in their attempts to feel at home in an unfamiliar environment; cultural symbols act as necessities, rather than protests. At the start of the novel, Ashima mixes 'Rice Krispies and Planters Peanuts' to forge a 'humble approximation' of an Indian street snack. In this dissatisfying attempt to sustain Bengali heritage in domestic American life, Lahiri reflects and empathises with the Indian diaspora of the 70s, who experienced firsthand the isolating effects of America's unfamiliar consumer culture, and whom Himadri Lahiri identified as attempting to 'reinscribe the old culture in the new social space', perhaps unsuccessfully. This isolation through cultural aesthetic conflict is also mirrored in the titles of other Immigrant literature, such as 'The Buddha of Suburbia'.

Despite this, the genre also shows a clear affinity, and gratitude for countries willing to house those who are made to leave their homes. Both Hamid and Lahiri, for example, do explore America's nurturing effects on its protagonists, which helps them to feel secure, and welcome. In The Reluctant Fundamentalist, Changez' infatuation with Erica can to some extent be extended to his relationship with the new country; taking her name as an
abbreviation of America. Through this lense, we apprehend Changez’ deep rooted desire for
acceptance in the western world, describing her ‘effortless magnetism’, and even expresses
a ‘need to understand’ her, which is for the most part accommodated; she allows him to have
sex with her, perhaps the ultimate symbol for assimilation in the novel. Although, as one
critic noted, Changez’ desire for her is ‘ultimately self-serving’; in order to secure this carnal
experience, Changez gives up his own personal identity, ‘let me be him’ (Erica’s dead lover),
and he remarks on how her vagina felt ‘like wound’. Through this image of a violent,
forceful assimilation, Hamid perhaps explores the need for immigrants to respect their host
cultures, and not treat them as a resource for pleasure, as Changez arguably does so with
Erica, but build a sustainable relationship in order to be accepted into a community.

Although through less sexual violence, Lahiri also demonstrates the need for reciprocation
and trust between cultures, and arguably warns of the dangerous potential for isolation that
abusing, or obsessively indulging cultures can have. This can be seen most clearly through
Moushumi’s affair; after a disappointing anniversary, which also reflects their stale sex life,
Moushumi declares ‘I could eat a (whole) pizza’; although of Italian origin, this is an
undoubtedly American symbol. Taking her hunger for food to be symbolic of her hunger for
sex, this can be interpreted as an expression of her capacity for excessive indulgence which
leads to her affair with a white American man — essentially isolating both Moushumi and
Gogol from each other, abusing his trust and tarnishing their marriage. Through the
American conduit for this, which juxtaposes the obedient submission to Bengali tradition
which defines their relationship (they have a traditional Indian wedding, and meet on their
parents demand), Lahiri is perhaps expanding on Hamid’s suggestion; as E Mcwan put it
‘second generation diaspora must struggle’ against both cultures, and find a balance, or risk
isolation from both.
Examiner commentary

The introduction to Q9 starts by suggesting that the passage might deal with an immigrant from the West Indies to the UK (AO3); this is in fact inaccurate, but gains credit since it is a reasonable assumption. The candidate thoughtfully outlines the important issues presented in the passage, then goes on to discuss narrative method, effectively characterising the tone and thoughtfully likening it to *The Reluctant Fundamentalist*, similarly a first person text which is conversational and explanatory in tone (AO2, AO3). The vivacity and warmth of Lucy's language is perceptively described (AO2), although the idea that it is 'dialectical' is problematic (the candidate presumably means 'in dialect', but does not demonstrate this to be the case). The contrast between the speaker's colourful origins and her present bleak setting is well observed (AO2) and effectively contextualised by references to a range of other texts (AO3). The conclusion sums up the presentation of Lucy's experience and further places it into the context of the literature of first generation immigrants. The answer is excellent in quality, though a little too heavily weighted towards context, achieving a secure Level 6 mark.

The answer to Q10b begins with an excellent introduction, distinguishing between Changez' first generation isolation from America and Gogol's second generation alienation from both of the cultures which have a claim on him. The essay chooses to focus on an 'ironic sense of aesthetic conflict' to demonstrate feelings of isolation, finding that comments on Changez' beard can draw helpfully on both criticism (AO5) and context (AO3). The balancing reference to 'Rice Krispies and Planters Peanuts' in *The Namesake* (AO4) is deftly handled. The candidate develops AO5 by showing that, contrary to the question's suggestion of 'isolation', America does offer gestures of welcome and support to the protagonists of both novels (AO4). The selection of material is imaginative and lively, showing a consistently detailed grasp of texts. The conclusion takes the argument further (AO1), considering whether the novels are so thoroughly adapted to the western reader that they might promote feelings of isolation in 'those whose experiences they are trying to reflect'. This is an excellent response, achieving top Level 6 marks.

Total mark: 58/60
The Immigrant Experience

Script 22: Question 9

Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience.

Level 6 response - 27 marks
not satisfactory. The conjunction 'but' reinforces this idea, because although the sun is not, the air is 'cold', the narrator was unaware of the fact that the sun could shine and the air remain cold. The exclamation points and question mark the speaker:

'What a feeling this was!' and 'How can I explain?'

These reflect the narrator’s surprise at the weather.

