

## 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.

[30]

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)*



1

INTRO

Hypocrite / repetition

American Dream - polygraphetic thing

Noble savage - no joy but "extraordinary"

CONCLUSION: Individualism

Anderson portrays the trials of the American Dream through the passage, the difficulty is <sup>obtaining</sup> ~~becoming~~ characterizing this same desire passion in others and the consequences this can create.

Tomie is portrayed as being fixated on his dream as he "made everyone on the farm work as they had never worked before" which suggests that his passion exceeds his consideration of others, the repetition of "work" alluding to the difficulty of <sup>effort they have to put in</sup> ~~having to work~~ <sup>simile</sup> ~~in hard~~. The hypocrite simile "like a thousand other strong men" indicates that he does not feel self-assured, <sup>as he compares himself to others</sup> the hypocrite suggests that he deserves more strength and power. The repetition of "He could master others but he could not master himself" suggests that he is his own hindrance, evoking the idea that his dream exceeds his capability, which alludes to Gatsby's yearning for Daisy who "bribed short of his dreams." <sup>This</sup> ~~which~~ corresponds into the idea that the success of the farm "partially satisfied something in his passionate nature," which suggests that his dream cannot be reached, <sup>fulfillment</sup> ~~fulfilled~~ <sup>pleasure</sup> ~~satisfaction~~ alluding to the difficulty of feeling satisfied and alluding to his own disdain for his ambition. <sup>through</sup> ~~the~~ <sup>of pleasure</sup> ~~the~~ The polygraphetic thing conveys an endlessness to his dream "Hour after hour and day after day" which indicates that he cannot escape from his dream, the repetition indicating that he cannot be fulfilled satisfied unless he is striving towards his dream; it haunts him.

\* In order to achieve his dream.

The metaphor that "the passionate burning thing in his nature glared up" indicates that his dream cannot be defined ("thing") and creates a sense of physical discomfort for him. The semantic field of <sup>fire</sup> "burn" and "glare" suggesting that his dream keeps him going and nourishes him <sup>in the same way</sup> as fire's do. Mrs Pontellier (The Awakening) articulates <sup>this</sup> the feeling of ~~an~~ aspiring for a dream "as one awakens for a dream, a delicious, grotesque, impossible dream, the find the realities pressing <sup>into</sup> the soul". Her own definition correlates with Jesse's "undefinable" vision as he cannot place what it is he wants, yet is overwhelmed by it and <sup>absorbed</sup> "dwells" in it.

The fact that "it was the indefinable hunger within that made his eyes water" indicates that the American Dream plagued people. The idea that it is a "hunger" suggesting that it can only be satiated <sup>through its acquisition</sup> ~~and~~ by achieving it and implying that, if left unsatisfied, it can be tormenting. This same desire to achieve the American Dream is depicted in The Grapes of Wrath "the <sup>feral</sup> hunger, the gnawing, tearing hunger" which links to the <sup>difficulty</sup> of not achieving the American Dream as it can physically cause discomfort and pain ~~to Jesse~~ and make it challenging to control oneself. This can be seen through Jesse being "rare and rare silent"; the polysyndeton listing conveying the change which has overcome him and the repetition highlighting his inability to <sup>communicate</sup> ~~communicate~~.

Additionally, Jesse could reflect the idea of the noble savage as he is paradoxically aware of his mortality "thought of God and the Bible with his whole mind and heart" which indicates that he is absorbed in his reality and cannot think of anything else, the polysyndeton listing conveying his ~~loss~~ <sup>the extent of which</sup> his mortality plagued him. The metaphor that "in his small frame was gathered the force of a long line of strong men"

\* Yet the idea that "there was no joy in the work" <sup>accumulating the savage and egotistical nature of the noble savage.</sup>

indicates that <sup>he</sup> channels a lot of power and energy through his dreams and his heart. The idea that he labels his peers "clods" indicates that he is judgemental and its repetition an indication of how all-encompassing his dream was. He is a noble savage as his "extraordinary" nature leads him to hurt or neglect others which can be seen through his disregard of his wife who "was killing herself in his service". <sup>which</sup> suggests that she sees him as superior to her, almost as a deity and his "passion" has <sup>made</sup> her suffer.

The idea that he thinks of himself as "one set apart from his fellows" suggests attitudes to the <sup>presence of</sup> individualism and the desire to go against the society to achieve what he wants which is his "absorption of himself". <sup>the</sup> highlights the lack of personal passion "one set apart" implies that he feels superior to others and believes that he is capable of more than that. <sup>individualism opposes</sup> This ~~would link~~ to Max's help of Biggs in Native Son "Why with Max risk that white life of hate to help him?" Like Max, Jesse wants to <sup>make</sup> his life a thing of great importance. <sup>which</sup> alludes to his individualistic desire to ~~make~~ <sup>make</sup> himself as opposed to others. However, Max strives to help Biggs, not himself.

<sup>His</sup> focus on his dream hinders him from recognising his wife's labour for him. <sup>she reflects</sup> ~~which~~ <sup>the</sup> idea of a true woman, part of the cult of domesticity as she "was killing herself in his service" <sup>which</sup> suggests that she felt his life was worth more than her own. The idea that he was "blind" to her indicates that he did not expect anything else from her due to her gender. His surprise "he did not intend to be content to be" <sup>the idea</sup> ~~regimes~~ <sup>that</sup> the expectation that women should be there to provide for the men and not value themselves. The result clause sentence alludes to "the tireless nature of the work she was doing and the <sup>his dream</sup> fatigue ~~that~~ caused her". This contrasts with Edna's realisation (The Awakening) that "she was becoming herself and daily creating wide <sup>that</sup> forbidden self into which

\* The pretensions ("from his fellows") underlines his judgement of others and ~~has~~ <sup>bolsters</sup> his own self "absorption".

|  |  |   |
|--|--|---|
|  |  | we assume like a garment" which heightens the normality and commonplace of women folk for being seen as inferior which the extract assimilates into   |
|  |  | through Jesse being "blind" to his struggle, the repetition of "he" ending  |
|  |  | the idea that she did not have a cleaver and <sup>went</sup> almost <sup>unnoticed</sup> <del>smashed</del> by  |
|  |  | <sup>Jesse</sup> her, in his pursuit to fulfill his "hunger" and to exist her to "in his service" which relates the idea of a religious service, suggesting he sees himself as a kind of deity. |
|  |  | Therefore, Anderson blurs the distinction between the American Dream and  |
|  |  | individualism as they are portrayed hand in hand in the extract. Although   |
|  |  | there are suggestions of positivity which can be <sup>induced from following</sup> <del>induced by</del> the American   |
|  |  | Dream, it is mainly presented in a negative light as it makes one "blind"   |
|  |  | to others and can never fully be "satisfied".   |
|  |  | "wherever people played pit" - Archer exercised the profession of law with the <sup>terribly narrow</sup> <sup>control of</sup> <sup>self-interest</sup> <sup>he...</sup>                       |