Kincard illustrates how the narrator is sceptical about the future. The simile 'like a flower wither' is used to illustrate how her past life and future life are divided like 'no bones'. This simile reveals how difficult the narrator's past life was compared to her current and future life - a change she is not clearly aware of with. The hyphens are used to isolate the line and:

\[ \text{The 'unhappiness' that made me happy now just to think of it', the fact that the city is highlighted through hyphens intensifies the idea that even though the narrator's past life was difficult, her new life is not even worse. The imagery of an 'abject gesture on which rain was falling' is dull and also illustrates the clear expectation of a bleak future.} \]

The juxtaposition of 'feeling cold' with 'inside and out' suggests the narrator is completely overwhelmed emotionally by the new setting. Her language is maintained by the new setting both physically and metaphorically.
The narrator becomes increasingly reflective about her previous home. She describes books in which someone would leave a 'not very nice situation and go make a new life'. This is an indication of the narrator's desire to improve her circumstances.

However, there is also a sense of irony as she moves to the same situation she criticises in the books. She realises that she is in the same situation as the characters portrayed in the books, and this makes the experience more intense. The narrator reflects on how the experience is making her feel. She feels nostalgic for her home and past "life of leisure".

The immigrant experience is clearly demonstrated by the narrator's description of her life in the new location. Perhaps this author's intention is to show readers how difficult this experience can be for immigrants.
Mohsin Hamid: *The Reluctant Fundamentalist*

‘Immigrants in literature are often depicted as isolated figures.’

By comparing *The Reluctant Fundamentalist* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 6 response - 26 marks**

Both Levy and Hamid depict immigrants as isolated figures in their texts. Levy, through ‘Small Island’, shows how characters such as Horace and Gilbert experience isolation. Hamid, through ‘The Reluctant Fundamentalist’, also reveals how immigrants like Chagers feel alone.

Chagers feel isolated due to race. In ‘The Reluctant Fundamentalist’, Chagers is made to feel like an outsider when visiting Erica’s house. His parents act as if they are not present, but they are. Erica’s father immediately beats Chagers differently because he is Pakistani and states that Pakistanis have a ‘problem with fundamentalists’. Though Chagers is angered by this contradicting American attitude, he responds calmly by stating the situation is ‘not that bad’. Chagers’s isolation becomes worse after 9/11 as American citizens become aware of Pakistanis. Chagers is stopped and searched at the airport as he is seen as a political terrorist. This airport incident depicts Chagers as one of the most isolated moments when the visit to Erica’s house is not an issue.
because her father's career is not intentionally delicate. Another intense moment of isolation occurs in Chapter 2 when he is assaulted in a car park by someone strange who calls him a 'f***ing Arab', recalling how Pakistani people were stereotyped as "terrorists" in America after 9/11. Eeveyday life in this novel is included in the novel because Haroon himself experienced prejudice as a Pakistani man.

Similarly, in 'Small Island', Hortense is isolated simply because of her skin colour. A young boy tells her 'You're black' and the teacher says the correct word is 'coloured'. Whilst this is a significant moment of isolation for Hortense, it is not as intense as some of Gilbert's experiences. The fact that even a child is racist illustrates how racism was entrenched in Britain in 1948. Gilbert is depicted as isolated when he is working for the post office as a driver. He is seen as an outsider since other white workers do not buy him due to his skin colour. One fellow colleague even tells him to "Go back to the jungle" which he results in a conflict between Gilbert and the white man. This is a moment where Gilbert is indirectly isolated, particularly because the isolation results in a physical confrontation. Though this incident is significant, Gilbert's most isolated moment is when Gilbert's isolation at the cinema is most intense, particularly because it leads to Arthur's death. Despite the being no Jim Crow laws in Britain, Gilbert is told to sit at the back of the cinema because he is black. When the refugee is made from Queenie and Arthur, a gun shot is fired which kills Arthur, an innocent victim. Because of prejudice
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a teaching job at the Church of England in Kingston.

Horace was told by a clergyman was 'not
legitimate enough' so she could not be considered
to teach in 'elaborate classrooms with distinguished
readers'. When she arrives in England, a similar incident
occurs: Horace applies for a job as a teacher but is told
her American qualifications are not valid in
England. Such events are extremely isolating for Horace,
since it was her dream to teach
French in English. Perhaps here this is a reflection of
Levy's mother who also aspired to become a
teacher. Goldstel feels he loses control after having an
argument with Horace, causing him to leave his
house alone. Yet, his isolation is less intense than
Horace's, as he meets a woman who offers
him a sweet. Though the gesture is only small,
Goldstel describes the sweet as 'reassuring',
suggesting his feelings of isolation have decreased.

Immigrants are not always depicted as
isolated figures. When Chaves starts working at
Underwood House, he is made to feel
welcome and his cultural diversity is
appreciated. This suggests he is not isolated. Before
9/11, though, Chaves was treated solely by some due to
his heritage. Jim stated that he did not mind
and was not suspicious like other Americans.

Before 9/11, Chaves was immediately a New Yorker, and
was
asked American on her 7th business trip to the
Philippines to stay away. Though this does not
separate him as yet alone, this is still a hint of
isolation as seeing American made Chinese feel
'ashamed'.

In 'Small Island', immigrants are not always
depicted as isolated figures, due to characters
like Queens. She reduces Tusias into be some
as tenants despite disapproval from their nearest
relatives like Mr. Tidt. Perhaps Nery is showing
'even handedness' (The Telegraph) by having characters
like Queens, the novel that not add British
people to make immigrants feel isolated in 1948.