# 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. [30]

## Level 6 response - 30 marks

|   |   |  |
|---|---|--|
| 2 | a | leisure class - "Gatsby was overwhelmingly aware of the..."<br>60% inc increase 1986-1980<br>advertising<br>N.W. Ayer & son 1 <sup>st</sup> in New York<br>"New York had been divided... (money and...)"<br>Leavis "balance of money as code of expression..."<br>American Dream / capitalism: Dream STA 1833 - 1799+ Gold Rush period<br>Don Goby "product of..." Slater "dream is exclusive..."<br>Beaumont "unadmitted superiority..."<br>"preserve American homogeneity"<br>Immigration Act 17/24 / Eugenics Sir Francis Galton - "superior upper classes in UK"<br>"perhaps we all possessed some degrading which made us subtly undignified..."<br>"foreign contribution" "we have to watch out or the white race will be utterly submerged"<br>Nicholas Treadwell "Nick perhaps characterises himself and other leading..."<br>Status = more important than religion - in pursuit of status...<br>"religious adversity" "God sees everything" reversing scales etc<br>Due to the increasing importance placed on wealth and status many pursued the American Dream, as James Thomas Adams called it "that dream of a world that was better and richer and fuller for everyone" which embodies that the mission for both Beaumont and Gatsby in <i>The Great Gatsby</i> .<br>Veblen articulated the nature of the upper class in 1899 as the 'leisure class' those who conspicuously consumed and travelled so as to give an indication of their social status which would have inspired others to pursue the same wealth. This can be seen through Gatsby who was "overwhelmingly aware of" |
|---|---|--|

The youth and mystery that wealth preserves and inspires, of the freshness of many clothes and of Daisy, gleaming like silver, proud and sage above the hot struggles of the poor." Gatsby is motivated to obtain this level of wealth so as to reflect this to others. Lewis articulates that "reliance on money" was a "code for expressing identity and emotion" which indicates that many wanted to appear as wealthy to gain status. <sup>saw</sup> This same attitude gave <sup>of</sup> armor through having wealth is demonstrated through Asher who "exercised the profession <sup>the law</sup> of tax in the business career of certain well-to-do New Yorkers of his class" which indicates that the focus was on the appearance of what they were doing rather than the act itself. This business armor of the wealthy old money is reflected in <sup>mimicked</sup> ~~in fact~~ through Daisy and Tom who "drifted here and there restlessly (-) wherever people played polo and were rich together". Due to the South being in ruins after the civil war, the North flourished, <sup>gaining</sup> gaining 50% of its wealth, therefore the elite <sup>elite</sup> were growing in number and <sup>gaining</sup> more wealth which enabled them to perpetuate <sup>the</sup> division between upper and lower classes, ending rise of a desire to obtain wealth. ~~This~~ His old money class of elite ~~were~~ intimate both rarely, <sup>describes himself as</sup> Nick portrays "a little complacent from growing up in the enormous house in a city where dwellings are called through decades by a family's name" which indicates that status was very wanted. <sup>and wants</sup> Similarly, the family you belonged to meant that that would be the

Health was something you were ~~be~~ disconnected  
brought into and could not ~~disconnect~~  
from. Reflect by Professor Emerson: "Nature

class you were part of, "Professor. Ewart Sillerton. was a thorn in the side of Newport society and a thorn that could not be plucked out for it grew in a renovated and venerable 'family tree'". This indicates that the 'lecture class' did not pursue money as it was something they were born with, but <sup>their</sup> ~~there~~ handling of it sparked interest in others to emulate this wealth.

Pioneer: The Gold Rush period (1799+) fostered the idea of independence and  
 bolstered the idea that prosperity and wealth could be obtained by anyone.  
 The 1848 California Gold Rush brought <sup>20000</sup> ~~2000~~ people and this soon  
 became known as the 'California Dream', ~~which~~ <sup>which</sup> ~~is not~~ <sup>fostering</sup> the mentality  
 that we could 'get rich & nice'  
 of getting rich quick. This is embodied by Dan Gatsby in The Great Gatsby  
 who "is a product of the Nevada <sup>star</sup> fields (...) of every wish for material  
 since 1875". Dan Gatsby inspired Gatsby to achieve high wealth as his  
 yacht ~~was~~ <sup>was</sup> "the most beautiful thing in all the world": his <sup>car</sup> ~~car~~

This same desire for money could be exemplified by the level of immigration, between 1880-1920, 24 million immigrants arrived in America to strive for wealth. However there was a disdain towards immigrants whom some articulated "we have to make out or the white race will be utterly submerged". This attitude alludes to the Immigration Act of

1924 which sought to limit the influx of immigrants and 'preserve the American homogeneity'. They labeled this influx of immigrants as 'foreign contamination' in The Age of Innocence and the dwellings in which they live are "narrowed quarters inhabited by artists (...) these fragments of civilization showed no interest in being amalgamated with the social structure". In spite of the disdain for immigrants, their numbers continued to grow. Nicholas Trudell also underlines that "Nicks <sup>characterises himself</sup> and other characters as immigrants who are unadaptable to their environment" which indicates that their own <sup>migration</sup> ~~perspective~~ reflects that of many, suggesting that <sup>they</sup> ~~they~~ too are in such search of something as they "all ~~these~~ possessed some deficiency in character which made us unadaptable to Eastern life". This could be due to the prevailing ~~behaviour~~ <sup>reaction through which</sup> ~~in the~~ immigration as many were seeking ~~the~~ wealth that they had already acquired.

The pursuit of money surpasses that of any <sup>other</sup> desire, the growing secularism allowed people to prioritize wealth of over religion and <sup>before</sup> making for ~~more~~ more individual and free. Instead of God, Mr Van der Luyden, <sup>at</sup> is comp the top of the <sup>"small and</sup> <sup>pyramid"</sup> ~~shipping pyramid~~ of New York society becomes like a "protecting Deity", indicating that those with the most wealth were <sup>aspired</sup> ~~seen~~ to and worshipped. This manuscript itself into advertising in Fitzgeralds novel as



\* Advertising fostered the pursuit of pleasure and wealth,  
 Nat. Am. and was the first advertising firm  
 in New York set up in the  
 early twentieth  
 century.

Therefore, ~~Frank~~ suggests the portrait of revealing sentences both texts as the assimilated characters all belong to the upper class and those who don't <sup>seem to</sup> ~~want to~~ but cannot <sup>explained</sup> ~~explained~~ by filler "I want to be like everyone else (...)" if you knew how!



|  |  |   |
|--|--|---|
|  |  | hate to be different. The American Dream fuelled the desire to gain wealth                                      |
|  |  | and imitate the upper classes, <del>emphasising</del> <sup>over</sup> <del>the importance of religion</del>     |
|  |  | The character's pursuit of wealth <sup>bolstered</sup> <del>bolster</del> the desire to remain the disparity of |
|  |  | wealth between the upper and lower classes and highlights the futility of                                       |
|  |  | striving for the American Dream.  |

## 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

# Script 2: Question 1

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

[30]

## Level 6 response - 26 marks

1 The passage comes from Sherwood Anderson's 'Winesburg, Ohio', written in 1922. It appears that the narrative comes at a similar time as when the novel was written, post ~~World War~~ post-World War One America, as ~~throughout~~ 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 <sup>droughts in the early 1930s.</sup> ~~the Dust Bowl~~. The passage is written from a third person omniscient point of view, allowing the reader an insight into ~~what was happening~~ <sup>the protagonist of the novel</sup> Tessa's mindframe, whom we assume is the protagonist of the novel.

Immediately, the reader is confronted with the emphasis on ~~the desire~~ Tessa's desire for everyone to <sup>work</sup> labour hard on the farm. The repetition of both the noun and verb form of 'work', all in one sentence, demonstrates the protagonist's ~~unrestrained~~ unrestrained motivation to be successful and to have his workers produce bountiful crops. Anderson continues, writing 'It things went well they went well for Tessa and never for the people who were his dependants'. Such a line suggests an unequal balance of power between the labourers and the leader, Tessa, which is not ~~dissimilar~~ 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 they help to produce, as the landowners retain all the spoils for themselves, similar to the way in which here, it is only Jesse who prospers when 'things went well'.

Later in the passage, Anderson ~~alludes to the fact that~~ 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 is apparent, as Jesse wishes to be alone and make plans for the <sup>future</sup> ~~present~~. It is unsurprising that such a theme appears in the passage; individualism ~~and~~ 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 better 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 <sup>also</sup> interesting. It could be interpreted as even being the devil inside of him, a fiery 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; ~~but~~ 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 the ~~the~~ 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~~ own personal gains.

It could be said that Jesse's desire 'to make the farm produce as no 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 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 ~~Steinbeck~~ <sup>Wright</sup> 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 ~~body~~ frame gathered the force of a long line of strong men'. The alliteration of ~~the~~ 'l' ~~sound~~ prolongs 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~~ of being powerful, despite his outward appearance. Such an idea is furthered by the line 'he had always been extraordinarily alive when he was a small boy ... he began to think of himself as an extraordinary man, one set apart from his fellows'. The ~~pre~~ repetition of 'extraordinary', both in the adjectival and adverb form, reiterates the idea of greatness which Jesse has instilled upon himself. It would be again interesting to compare this to ~~the~~ 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 ~~failure~~ loser as such in all senses of the word, as he loses ~~both to Nick and to Tom~~ and loses his life. Thus the fact that Anderson is ~~describing~~ describing Jesse as 'extraordinarily alive' ~~and~~ 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 Gatsby's.

Jesse's self-inflamed perception of himself is later demonstrated with Jesse seeing his 'fellow men' as 'clods'; 'it seemed to him that he could not bear to become such a clod'.

Clearly, the only thing which concerns Jesse is himself and such an idea is demonstrated in the fact that Anderson 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 afore mentioned description of Jesse's eyes being 'hardened' has 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 ~~with~~ and may hinder Jesse's ~~single~~pp 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 'Winesburg, 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.

[30]

### Level 6 response - 28 marks

|   |   |   |
|---|---|---|
| 2 | b | <p>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 notion of wanting to start afresh. 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 hold the power; such people are presented as monstrous and cruel human beings who have no regard for the most vulnerable.</p> <p>In 'The Grapes of Wrath', Steinbeck points to the deplorable levels of poverty which the migrants had to endure and depicts the inhumanity 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 ruined simply so as to ensure the most vulnerable <del>people</del> members of society do not attain the fruit, <sup>or free</sup> despite the fact that these people are starving. Such cruelty, sadly, is not fabricated. Before 'The</p> |
|---|---|---|



'Grapes of Wrath' was published in 1939, Steinbeck wrote an article ~~the~~ named 'Starvation under the Orange Trees', which was published in 1938 in the 'Monterey Trader' as well as in the form of ~~the~~ a leaflet in the same year. In it, Steinbeck described the abhorrent living conditions of the migrants and he failed 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 life 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 ~~get~~ aware of the plight of the migrants, as well as wanting to openly critique the California government officials who were not taking any action to solve the problem, demonstrating the cruelty of society as ~~the~~ it 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 ~~about~~ 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'. ~~As~~ 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 stared close to Tom'. Here, the 'dust' which coats Wilson can be seen as a symbol of the poverty that shrouds him, making him one of the most vulnerable ~~than~~ 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 class 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 nose, as well as the fact that she is eventually killed by Daisy in a car ~~on a highway~~ <sup>in a car</sup>, shows that she can never shrug off the vulnerability that her poverty has created. Indeed, her demise 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 thick 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 mingles 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 booming industry is analogous with the idea of workers being dispensable and worthless, much like the vulnerable

Wilson is depicted, when Tom threatens to take his business elsewhere, as demonstrating cruelty to the lower members of society. Similarly, in 'The Grapes of Wrath', the tenant farmers 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 worthless by society, an aspect which Marxist critics would heavily analyse and critique.

Elsewhere in 'The Grapes of Wrath', society treats the most vulnerable cruelly through the way in which the migrants <sup>are</sup> ~~were~~ received in California. In one of the intercalary chapters which are interwoven between the story of the Joads, ~~then~~ 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 mirrored in actual events of the time. In 1936, 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 refuse the entry of migrants, thus depicting the cruel nature in which more 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 his 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 Yuhas of 'The Guardian' wrote, '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'. Yuhas 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 Ashes in Fitzgerald's novel is an important location so as to illustrate the vulnerability of the poor, much like the roadside camps in 'The Grapes of Wrath' demonstrate. Fitzgerald writes 'the Valley of Ashes — ~~an~~ where ashes take the forms, with a transcendent effect, of men who move dully and already crumbling through the powdery 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 Ashes in order to get



to New York city, and yet may choose to ignore the intense 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 <sup>which it does</sup> ~~which it does~~ 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 <sup>use of</sup> the Valley of Ashes is to show the wealthy what could and indeed became 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 areas like the Valley of Ashes where 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; they simply ~~let~~ <sup>let</sup> it simply dispossesses 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 worsen the lives of the most ~~the~~ vulnerable members. Much of Steinbeck's novel is concerned with such a theme, however it ~~there~~ is easy to overlook in 'The Great Gatsby' simply because the more attractive, wealthy characters draw you in. However both novels show that such ~~a~~ 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

# Script 3: Question 1

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

[30]

## Level 5 response - 23 marks

|   |  |  |
|---|--|--|
| 1 |  | <p>The extract from 'Winesburg, Ohio' written by Sherwood Anderson in 1912, shows many characteristics of American Literature. It presents ideas about the working class, farming in the early 20<sup>th</sup> century and the motivation <del>it</del> caused by the American Dream and immigration.</p> <p>The extract demonstrates the increase in immigration to America in the early 20<sup>th</sup> century. The author describes America as a 'novel', suggesting that <del>America is not</del> too 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 <del>protagonist's</del> <del>author's</del> 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, <del>such as</del> 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 there, as it had become ingrained in many people's vision as it promised a life of <del>of</del> success and equality for all. This 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 come to</p> |
|---|--|--|

line in America, which reflects that this idea of immigration is prominent throughout much American literature.

The extract also demonstrates the attitude of the working class and the farming industry. The ~~user~~ ~~persistently~~ ~~user~~ ~~persistent~~ repetition of the ~~idea~~ <sup>motif</sup> of farming and produce: 'minding the farm' / 'men on the farms' / 'make the farm produce'. ~~the~~ ~~for~~ This gives the reader knowledge and insight into the protagonist himself but also reflects the passionate nature of much of the lower class towards their trade. The repetition of this idea ~~for~~ illustrates the time and effort that was necessary in order to run a successful farm and shows that attitude was a key factor in success. The protagonist is suggested to think of the 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' <sup>of</sup> 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 was emphasised by Thomas Jefferson in the Declaration of Independence in 1776. ~~the~~ ~~can be~~ The passion of the



protagonist can be contrasted 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 are described as 'shabby and unsuccessful farm people'. This shows that many people did not appreciate the rural and farming lifestyle and were obsessed with the idea of the American Dream which convinced them to leave.