It is true to say that immigrants are often
portrayed as isolated figures. However, these are
indications of assimilation through characters such as
Nery and Queens. This suggests a hopeful time in
which immigrants do not feel alone or
like they are outsiders.
Examiner commentary

The introduction to Q9 offers a perceptive overview of the passage. The answer proceeds with impressive close focus on the language of the passage, picking out word choices and methods such as personification and commenting on tone (AO2). The candidate teases out the image of the ‘two banks’ and reflects on the use of punctuation. The narrator’s memories of home and her disgust with others who have felt unexpectedly homesick are appropriately explained and described as irony (AO2). The candidate goes on to consider in detail the expression ‘black, blacker, blackest’ (AO2). In the conclusion, the answer places the emotional experience of the narrator in the context of immigration simply by characterising Lucy’s unhappiness. Overall, the answer achieves a mark low in Level 6 through its unusually close focus on the language of the passage. For higher marks, the candidate needs to develop context through some factual background material relating to immigration or (more likely) by references to other texts.

The introduction to Q10b is quite simple, suggesting that isolation is experienced in both chosen texts. The answer goes on to indicate that racial prejudice is frequently the reason behind isolation, and describes Changez’ experiences of racism in detail (AO1), placing them in the context of 9/11 (AO3). Racism in Small Island is then presented in similar detail, demonstrating knowledge of the text (AO1) and of the context of attitudes to black people in 1940s Britain (AO3). The answer returns to Changez’ feelings of isolation emerging from his differences with those around him and fuelled by the ‘mutual suspicion’ between East and West. The answer again switches back to Small Island and the struggles of Hortense and Gilbert to make a life in England; here, the suggestion that they are experiencing ‘isolation’ is somewhat strained. Brief paragraphs follow showing how there are some gestures towards integration in both texts, so the stories are not entirely about isolation (AO5). Overall, the answer shows very good textual and contextual knowledge, achieving low Level 6 marks; for higher marks, more could be done to compare texts (AO4) and a clearer working definition of isolation could be established.

Total mark: 53/60
Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience.

Level 5 response - 24 marks
Fundamentally, by Mohsin Hamid, when Hamid (the protagonist) tries to evaluate the nature of his American identity, he finds himself "wandering" through several roles, "carrying no one behind and out of the room, of the passage continues to be charged with the protagonist explaining how the put on a "new dress" and that as it necessarily made them "miss my home" but then it it dramatic change of tone in the blunt declares it it has all gone. The narrator conveyed in this daring statement speaks to the reader the protagonist true state of mind what appears to be one of stagnation and disconnection with highlights setting of disappointment for the host country which from the narrative, we now have a significantly colder climate than the protagonist country as opus in. The protagonist seeking of displacement are further emphasized in the clause "no one had ever told me", he could like instance as that revelation serve to portray the stubbornness as perception of the host country. Feelings of displacement and isolation are also shown in through Harriet novel, "The kite runner," where "after a story of another immigrant writer conflic"
In the passage, the protagonist is challenged by the changing world, which is different from what they thought to be true. Becoming alienated, the protagonist reflects on the state of affairs and asks the rhetorical question, "What sort of a country is this?" followed up by the response, "It trusts anyone!"

The signature language used in the passage when describing the abstract noun or concept...
As entering the protagonist walks into a blend of water dripping from the sky and solid ground, it implies a change of behavior in the protagonist adding to character development which serves to describe the difficulty they see between the host country and their country of origin.

In immigrant literature, there is often a sense of dramatic irony as the reader has an expectation that the immigrant has a lack of knowledge and prejudice about their birthplace and other region shown to them by the host country (which is often western). This hope is somewhat challenged by the narrator in the passage where the narrator completely fantasy's boss in an immigrant's character and immediately presents the traditional


I was a boy, someone suffering from loneliness, I would rather not very much situation, I go to somewhere 'a lot better' and go back to 'where it was not very well.' The simple language clearly suggest the protagonist is moving the often predictable story of an immigrant which is an awareness the character do not usually have. This resentment is further highlighted through the contrast...
One of the declarative lines of the plot called for it, suggesting that for a tale of underwear experience to be a success, there needs to be a moment of displacement for the immigrant character. Perhaps, without the common scenario of underwear literature, the work might be of interest to find, if no character development would take place. At least not enough for an extended connection to be sustained with the reader. The typical reaction is an initial curiosity for underwear literature. It will not be long before they find out. She very急忙 to make it clear that she belongs to the extreme efficiency of underwear, explaining to the reader that her underwear is as another ...read about this underwear as it's called "sleeping that's iamp indelible" from sleeping in newspapers, the reader later discover that she is taking precautions.

Perhaps one of the most horrifying scenes of this passage is the use of a synecdoche writing describing the protagonist's time in the hot country, becoming "black, blinding, blackest". The alliteration used in the phrase also emphasizes the fragment's sense of not being able to intently...
With the new culture emerges the sentence ending with "blackest", an adjective that suggests distance and loss of hope within the protagonist. This reflection of the protagonist is often seen in immigrant literature. Asking the reader to really think about someone else's journey and whether the reader is an immigrant or not.
Mohsin Hamid: *The Reluctant Fundamentalist*

‘Immigrants in literature are often depicted as isolated figures.’

By comparing *The Reluctant Fundamentalist* with at least one other text prescribed for this topic, discuss how far you agree with this view.