The use of hyperbolic language in the extract accentuates the notion of the American Dream. The description 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 ambition as there were many other farm boys in America, particularly in the South where many had ancestors who had originated on farmland. The idea that the protagonist wished to make his life a thing of great importance reflects the hope many had and the idea that formerly the American Dream was unattainable. This can be seen as similar to Carrie in 'Sister Carrie' by Theodore Dreiser, as Carrie aspires for a life of success and prosperity and does not want to remain in the countryside where small-scale affluent towns could not provide for her. The use of the third person narrative and stream of consciousness style of writing is used to reflect



that these are the protagonist's true beliefs and ideas. The ~~author~~ short, magnified sentences such as 'he could not do other but he could not make himself' and 'all over his body here Bentley was alive' ~~not~~ give the impression of natural speech and this is poignant as it is as if the reader has been given insight into his thoughts and feelings and gains a deeper understanding of what's working here, particularly farmer's thought and believed.

Overall, the ~~ex~~ passage from 'Winning, Ohio' by Anderson reflects and shows many characteristics of American literature, focusing on life in the rural area 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*.

[30]

### Level 5 response - 24 marks

|   |   |  |
|---|---|--|
| 2 | c | <p>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 is a dominant theme across both texts, and through the characters and settings.</p> <p>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 unreachably, much like Daisy. It is suggested by one critic that Gatsby 'the green light' became an inaccessible focus for Gatsby's 'yearning' which can be corroborated as Gatsby's obsession with the Green light is much like his obsession with Daisy. Gatsby's hope has been driven by the idea of the American dream, the idea that anyone of any class or background could achieve success and prosperity, initiated by the Declaration of Independence, written by Thomas Jefferson in 1776. The American dream encouraged many to hope and</p> |
|---|---|--|

American Dream encouraged many to hope and yearn for unattainable things such as wealth but the increase of consumerism and materialism in the 1920s, the Jazz Age, in particular encouraged many to hope for things they could not achieve.

The American Dream and the emphasis on it arguably led to the materialistic attitude 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 including Gatsby leads one critic to argue that Gatsby had become 'a figure of tragic intensity evoked in his environment'. This can also be considered as Gatsby was motivated by his hope for Daisy to pursue such an extravagant lifestyle which eventually led to his downfall. This A similar idea is also seen in 'The Great Gatsby' by Theodore Dreiser, as Carraway 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.

Furthermore, Wharton presents Archer's hope for a relationship with Ellen - Archer is described as feeling 'amusingly trapped' by his marriage to May and as if 'his fate was sealed'. Archer's hope to allow him to disregard his marriage and the constraints of society, although he does not pursue his hopes and desires, a weakness of the character. Wharton successfully demonstrates that marriage was seemingly a bitter deal and for the satisfaction of the family in 1870s New York, which lacked romance or passion. A couple's compatibility was determined by their families and was to provide 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 Archer's weakness lies in his 'failure to assert his hope and dream' which can be supported as despite his prominent hope, he conforms to society and for idealises his marriage to Mary. Ultimately, it is shown through both Archer 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 for her daughter to be a 'beautiful little fool' which she suggests is the 'best thing a girl can be' highlights the somewhat distorted idea of hope that many women had in the early 20<sup>th</sup> century. One critic supports this by suggesting that 'Daisy (as suffered... her daughter) is to be a fool & really a defense 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 freedoms being allowed such as short skirts and short hair, women still had many expectations to conform to, but were expected to have no career aspirations and be content with becoming a mother and housewife. The oppression towards women is highlighted through Daisy and shows the corruption of the male patriarchal society that existed. Wharton's 'Custom



of the country' also reflects similar ideas and attitudes demonstrate attitudes to women at a similar time.

In a similar way, May hopes for her marriage to Andy to be successful and is seemingly full of hope and happiness for the future on her wedding day. One critic suggests that this is because May 'wanted to lead that proper life, free of scandal, intent on being a good wife and a respected member of society'. Whatsoever May to demonstrate the role of women in 1870s New York society which is similar to that of 1920s New York. Women were expected to be a 'true woman', a term coined by the Victorian era where women were ~~supposed~~ supposed to be virtuous and pure, and were also supposed to be content with the life that was supposed to be led by a married woman, as one critic suggests that 'the acceptable course of a woman's life was as wife or her court'. Society in 1870s New York was dominated by male figures and so it was determined by men the role women had to take, which could not be defied otherwise one would be considered an outcast. Overall, through the character of May and Daisy, both texts demonstrate the hope, or lack of hope, that women at the time of writing perceived, exploring its dominance in American literature.

Setting in American literature can demonstrate the dominance and importance of hope. Bazzy's 'enormous house' is used as a way to win Daisy's

approval and illustrates the hope and anxiety 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 industrialisation of cities allowed many to start a new life and represent the idea of 'new money'; ~~and~~ the mass production of materialistic goods such as cars and the ~~rise of film~~ influence of film and movies allowed the formation of 'a whole race going hedonistic, decaying on pleasure', as suggested by one critic. This allowed Gatsby to use money and materialism in order to gain the attention of Daisy and show that his hope was a dominant factor in his actions. This ultimately suggests that settings in American literature suggest the dominance of hope. ~~Wharton'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 importance 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.

[30]

## Level 5 response - 22 marks

|    |  |   |
|----|--|---|
|    |  | American Literature 1880-1940   |
| Q1 |  | <p>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. Humans altogether had lost hope and were striving to achieve that happiness whether through illegal means or hard work to receive the American dream.</p> <p>'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.</p> <p>As referred in 'Winesburg' Jesse 'made everyone work like as they had never worked before' though it is not stated, who he <sup>being exploited</sup> <del>exploiting</del> for his labour, it could be argued they were African American men. As black people had lack of assets and wanted to earn their version of American dream, which was through money and hoarding land. Though as <del>seen</del> <sup>mentioned</sup> in 'Great Gatsby' when Tom <del>is driving</del> he drives past a 'nigger' in his car. Even though the African American community were gaining <del>acknowledgment</del> <sup>the racial</sup> for their efforts, <del>from</del> <sup>people such as W.E.B. DuBois who used that as a political stand to give</sup> they were segregated and often seen as an inferior race. // As <del>seen</del> <sup>written</sup> in 'Great Gatsby' Tom has a strong dislike for black people while reading a book he</p> |



States how they are the lowest race, suggesting he is a white supremacist who believed white race <sup>is</sup> ~~the~~ superior, due to them being intellectually, spiritually and morally on higher standard.

Also the words 'Strong men' ~~are~~ reinforced through its repetition, they were African American black men who worked hard, yet had very little ~~time~~ knowledge on starting their business, due to being oppressed by the white supremacist. Historically known black ~~men~~ people performed all the hard labour which resulted in them being 'strong' hard labour resulted them being "too tired to think" as Anderson states //

On ~~Another~~ <sup>two</sup> occasions in the book, Tom is racist, reflecting his dislike of black people, while driving, he drives past a 'negro' in a cab. ~~and~~ This reflects the attitude that were harboured by the 'old money' in America to those with 'new money' Jesse stating through illiteration his power over a 'long line' of 'strong men' suggests his superiority over them, ~~just like Tom Buchanan~~ <sup>and how things went well for him but not his dependants</sup>

The character Jesse represent the concept of frontier and American dream and how things 'went well' through the use of illiteration and repetition for him but never his dependants. Which could suggests slaves. This embodies the character of Bigger, from 'Native Son' by Richard Wright, who ~~is~~ was a African American himself, barely passed year 9 and wrote how black community was segregated and violated.

He was criticised for his brutal display of Black people yet applauded by many. Wright did this ~~was~~ 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 reinstated ~~how~~ the efforts of African Americans through the use of the 'Racial uplift movement.' Using his art political stand, to remove the inferiority between races. He failed to state how badly they <sup>were</sup> being treated, which later ~~brought~~ <sup>did bring</sup> about change, through writers work such as Wright.

The character Jesse represents the concept of frontier, where an individual or society want to start their new life, concerning new land. Starting new beginning just like the puritans who colonised and made their religious beliefs the core of society. If anyone who went against their beliefs were punished as seen in *Scarlet Letter*. "Men who have come here in America" demonstrate "later times" where new frontier was being discovered by many in society and Jesse focuses on rebuilding ~~the~~ it. It is reinstated through <sup>the use of</sup> repetition 'had never' he is building new empire, 1970'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 ~~discovered~~.

Anderson uses play on words such as 'master others' and 'master himself' <sup>the word master has</sup> ~~with the use of~~ 'master' could reflect connotation of being someone people look up to, just like Gatsby. The repetition reflects his inner turmoil of succeeding but not being able to, in achieving his goals. 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. Throwing parties. But he did not receive any pleasure from it. Anderson used same poetic language like in Gatsby. <sup>"material machinery" and "passionate burning thing."</sup> Compared with Gatsby, Jesse 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 is possible no matter who or where you come from. Though Jesse and Gatsby have succeeded, they still are unhappy. Jesse made 'plans' and 'everlastingly making plans' suggests he is an ambitious yet someone who is constantly looking for ~~the~~ new 'Frontier' <sup>"wanted something, Critics have"</sup> and the repetition symbolizes 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 ~~their~~ his wavering



speech, which takes ~~to~~ control and reduces him to someone who is a babbling fool. Jesse has some

~~There~~ are direct contrast in his <sup>narrative</sup> ~~speech~~, such as "satisfied something in his passionate nature" but later on describing him as someone who has "passionate burning" ~~burning passion~~. This suggests Jesse <sup>is</sup> ~~has~~ never content and <sup>the</sup> burning passion, an oxymoron, juxtaposes him having conflicted ideas <sup>about</sup> ~~for~~ 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 <sup>as</sup> ~~has~~ a destructive force //

The narrative over all has a semantic field of desperation. Through the use of repetition "hour after hour" "day after day" "night and day" as well as illiteration which reinforces Jesse's desperate nature, as seen from start of the extract. Him viewing his 'dependants' working hard like 'never' before yet his mind set 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" portrays his hedonistic and selfish view of life. Just like Gatsby who wanted to have more, whether through bootlegging which is selling, supplying alcohol during prohibition. which was illegal, yet he cared very 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 ~~and~~ can not have peace, the juxtaposition of "fear and peace" states his desperation for wanting peace, he would have given "much" yet he is unable to. His description describes him as some one who frantic and wants 'more and more' the constant repetition makes it as though if he repeats his goals consistently, he will achieve them. Yet still not achieving.

His goal in life was to be loved by Daisy a girl, he met before he went to war. Yet he is unable to have due to his realising, his success is due to bootlegging. Yet Nick the protagonist describes <sup>at the</sup> ~~the~~ very end, the overall novel "so we beat on, boats against current" repeating his view on human frailty or ~~the~~ just human life. That though we may not achieve our goals we ~~can~~ <sup>have</sup> to carry on.

Another point that describes Gatsby's turmoil is the use of the asyndete listing "he sat and looked" "and and thought out 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 realised 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 ~~the~~ gods as they control the working force. This is stated when he describes them as "clods" and reinforced through repetition. ~~and~~ He did not want to become like them.

Also it reflects the oppression of women in 1920's though it becoming more acceptable such as the flappers, to <sup>like Daisy</sup> deviate. Some were still being oppressed being taken advantage of in a patriarchal society. As feminist would describe women doing the <sup>domestic</sup> labour as well as the work force labour. ~~to~~ Maintaining patriarchal society. Jesse's represents the male dominated society when his wife is being oppressed. Through "absorption in himself and his own destiny" that he fails to notice his being "blind" doing woman's work 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 than these ~~coming~~ <sup>with</sup> new money. Also it over looking "facing the west" could ~~show~~ <sup>show</sup> him looking down on <sup>westerling spirit</sup>.

## 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. [30]

### Level 4 response - 20 marks

|   |  |
|---|--|
| 2 | a). "Characters in pursuit of money lie at the heart of much American literature"  |
|   | <p>Money does lie in heart of much American literature. It drives very much nature of society, and revolves around it. As seen in <i>The Great Gatsby</i> Gatsby's happiness and to achieve his American dream relied on the very much existence of money.</p> <p>Though it was <del>the</del> 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 her have an affair with him. Money over rides her marriage as well as her daughter.</p> <p>Even though Gatsby came from New money it did have a stigma attached to <del>be</del> 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 <sup>Tom Buchanan's</sup> East egg, where as new money in West egg, Gatsby. Gatsby's uses his hedonistic lifestyle to be current and be more mysterious, it provides him with a facade, being respected in society.</p> |



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 governs 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.

① Though it was ~~the~~ 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 her have an affair with him. Money over rides 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 directly made her reject all this just for a chance of better opulent life with Gatsby. Old money was more respected in <sup>Tom Buchanan</sup> and they lived in East egg, where as new money in West egg, Gatsby. Gatsby's used his hedonistic lifestyle to be current and be more mysterious, it provides him with a facade, being respected in society for his parties. He also ~~shows~~ presents his riches through his <sup>cars, parties and</sup> shirts, which Daisy's seems to like, again reinforcing what is more important in American ~~the~~ novel, materialistic gain.



This is also reflected in 'Age of Innocence' ~~by~~ where old money is respected and has more power while new money has stigma attached to it. Archer is forced ~~into~~ to marry someone he does not love because of ~~society's~~ society's norms. To not marry someone who is below them and bring shame to family, resulting in family fortune being diminished, leading Archer to marry May just for the sake of society, reinforcing money is in heart of American society. As shown Ellen Olenska is not respected for being a woman and having her own financial spendings. This leads her to be segregated in society because men are to have the role of a bread winner. Ellen represents the 'New woman' which the society very much disliked as she challenged the norms and beliefs within in the society.