Level 5 response - 25 marks
Feeling of internal isolation are present in the characters fundamental as when changes are made to the characters which would cause various reactions and thoughts such as his colleagues. The character is able to challenge his feelings of internal isolation however the story does not end as the character leaves his A level education and goes to New York due to his family knowing his, and the novel called 'pain' that he was implied to be written for her.
Hepzibah, one of the number of small black and a Jamaican immigrant from the "African Genome," also experienced periods of internal isolation. This is most apparent when she first arrives in England, the host country, in 1938. As a result, the journey from Africa to a child in Jamaica, Hepzibah would have been taught about the superiority of the "Motherland" and of how concentrated the British people were, during this period, colonial perspectives were still present and in 1948, England still owned former colonies. Consequently, were therefore taught about British culture and persuaded with a false perception that Britain was a type of "utopia." In one chapter, she even learned how she entered an English pronunciation competition in which her accent was "the clearest" in comparison to her competitors. Hepzibah later goes on to be an English speaker in a heightened level of English. However, Hepzibah doesn't accept her new writing assignment, a task put on an untrained horse with her husband, who is often seen barely knowing leads to settings of internal isolation. Hepzibah's dissatisfaction with the host country is emphasized when she asks herself if this how the English
Exemplar Candidate Work

A Level English Literature

The living conditions would have been worse than usual during 1918 as recovery from the burdens of war had barely begun. The war had come to England at a most unfortunate time. Having had she come to England before flu, it is likely she would have still been affected by the sense of anonymity London provided.

Small town life is also a common theme in immigrant literature and is often caused through the ignorance and hostility of the host country. Changes experience and hostility start hand when leaving.

When leaving New York for the US, changes sense and an unhappy atmosphere in New York builds evident when leaving. Tense and anxious people now worked at war with suspicion on the ‘subway’ and with one American calling changes to a 'fading Arab' which leads changes in thinking, not only long
to be stereotyping by the host country creates feelings of isolation and hopelessness.

The immigrant Edwards created a term for the marginalisation of other cultures by 'Othering' in Allen. Western cutters see other cultures as different and people to see immigrants as a part of their culture. The hostility towards Muslims after the 9/11 attacks is presented in an article written by a Muslim lady living in New York who claimed she was afraid to leave her

home and that some of her neighbours no longer smoked at her

enemies. Immigrant literature often aims to portray the injustice of immigrants having to pay for something they didn't do.

They face also experiencing social isolation when she tried to apply for a teaching post and a hostler's dignity

are not valid in England. Hence if

a proud woman and her attempt to assimilate into her new culture in England can evident and yet

the host country provides numerous barriers for her caring.

Further isolation happens further.
humiliated when the women in the crowd 
laugh at the sex she thought it 
possible to be able to see a woman in England 
with lead to prejudice & discrimination 
for her people.

Although not every character is isolated 
in immigrant literature, it is a present 
and very real issue even in today's 
society. With attitudes of some British 
people still being so ignorant, whether 
evidence from social media showing 
that many British people see Muslims 
as being responsible for the recent 
attacks in Birmingham and London.

It's not no wonder immigrants are often 
expressed as being isolated, exploited, 
addition making immigrant sections 
need to be explored further as it is so 
cruxial in our understanding of one another 
by human beings. Surely, it’s clear the 
recognized that country borders are more 
likely confusing as modern society 
embracing people being able 
to see a piece of yourself without另外
Examiner commentary

The introduction to Q9 starts by explaining the use of the first person narrative in the text (AO2). The answer goes on to read the passage proficiently, picking out specific words and phrases and linking these with Changez’ efforts to excel in The Reluctant Fundamentalist (AO2, AO3). The candidate tracks the mood and tone of the passage (AO2) and perceptively comments on ‘the childlike innocence’ of the narrator, who seems surprisingly unready for her new experiences; here, The Kite Runner is used as context. The answer continues to work its way through the passage, commenting on the use of figurative language (AO2) and issues of belonging. There follows quite a lengthy and generalised discussion of the literature of immigration which is inclined to move away from the passage, but the conclusion returns there with use of the detail ‘black, blacker, blackest’.

Overall, the answer shows a good and secure understanding of the passage with some appropriate context, achieving a high Level 5 mark.

The introduction to Q10b teases out possible implications of the theme of isolation and references the two set texts. There follows a lengthy account of Changez’ isolation, especially focused on the post 9/11 part of the novel, which incorporates textual knowledge (AO1) and brief references to context (AO3) and criticism (AO5). The answer switches to Small Island, giving a detailed account of Hortense’s disappointments (AO1), described as ‘internal isolation’. The candidate then offers consecutive paragraphs on ‘social isolation’ in the two texts, with some discussion of racism and ‘othering’ (AO3); Hortense’s ‘social isolation’ is again linked to her disappointing experiences as an immigrant. The conclusion makes a general statement about isolation and a plea for greater understanding. Overall, the essay shows a good grasp of texts and contexts and achieves a high Level 5 mark. For higher marks, more developed comparison is needed (AO4).

Total mark: 49/60
The novel ‘Lucy’ by Jamaica Kincaid, is written in the first person narrative, exploring the many common struggles and issues an immigrant faces when they first move countries. These are many typical aspects of the immigrant experience explored throughout the passage. These aspects include the feeling of homesickness, longing to return to their homeland and a background of economic hardship. It is made clear by the narrator that she knows the three typical stereotypes of the immigrant experience, yet she never ‘believe’ (sic) she could feel this way herself, ‘What a surprise it were this whole to me, that I longed to be back in the place I came from…’

The overwhelming feeling of this passage, seems to be one of homesickness, where the immigrant is finding it very difficult to adjust to their new life. This is typical within the immigrant experience genre as many immigrants are used to the culture of their homeland, even if they were living in a ‘not very nice situation’. It seems to be the case that the narrator is aware that she has moved to an apparently nicer place and that she should appreciate it, yet this does not help to cure...
Exemplar Candidate Work

The weather e.g. the sun seems to act as a motif in this passage, as the effect the weather has on the narrator is repeated several times. Yet, it seems as though it has a deeper meaning. Kincaid uses the sun, something which can be seen wherever you are in the world to contrast the immigrant’s homeland and the country she has moved to. Even though, she highlights that the similarities of the sun shining like in her homeland made her, ‘miss my home dear’, she later states that ‘it was all wrong’. The narrator is confused by how in this new country the sun can shine, but the air will still be cold.
This seems to be a metaphor for the feelings of the narrator. For instance, the sun is shining, making everything seem positive on the surface, yet the cold air highlights an underlying issue. The ‘cold air’ could be linked to the character’s sadness and loneliness in his new country. It reiterates the point that, despite immigrating from a land of hardship to a land of more opportunities, to suppose it to be a good thing, yet feel it is still a part of the immigrant that wishes they could return home.

Furthermore, Kincaid also contrasts the differences between the two countries with the imagery of the ‘flow of water dividing, formerly dry and solid ground, creating two banks’, of which the one was her future and the one was her past. The use of ‘solid ground’ to describe her previously life implies that it was somewhat stable, and somewhere she was comfortable. There is a contrast between the ways she describes her past and the way she describes the way she sees her future. In depicting her past, the narrator describes it as ‘familiar’ and ‘predictable’, this implies that it was somewhere she was comfortable in and somewhere
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The narrator looking forward to their future, it is overwhelmed by feelings of dread.

This feeling of wanting to return home is clearly depicted through the constant use of words in the past tense, 'longed', 'wanted', which are words that are continuously repeated throughout. It seems as though the character is unable to look forward into the future, but is more interested in focusing on their life in the past. This emphasises the theme of 'memory and the past', somewhat at which is typical of the immigrant experience genre. Throughout the passage, there is an overwhelming sense of sadness and loneliness as the narrator struggles to come to terms with her new life. It seems as though she wants to return home due to the fact that, 'I understood it, I knew where I stood there.' This emphasises the point that many immigrants find it difficult to adapt to their new culture, and sometimes don't even want to. They want to stick to their old life.

This point is clearly shown through the character wearing the same clothes that she would at home, showing her distinct culture, 'a gypsy dress made out of madras cloth'. Furthermore, this emphasises the fact unique cultures that many immigrants moving to other countries have, and cultures that they are desperate to keep. This
| is seen in the various distinct cultures throughout many of the countries that immigrants moved to. For example, many Indians moving to other countries to keep the culture and rituals of their religion e.g. Hinduism and Islam.

The last two paragraphs are rather significant in this passage, as it is almost as if the narrator is discussing the raw feelings of emotion she has spoken in the first paragraph. There is seems to be a sense of disappointment and regret in her tone as also known she has become the 'stereotyped' immigrant that she would become an 'impatient' with. The narrator didn't think she would feel those typical feelings that an immigrant normally feels, yet she is shocked when she does. The character appreciates that she has been given the opportunity to escape from a 'not very nice situation' which she thought she would be able to handle. Yet, she ends up feeling the exact same way as many other immigrants have. This is shown through her constant need to relate everyday normal things, back to her homeland. For example, her comparison of the sun in the country she has moved to, to the sun in her homeland. Kinsella highlights how when she was back at home, she would draw her future in that land as a 'large green patent surrounded by...
black, blacker, blackest.' The more repeated use of
'black, blacker, blackest' is seems to emphasize how
negative she believed her future would be.
This is rather ironic, as when she is given
the opportunity of a better life in a new
country, she still describes her future in a
similar way.

Therefore, the passage clearly highlights
typical aspects of the immigrant experience
through the viewpoint of one first person
narrative of an immigrant herself. It allows
the reader to see an immigrant's perspective on
the world, with an overwhelming feeling of
homesickness and longing for a home they once
had. This clearly shows the struggles one may
face with being an immigrant, for example.
The clash of cultures, the everyday things that
they do not understand. Yet, this seems to
be a very negative image view of the
immigrant experience, one which sees no hope
or opportunity, which is usually the main
reason for why an immigrant will move
countries.
Mohsin Hamid: *The Reluctant Fundamentalist*

‘Immigrants in literature are often depicted as isolated figures.’

By comparing *The Reluctant Fundamentalist* with at least one other text prescribed for this topic, discuss how far you agree with this view.

**Level 4 response - 20 marks**

Mohsin Hamid, the author of *The Reluctant Fundamentalist* and *Lahiri*, *The Namesake*, helps experienced the lives of being part of the immigrant experience. This has allowed them to draw from experiences of their own lives to reflect certain features in their novels, where isolation is definitely one of them. As Mohsin states: ‘Maybe five segments of large cultures such as the East and the West cannot meet in harmony.’ This highlights the plunge that Eastern immigrants, like Changur and the Ganguli family, will have to face whilst living in America.