- Just like Jordan who played sports and though it was ~~becoming~~ <sup>the time</sup> ~~was~~ acceptable for women ~~to~~ to be challenging the social rules. They were ridiculed for it. Such as the flappers, showing skin was frowned upon as it would have lead to women being outspoken ~~then~~ leading to perhaps more wealth and again challenging men's role in society who was the ~~former~~ financial holder.

Myrtle is another is another character who is driven by money, she is Tom's mistress. Who wants to have the latest

materialistic goals and is even ~~to~~ willing to ~~put~~ put up with his abusive nature, when he breaks her nose. Money is the source of all problems and solutions for characters. ~~The~~ This also highlights as to why Daisy, knowing about Tom's affair still remained married to him. ~~to~~ because she did not have any financial goods in her name. This states 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 Wolfsheimer who is a criminal and Gatsby's business partner. In society money holds the power, due to being regarded as respectful or having more opportunities coming your way. This is reflected when 'valley of ashes' is described, where the dirt and grim represents those of lower ~~of~~ classes ~~men~~ who are not able to have the opulent life, because of being morally right and having deeper beliefs.

Marxists would describe this as reinforcing a capitalist society ~~from~~ which is exploiting the working class (proletariat) and keeping the ruling class (bourgeoisie) in charge of all the institutions. The poster of T.J. Kerkberry in Great Gatsby shows as if you view the East egg from a glass lense, there is more corruption, ~~and~~ decay and unhappiness because money is the driving source in their life. As Nick describes

the travellers as "sailor's eye, green breast"  
 This could portray even the new travellers, seeking  
 money as "green" has connotation of it  
 Everyone looking for the frontier  
 is looking in search of new land with prospect  
 of in heart, just being rich.

However some individuals go against  
 the statement: 'money lies heart of American  
 literature' as Myrtle's husband Wilson, he  
 loved her and was working until his  
 very old age to keep her happy. In  
 Similarly May loved Archer and she  
 had kept up with society's rules just to  
 marry ~~her~~ someone she loves. It is the same  
 case with Olenka, who wanted to be loved, yet  
 she can not take his abuse even if means having  
 being judged by society. Unlike Myrtle who  
 remains in order to receive financial goods.

## 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.

[30]

## Level 4 response - 16 marks

1 This passage focuses on a third person's story about Jesse <sup>Bottles</sup> 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 <sup>which is when this passage is set.</sup>

The first part of the passage gives us an insight into 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 <sup>like Nick in The Great Gatsby as he just floats around the place</sup> the fact that Jesse "thought about the farm night 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 had ~~built~~ a wing built on the old house". Him building new creations shows he is always busy. There is a mundaneness brought across by how he is consistently thinking about new plans for the future as he is described



or "Hour after hour and day after day he sat and looked over the land". The repetition of 'hour after hour' 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~~ <sup>read</sup> that "The passionate burning thing in his nature flamed up". The way this burning thing in his nature 'flamed up' makes us think of fire and how when there are big flames it is showing the power it possesses and in Jesse's case the burning thing in his nature is flaming up to show the passion he has for his work. Jesse's drive to achieve the American Dream is emphasized when we ~~read~~ <sup>read</sup> that "He wanted to make the farm produce as no farm in 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. <sup>by always wanting something else</sup> 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 words 'indefinable hunger' in the passage further convey Jesse's determination.

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 Bentley 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 'gathered the force of a long line of strong men' and this shows how Jesse is overcoming being small and is making sure he gets everything out of 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~~ the writer describes Jesse and the fact he is very alive as a person now as he was when he was younger shows his personality hasn't changed. At the end of the passage there is reference to Jesse's wife and how she is pregnant yet doing 'strong woman's work'. This alliteration of 'woman's work' which we get the feeling is for Jesse as she is described as 'killing herself in his service' makes us get the feeling she wants to ~~be~~ always be there for him. ~~and she is always there for him~~

## Script 5: 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*.

[30]

### Level 3 response - 15 marks

2 C 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 <sup>the</sup> 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 <sup>greatest</sup> economic downturn known about today <sup>and it was caused as a result of the millions of people being unemployed</sup> and it was caused by the Wall Street Crash of 1929. Because of the struggle at the time The American Dream was <sup>nearly dead but there were still people trying to achieve it</sup> 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



young age. Gatsby appears to work hard at first and this is emphasised by the daily routine ~~he~~ <sup>he</sup> 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 Wolfsheimer. <sup>who Gatsby sees as a very clever man?</sup> At the time prohibition was in place <sup>between 1920-1933</sup> banning any buying, selling or transporting of alcohol. However, it was known that many speakeasies and other underground alcohol areas were set up especially in New York. Banning alcohol was set up to stop family feud <sup>ad crime</sup>, however it was said that while prohibition was going on there ~~was~~ <sup>was</sup> more organised crime <sup>and family feud</sup>. With Gatsby getting involved in corrupt means 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 truck <sup>the task of their job</sup> and very low paid work in the jobs they are able to find themselves. The Joads are joined by hundreds of migrants on 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 <sup>his dream of</sup> trying to win over Daisy. Judith Fetterley says that it is a "classic male drama of a poor boy trying to get rich and the story being about the struggle for power and the prize 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 <sup>though</sup> very sure he can get Daisy though, "I'll make it <sup>critical</sup> how it was before she'll see". One interpretation may see Gatsby as a shallow man however, others may empathise with him as they 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 patches of oranges'. The Joads were travelling there though to start a new life and get ~~good~~ <sup>better</sup> jobs however, the people of California lure the Joads and the rest of the migrants over there so they can drive down the wages of 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 hatred for the people of Oklahoma. I believe it is significant that Steinbeck went to live with an Oklahoma family and travelled with them to California before writing *The Grapes of Wrath* as the story he writes puts into perspective the adversity ~~the~~ <sup>the</sup> Joads faced and it does believe the importance of hope in adversity is more evident in *The Grapes of Wrath* <sup>so the Joads have a right to feel it or 'escape' it</sup> than in *The Great Gatsby* and this is likely to be the case because of the significant differences ~~between the two novels~~ in what was going on at the time of the two novels.

Fitzgerald shows emptiness at the end of *The Great Gatsby* as Gatsby doesn't ever get Daisy which is <sup>trying to</sup> ~~him~~ <sup>embodiment</sup> the American Dream. Gatsby in the end is killed which <sup>is significant as he is like Fitzgerald and is</sup> ~~in fact~~ produces debate as an alternative view could see him as killed by one of his own ~~businessmen~~ <sup>businessmen</sup> as Fitzgerald gives this view because Nick is so sure Wilson shot Gatsby however, Gatsby could have double crossed ~~Wilson~~ <sup>Wolfsheimer</sup> and been killed by one of Wolfsheimer's servants.

Steinbeck gives hope at the end of *The Grapes of Wrath* as ~~the~~ <sup>members</sup> of the Joad family are shown to still have love in them even though they have gone through adversity as Rose of Sharon is seen breastfeeding the starving man, "bared her breast... lent her head on his shoulder" and Robert De Nott says this "final tableau scene straggles to fade from view".

and I agree with this as it's such a moving picture and emphasises Mal's earlier on in the novel when she says if "you need help or in pain go to poor people they are the only ones that will help" and even though the man may have struggled to ask for help because of the condition he was in it is significant that the Joad family are there to help.