At the beginning of the novel, *The Reluctant Fundamentalist*, it seems as though Changur is not particularly an isolated figure. He is accepted into Princeton University and later is later employed at the prestigious IBM. As a capable and capitalist firm of ‘Underwood Samson’. Therefore, it seems as though Changur fits in rather well into the American culture, yet it could be argued that he must act as an ‘American’ man to do this and lose...
in an 'American' way to do this, and lose most of the traces of Pakistani war he has in him, but this in not something he notices initially. However, the turning point of Changin's life in America is the event of September 11th, and everything that happened afterwards. On September 11th, 2001, the Twin Towers fell due to a terrorist plane attack carried out by the Taliban. This is where Changin's devotion to America seems to begin. After 9/11, there was a huge outburst of patriotism in America, with the country attending as 'united'. Even the cosmopolitan city of New York, which welcomed many types of people like Changin, shared with Americans to become one joint nation. However, this joint nation combined with patriotism and increased national security was Changin's biggest threat, which made him feel increasingly isolated. Changin felt a 'wrath' and a 'numbing' of speech from the city, as he felt the need to showcase his American culture frequently by obtaining his 'Princeton degree' and 'underwood damm business card'. A Hamid himself states a 'we are all fundamentalists until proven otherwise', which strongly emphasises the occurance that many immigrants like Changin will have felt like living in America, especially following the 9/11 attacks. Similarly, Lahiri depicts most of the characters, both first and second generation immigrants, in 'The Namesake' to feel this same type of isolation in America. Whilst Ashoke is depicted as somewhat fascinated by the opportunities presented by America, for example, he attends university to further his education and later becomes a
example Candidate Work

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\[ \text{Exemplar Candidate Work} \]

The isolation of \( \text{Arshia} \) seems to only increase during and after the birth of her first son \( \text{Gopal} \). This is demonstrated at the hospital when she \( \text{Arshia} \) wonders if she is the only Indian person in the hospital. This emphasizes the point that she feels terribly alone in America with almost no friends and family in close proximity. The fact that she does not understand many American cultures and Americans do not seem to understand Bengali culture only serves to make this isolation worse. For instance, \( \text{Arshia} \) feels uncomfortable showing her legs in the hospital while the nurses disregard this as this is not the ‘American’ way of doing things.

Furthermore, the American doctors do not understand the significance of the naming of a child for Bengali culture, and do not recognize the importance of the \( \text{Gopal} \)'s wanting to wait for \( \text{Arshia} \) grandmather's death. Instead, they give American suggestions that have no significance to \( \text{Bengali} \)'s whatsoever, for example, naming the child after a family member. The naming of a child in \( \text{Bengali} \) culture was extremely significant as it is said to have an impact on the future of the child. The connection of the \( \text{Gopal} \).
and why it may cause him to feel isolated in America. Furthermore, it would be highly likely for families like the Kapoor’s to feel somewhat isolated in America in the 1960’s due to the lack of culture they had in America. For instance, the first Hindu Temple did not open until 1970 in America, making it clear why first immigrants like Bohra may have felt isolated.

Similarly, in ‘The Reluctant Fundamentalist’, Cheggin is a first generation immigrant who also struggles with the conflict between his host country’s culture and his homeland’s. Yet, this doesn’t seem to be as much in a religious way like the Kapoor’s, Cheggin’s issues are linked more mostly with the changing of social and political values. After 9/11, Cheggin along with many other Muslims face many threats of racism, mostly due to their physical appearance and background. For example, Cheggin describes how ‘Pakistanis with dinner was being beaten, the FBI were raiding mosques, shops, and even people’s homes.

* The ‘O’ Post’ comment on the changes of America’s attitude following 9/11, including comments such as, ‘seeds of distrust and phobia have been planted’ and the rise in increase in intolerance in America in several ways.
Obviously, this made Changcen feel both threatened and isolated in America, especially since in the racism he was faced upon his colleagues when he return from Pakistan with a beard. Mohammad the disciple stated that the prophet "used any man who identified as woman; the modern day journalist, Suanna Anishka Deedy (The Guardian) also commented, "since there is a Mary of those who seek to uphold a place of political Islam find it easier to do so by promoting gender and sexuality. Therefore, boys must be boys, and girls girls. This emphasizes the fact that having a beard was a popular style for Muslim men and did not mean anything else. Whereas, in mainstream American media, it was seen as a symbol of Islamic fundamentalism, making the American Czranger felt in America increasingly worse. This was especially the case when Changcen began to doubt his own legality in both America and understanding them as he questioned their women and 'remained the way in which America presented itself', in contrast to the beginning of the novel order to studies he is a 'lover of America'. The war in Texas and the conflict between India and Pakistan made Changcen feel as thought he was a 'traitor' to Pakistan, even attending to the point of calling himself a 'manly day' territory. Lateraries were groups of Christian boys who personally present against their fellow Christian, which caused Changcen to have an epiphany of the way he was acting.

Even though, Gagal also felt isolated in...
process, it seemed to be for different reasons to negero in as he was a second generation immigrant. Gold's main struggle was finding a balance between his background and American culture, which his parents influenced versus his desperate need to fit into American society. To be seen to be a combination of both, it seemed to be the case that he can never be fully American or fully Indian. Nothing can feel isolated anymore he is.

As Waldo states: 'Even though Gold tries to

himself as an American, and feels like he has no

trace of Indian in him, strangers put him in the redundant position by calling him an Indian.'

This is clearly shown at a dinner party where

he was asked, "Where did you move to

from?" "I mean, why do you do that?

I'm not American, I'm not Indian. I'm in

the middle."

When describing his immigrant experience,

Marvin says, "I feel like I'm just a bit of an outsider too. Not only does he feel out of place from American culture, he actively wants to feel isolated from his background culture, e.g., marriage, death ceremonies. He finds this "embarrassing." In response to his embarrassment, when he adopts Marvin's

upper class, American lifestyle, he feels an

"American 'he is fierce', no longer feeling the same degree of isolation as he once did. In order to fit in to American culture and possibly decrease his degree of isolation, it
may be argued that he does not go down the usual Indian education path of a vocational degree e.g. medicine, instead, he becomes an architect.

This supports the degree of isolation Chogyal felt is highlighted by the ‘firefly’ motif described by Horovitz as a firefly repeatedly ‘flying against the window of a house’. This shows the importance always to be on the ‘outside’ trying to get in, implying that he can never be fully apart of the host country’s culture. By the end of the novel, Chogyal’s isolation seems to have reached its peak as he returns back to his home in Lahore, Pakistan. This emphasises the degree of isolation he felt in Britain, with the downfall of his relationship with Erica, America and Mediterranean Samoa. His relationship with Erica could be said to mirror his relationship with America as they both are he and reject him. When their relationship were successful he was found to be nearer else, e.g. when they broke up, Chogyal stated ‘I am not in love’ referring to his distance away from Erica. Chogyal’s return to India represents him accepting himself as fully Pakistani, instead of being halfway to act American. Similarly, in ‘The Reincarnate’ Sengal also does various things towards the end of the novel that imply that he is returning to his roots e.g. his marriage to Amoraimi and the death of his father. The death of Arthur causes Chogyal to realise that he is not as isolated as he thought. By reading his book his father dedicated to him, he has a self-realisation of whom he really is, no longer struggling to be one with his identity.

Therefore, this already shows the characters change in attitude throughout both novels. Even though, it is clear they encounter much isolation from both their cultures. By the end of the novel, it is ironic as though their level of isolation is redressed, they realise who they really are.
Examiner commentary

The introduction offers a clear summary of the passage, relating the narrative to the immigrant experience. The answer goes on to describe Lucy’s homesickness, relating it at some length to the novel *Brooklyn* (AO3). The candidate then analyses the use of the sun in the passage and discusses the ‘two banks’ metaphor (AO2). She tracks the passage’s use of the weather to depict mood, and makes a comparison with *A View from the Bridge*. Use of the past tense is picked out as indicating a longing for the past, a feature of immigration; the point here seems a little thin. The last paragraph in the extract is then described, finishing with ‘black, blacker, blackest’. The conclusion is clear and straightforward. Overall, the answer tends towards a paraphrase of the extract with straightforward contextual links, suggesting a competent grasp of the material and achieving a secure Level 4 mark.

The answer to Q10b begins with a reference to isolation related to the two set texts. The candidate goes on to describe the progress of Changez in *The Reluctant Fundamentalist* from a relatively integrated state to one of isolation post 9/11. There follows a lengthy account of Ashima’s experiences in *The Namesake*, apparently linked to *The Reluctant Fundamentalist* through use of the word ‘similarly’, but in fact doing little to establish any points of contact between the texts. There follow paragraphs on *The Reluctant Fundamentalist*, again looking at feelings of isolation after 9/11, and a discussion of Gogol’s struggles as a second generation immigrant in *The Namesake* (AO1). In the final long paragraph, both Changez and Gogol are described as wishing to return to their roots (AO4). Overall, the essay shows a competent grasp of texts and contexts, achieving a mark high in Level 4. For higher marks, the candidate needs a clearer argument which brings the texts into closer contact with each other.

Total mark: 38/60
Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience.

Level 3 response - 15 marks

As an immigrant, moving to a new host country and being forced to begin a new life is never easy. In Jamaica, Jamaica, Uncle Bud exhibits the poignancy of the desire to return to your birth country.

The poignancy here is instilled in the text through the use of the word "morning". The imagery sends a sense of longing and assimilation. The struggle of the Jamaican woman to adapt to her new country.

Once Jamaican immigrants move to new countries, people already have preconceived ideas about them which may result in them having poor living conditions.

The nostalgia created with the description of the sun allows the woman to miss her loss; however, this sense of nostalgia soon wanes when she realises she is no longer in a tropical land.
Some may say the sun represents new hope and other immigrants, because immigrants aten try too hard to shrive and fit into their new country, thus rearing on them growing weak due to the rejection, which may be represented by the word ‘cold’. The American dream and perception immigrants have of the West usually becomes shattered, leaving them with disappointment.

In contrast, the Caribbean and the city’s new home, makes the reader grasp an understanding of how difficult it can be for immigrants to adjust to their new experiences. The way the ‘realization of the new country has entered’ the immigrants’ life evokes a slow flow of water dividing similarly dry and social ground depicts a realistic image in the reader’s mind. Perhaps, ‘dividing resembles segregation between white and black people, which therefore provides the reader with an insightful life for immigrants in the early 20th century and before that.

*An anachronistic feel and
The constant use of colour imagery throughout this text is linked to the ‘tropical zone’ that the immigrant identifies with. The colours ‘brown’, ‘black’ and ‘grey’ automatically make the man miserable, so as highlighting the way the immigrant and others feel when they are surprised with the shocking reality of a new country.

Lucy seems to make constant references to ‘sickness’ and ‘death within the text. The fact that the immigrants become ‘black inside and out’ and experience ‘homesickness’, lucy is now unhappy she was in the new country. Also ending the text with the sentence with the word ‘clearly’ makes it clear that only a true tropical country can truly make her feel like she is ‘alive’. The repetition of ‘black’ from ‘black, blacker, blackest’ may also emphasize on the fact that Norsum is no longer the only ‘black’ thing, but she feels ‘dark’ deep inside, so as making it easier to deduce to the reader how much nor advice for the country and sadness is going to continue to grow.
The immigrant experience in Jamaica is clearly depicted by the novel. The author manages to explore the various ways of both adapting and struggling within a new country. The fact that the book was written in 1990 may mean that it was perceived differently, so as resulting in people perhaps believing immigrants were somewhat ungrateful, however, a 21st-century reader may be more sympathetic, due to most people being 2nd generation and 3rd generation immigrants.
‘The literature of immigration explores the fascination of a new world.’