In conclusion, I believe Fitzgerald and Steinbeck both show that hope is a great importance when people are in the face of adversity and that anyone can look back to the meaning of The American Dream which says anyone can achieve greatness <sup>but have a story how to</sup> ~~and~~ <sup>highlight their own story as they themselves</sup> ~~as they~~ <sup>carry on going</sup> no matter what.

## 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



# The Gothic

## Script 6: Question 3

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

[30]

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<sup>1</sup>, 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.



## Level 6 response - 30 marks

3

This extract from Daniel Keyes Sandford's 'A Night in the Catacombs' employs a multitude of gothic tropes in its depiction of a persona journeying through a ~~the~~ 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 ~~he~~ utilizes the gothic trope of "Night" in order to create the foundations of a deeply eerie atmosphere. Indeed, the text ~~the~~ immediately delves into the Gothic themes of death and mortality, with the "here and blackening skulls", used alongside language in the lexical field of decay such as "gaunt" and "rotting" to ~~also~~ provoke sentiments of revulsion from the reader. Sandford then creates a sense of juxtaposition between <sup>vitality</sup> ~~the~~ "young, the beautiful and the brave" and the inevitable rotting 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, mouldering and deathlike smell", which is coupled with the notion of the "gloomy <sup>labyrinth</sup> ~~labyrinth~~" to draw strong parallels with Angela Carter's modern Gothic text 'Erl 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 alludes 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 intimidated by their surroundings, thus <sup>painting</sup> ~~making~~ them as the typical victim of the genre. This is built upon by their "ill-defined and mysterious alarm", which harks back to the trope of the Gothic uncanny defined ~~as~~ in Freudian terms as a sense of fear and familiarity; the persona recognises their terror but struggles to ~~the~~ define its origin. As their "eyesight waxed 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 tapers" evokes the failing <sup>light source</sup> ~~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 ~~the~~ they find themselves suspended between the life of the outside world and the pervading death of the catacombs. Indeed, this links closely to ~~the~~ 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 "presiding 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 ~~the~~ 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 doubling 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 lines between ~~the~~ reality 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 <sup>mentions</sup> ~~repeats~~ 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 revulsion 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, Sandstead articulately defines the persona's loss of identity amongst the gothic setting <sup>and characters</sup> which surrounds him, through the use of motifs and tropes typical to the gothic genre in terms of language, plot and literary techniques.   |



# Script 6: Question 4(b)

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.

[30]

## Level 6 response - 30 marks

|   |   |  |
|---|---|--|
| 4 | b | <p>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.</p> <p>Carter and Shelley both utilize 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 anonymous character utterly embodies this trope, as an ultimately passive character whose death is swift and of minimal significance to the Count and Countess; "bleeds, screams, falls". In the subsequent brutal rape of her corpse as the Count "thrust her virile member into the dead girl", <sup>one</sup> 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 nuance by the didactic message of Carter; the Countess grasps a rifle before exclaiming</p> |
|---|---|--|

"it bites!", demonstrating symbolically the victimhood of women as a result of their gender, as she is pricked by the <sup>floral</sup> symbol of femininity. This idea is also explored in 'The Bloody Chamber', ~~as~~ as the narrator <sup>identifies</sup> ~~realises~~ her own "potentiality for corruption", which the Marquis

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 ~~passive~~ <sup>virtue</sup> marred by her loss of ~~innocence~~. The narrator in this story, punished for her gender, seemingly, mirrors the character of Justine in 'Frankenstein'; This woman's "utter guiltlessness" is denoted by Victor, yet due to her <sup>female</sup> ~~passivity~~ after being framed for murder, "she perished 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 ~~to~~ murdered by the monster with a "shrill and dreadful scream" upon her "bridal bier"; the latter ~~as a metaphor~~ <sup>utilising antithesis</sup> to allude to the utter 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 Bathard-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.

~~Moreover~~ 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 its reflection and distortion of cultural norms in order to both shock the reader and portray messages of morality and this is <sup>particularly</sup> evident in 'Frankenstein'. Elizabeth is a victim of societal oppression, not permitted the extraordinary adventures of her male counterparts, and comments upon her domestic life 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 ~~also~~ confined to her role as caregiver, and as critic Kate Ellis <sup>sarcastically</sup> comments, <sup>the</sup> "infamous scene in which she sobbed over her coffin" was ~~definitely~~ <sup>almost</sup> "her finest hour". In addition ~~to~~ to this, Vicker's work actively works to render the 'mother' <sup>almost</sup> 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 messages of his dream; "I thought I held the corpse of my dead mother in my arms". This links ~~to~~ closely with the Gothic's 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 desire", with no use for the 'mother'. Indeed, similarly to Frankenstein, ~~the~~ Beauty from 'The Tiger's Bride'



is similarly oppressed by her male counterparts, as she describes "women forced by circumstances to mutely 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~~ challenges her societal victimhood, as she takes pleasure in verbally attacking her captor "How pleased I was to see I'd struck the Beast to the heart!", and ridicules her "tear-beslobbered father". Indeed, Helen Simpson comments that the characters in 'The Bloody Chamber' present a "multi-faceted glittering diamond", showing that while Beauty is subjugated 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. Caroline is described as "the best of women" who has "a mind of an uncommon mould". Her death scene is a notable sign of how she actually sources her strength from her maternal role as caregiver, shaking off the shackles of victimhood; "I wish myself cheerfully to death". Indeed, Elizabeth is also presented as articulate and intelligent; "full of sensibility and intellect", and proves a naturally domestic character rather than forced into such by society;



"Elizabeth... you must supply my place". However, the tragic ~~deaths~~ fates ~~each~~ 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, as critic Mukinen defines how she attempts "rewriting the passive woman". For example, the woman in 'Er1 King' 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 "otherness" of the narrative, defined by Warner as "hallucinatory reality". However, the female protagonist of 'A Company of Wolves' thoroughly asserts her own empowerment, proclaiming "she knew she was nobody's meat". Overall, while ~~there~~ there are several key examples of women rejecting victimhood in the Gothic, it is evident that Shelley and Carter still present the ever-present shackles of society which continually attempt to confine women.

In conclusion, while both Carter and Shelley explore a variation of female characters, they are largely confined to victimhood by the Patriarchy. However, while ~~both~~ Shelley holds a Gothic mirror up to the realities of women 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

# Script 7: Question 3

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

[30]