By comparing at least two texts prescribed for this topic, discuss how far you agree with this view.

In your answer you must include discussion of either *Call it Sleep* and/or *The Reluctant Fundamentalist*.

**Level 4 response - 20 marks**

The literature of immigration explores how characters can become misguided due to fascination of a new world. Both Nafisah Hamid and Andrea Levy successfully depict the necessity of immigrants to engage with a new world in order to escape the fear of forever belonging to nowhere one.

*Changez is irresistibly attracted to the power ‘America’ and the western world over other countries, so as to bring him to submit his Eastern roots in order to experience his very own American dream.*

*To a certain extent, Hamid exhibits how immigrants become fascinated with the new world. Changez swiftly seeks to recreate the ‘Americaness’ of his own genre, so as to reject his sense of Palestinian culture he previously had. Even though the ‘pessimistic’ Changez, whom seems to lead the path, himself was not able to lead himself, thanks to making him a representation of immigrants that*
Signs new lives in how words. Similarly, Levy explores how Morgan tries to fit into Britain during the Windrush period in the 1930s. However, this fascination becomes shattered ultimately once she realises that she and other Jamaican immigrants are not wanted by British people. Levy reveals that it was ‘surprising’ for her mother and herself to realise they were just black in Britain. Even though they were deemed as pilots to Jamaica, because of their lighter skin. When they were flown from Britain and being categorised by Morgan, the true nature of the country was revealed.

As the reality of America is revealed, his real self seems to break metaphorically through his words of diaries from America. How he revealed his love for Pakistan through the couple by mentioning the fall. Punjabi calli, the author portrays how change politically impacts Pakistan, so as revealing how little effective the new word has held on him. Change comprises the fascination of both the old and new worlds by keeping his heart after 9/11. He is told
to shavel it. However he defies all
the Islamic stereotypes and Islamophobia
by touching it. Enca tilts his head,
which resembles now America had to
accept Islam after 9/11. Some may say
that Charlie's hero and love for his
old world never left him, hence why
it was natural for him to 'smile' when
the Twin Tower came collapsed.

This is shown from Charlie illustrating
his reader that no matter how
much he may have been fascinated
by America, his roots will always
conquer. Consequently, Levy connotes
the way his fascination of a new
world can ultimately detract any
nostalgia for an old world. Bernard
displays how new worlds can utterly
change a person's perception,
thus becoming his own victim as
immigrant as the war became his
new world. The war brought Bernard
to his 'unites', so as resulting in a
'soul split' every time he
thought about home. By doing so,
Levy suggests that Bernard's hero,
the new life that comes alongside
fighting in the war.
Exemplar Candidate Work

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Due to changes pushing Erica further into her old world by 'pretending' to be Chris, she becomes unable to pretend to be fascinated by a new life, resulting in her 'fleeing' her 'clothes' and returning to her old 'knot', which also happens to be Erica and her mate of psychosis.' America post 9/11 and new victims and their families did not recover both mentally and physically, but O'Neill is called cruel and constant, whilst the Eastern countries are perceived as barbarism. Hybrid_ENG 'building' narrates 'white', buildings, which is why he explored the group rejection of change and Erica's fascination of a world rather than a new one. Similarly, in 'Small Island', Heartse displays her effect in explicit love for Michael and Jamaica throughout the novel. Gilbert attacks Heartse, because he is similar to Michael, she runs to him and causes out 'Michael waits' due to her wanting his small room 'riding a bicycle'. This therefore signifies
New Horizons is still seeking old and past experiences rather than fascination over a new one. Also, Greene seems to be almost fascinated with the new experience of Jamaican lodgers, due to how they are "surprised" to meet a "young coloured woman" with a small waist. Levy therefore analyses and explores the difference of some fascination over a new world versus the need for living within an old one.

Both Homid and Levy successfully explore the fascination of a new world. However, the writers also discover the struggles of adjusting to a new world and how the fascination disappears. Homid cleverly portrays both Eastern and Western perspectives before and after 9/11, which is why the Writers find his "voice, extraordinary," also Andrew Anthony is aware that "America can create their own enemies.

Levy also explores how race does not define a person or their immigrant experiences. In Goldfinch, she cleverly represents how she does not feel blue but "seeks human so as astonishing now the love and fascination of a new country can cause a person to misplace their own roots."
Examiner commentary

The answer to Q9 begins uncertainly, suggesting that the passage treats a ‘deep desire to return to your birth country’ and that there is a poignant tone in the use of the word ‘morning’ (AO2). There follows some generalised discussion about how immigrants feel, which provides some low level context (AO3). There is an attempt to analyse the image of the ‘two banks’ (AO2) which becomes rather confused. Comments on colour imagery are more confident and effective (AO2). The conclusion attempts to put the passage in perspective but does not do so clearly. Overall, the answer is quite brief and patchy, falling short of ‘competence’ and gaining a mark high in Level 3.

The introduction to Q10c briefly references the question and the two chosen texts. The answer goes on to write generally about Changez as an immigrant and then moves on to Hortense in Small Island. The argument that Bernard is an immigrant is not made clear. Succeeding discussion of Erica does not connect very effectively with the question; there is a feeling here and in the succeeding discussion about Hortense and Michael that the candidate is falling back on prepared material about love. The conclusion is again lacking focus and clarity. Overall, the answer has struggled to engage with the question but has made ‘some attempt’, earning a mark high in Level 3.

Total mark: 30/60
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