## Level 5 response - 25 marks

|   |  |
|---|--|
| 3 | <p>taken from <i>A night in the Cascacones</i>. This passage by Daniel Keyes Sandford explores a number of traditional gothic motifs and concepts as a result of being published in 1818, on the <sup>clap</sup> <del>clap</del> of the post gothic period and towards of the late gothic era.</p> <p>The protagonist from this passage shows an <del>apric</del> appreciation for what the bodies in the Cascacones <sup>one</sup> <del>would</del> have <del>one</del> been by using the power of three - 'the young, the <del>beauty</del> <sup>beauty</sup> the brave...'. From the use of this technique, it highlights the fascination that Victorians had for death, as the speaker explains that the skulls are 'now muddled by the damp', possibly implying that factors like that have been overlooked regarding death, especially since the skulls are 'heaped together in indiscriminate arrangements'. As a genre, the gothic explores the <del>current</del> <sup>current</sup> issues in the time that it was being written in, often exposing the <del>dark</del> <sup>dark</sup> of society, sometimes embedding fear within the reader. This is why the idea of the <del>clap</del> <sup>clap</sup> <del>nature</del> being oversteered and what happens after death have been written about in this passage.</p> <p>Sandford also addresses the <del>rites</del> <sup>rites</sup> of the reader, possibly adding an extra element of fear to this particular passage. By the speaker stating that there was a 'maddening and deathlike smell', it makes the reader feel as if there <del>may</del> <sup>may</sup> are there too. The word 'deathlike' reinforces the purpose of the Cascacones, which could make the reader feel uneasy. This is similar to Mary Shelley's <del>Frankenstein</del> <sup>Frankenstein</sup>, which was published a year after this passage. After Mary <del>Frankenstein</del> <sup>Frankenstein</sup> has assembled the monster, she describes the creature having 'yellow skin', which, although does not address the sense of smell like this part of the passage, it addresses the <del>original</del> <sup>original</sup>, enabling the</p> |
|---|--|



reader to envisage the monster, making it more unsettling to read. Gothic texts written at this time highlighted how the body decays after death because Victorian Britain was experiencing the beginnings of the industrial revolution, which means there were many technological advancements, making the idea of experimenting with death more appealing. To the reader, this would have been both unsettling and exciting to read.

In addition, this passage displays the fear that people had about being trapped. The ~~first~~ speaker states that the 'deathlike ~~men~~ ~~permeated~~ these gloomy labyrinths', which implies a sense of entrapment because labyrinths are complicated to get out of ~~or~~ because they have many different pathways. As the passage progresses, the reader is able to observe the fear within the propagandist because they make 'futile glances'; these two words suggest that the ~~first~~ speaker does not want to look at what may be ahead because they are unable to look for a prolonged period of time. This also highlights the concept of Ophelia because the ~~first~~ speaker goes on to mention that there is 'an ill-defined and mysterious alarm' that has become evident to them, but they are unable to say what this is. As a result of this more tension is made because the reader is unable to ~~see~~ <sup>hear</sup> what is happening.

Franklin addresses the stakes again by stating that the speaker's 'eyebrows were gradually dull'. The use of this language ~~implies~~ implies that the speaker is only able to focus on the shells that are ahead of them, possibly adding a sense of suspense. However, ~~later~~ earlier to novels in the



Gothic genre did not address the senses as much because they focused more on the traditional gothic motifs that have imprinted later writing such as this passage. For example, The Castle of Otranto by Wolpe is believed to be one of the first gothic novels that can fit into the genre. As a result of this, as the title suggests, the novel focuses on the idea of the main character being trapped in the castle, corridors now being a less common gothic motif because writers have found other ways in which they can show fear. This means that this passage taken from 'A Night in the Cabaretti' may embed more for the reader because they are able to ~~more~~ connect with the speaker more as a result of kindred addressing the different senses.

A <sup>feeling</sup> of horror is created within the passage because the speaker can hear the 'hum of human voices', which is unsettling as they thought themselves 'alone'. This feeling is often a recurrence within the gothic genre because in ~~Frankenstein~~ Frankenstein, he or sometimes feels as if he is being followed by the monster, even when Frankenstein thinks he is rid of his creation. The same feeling is created in this passage because the reader now fears for the speaker and what the outcome of their ordeal may be. This feeling is reinforced further because <sup>they</sup> ~~he~~ ~~hears~~ hear the 'imagined accents', adding opportunity because the reader is now unsure whether the voices that the speaker is hearing ~~are~~ are real or not. This suggests that 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 rational and irrational has been blurred, meaning it is the reader's decision whether to believe the speaker's revelations or not. They are making sense of the voices that they are hearing.

Furthermore, it is evident that the speaker is unsettled by the events that are unfolding because they 'shook' and they are feeling 'various sensations' which, as well as fear, adds a sense of mystery because the reader is perhaps unable to decipher what the speaker may be feeling. Also, the speaker is implying that they have ~~been~~ been in the catacombs for what is or feels like a long period of time by stating the '... various sensations that had bewildered me ever since I left the light of day.' This shows that the speaker has not had a pleasant experience whilst in the catacombs. This is reinforced by the speaker saying 'I held my burning eyeballs full open the skulls... but they almost seemed to answer my fixed regard', which suggests that the speaker's eyes have been damaged by the events that they have witnessed, again addressing the use of the senses.

Overall, this passage taken from 'A Night in the Catacombs' by Sandford embodies many common traits of the gothic by using the concepts of entrapment and horror, along with other motifs and ideas. It is evident to see that the passage has been written in the late gothic period because of the night contemporary twist that has been added.

# Script 7: 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.

[30]

## Level 6 response - 27 marks

|   |   |  |
|---|---|--|
| 4 | a | <p>Gothic literature frequently explores the battle between good and evil because this was a concern to people in society during Victorian Britain, when <i>Dracula</i> was written. However, it could be said that gothic literature does not always explore the battle between good and evil because it may always be clear for the outcome of the battle between these two values may have always been clear from the beginning of novel form as 'The Bloody Chamber and Other Stories'.</p> <p>In the <del>beginning</del> beginning of <i>Dracula</i> by Bram Stoker, when Jonathan Harker is at Dracula's castle, Jonathan experiences a conflict between his morals regarding good and evil upon being tempted by the vampiric women. Although he is aware of the consequences if he were to be tempted by the women, he is somewhat conflicted because of 'their voluptuous lips'. This shows the battle between good and evil because these women are under Dracula's force. In contrast, it could be argued that the reader is aware that Jonathan will not be tempted by the vampiric women because they know that he is loyal to Mina.</p> <p>However, novels such as <del>fr-franky</del> <i>Frankenstein</i> by Mary <del>Shelley</del> <sup>Shelley</sup> show the blurred reality between good and evil, implying that it is difficult to <del>clear</del> choose between the two values, despite being aware of morals. Shelley was interested about the limits of science at the time of writing and created</p> |
|---|---|--|



to explore this further. As a result of her novel being published in 1819, it was very contemporary that she was exploring the battle between good and evil in regards to science, ~~but~~ because people were beginning to make new advancements. Her inspiration for the story of ~~Frank~~ Frankenstein came from a dream that she

had about someone bringing an individual ~~to~~ back from the dead. Some people argue that Frankenstein himself is the evil force 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 chooses to isolate himself from his family in order to create the monster.

In addition, this is supported by the fact the monster is ~~the~~ never given a real name, he is always known by the monster or creation, which suggests that Frankenstein has succumbed to the evil side of the battle between the two values. Furthermore, like the monster in Frankenstein, Lucy in Dracula is faced with a battle between good and evil, despite it not being her fault that she has been attacked. She is not aware of the 'bad' things that she does when she is under the influence of Dracula, which therefore shows that the role of the characters who choose to defeat the forces of evil, are trying to win the battle for a good outcome for the rest of humanity.

However, ~~old~~ ~~the~~ ~~folklore~~ <sup>would</sup> suggest that Lucy may have some evil qualities within her because people believed that in order for ~~supernatural~~ <sup>supernatural</sup> forces to become prevalent, they had to be 'invited' by ~~someone~~ <sup>someone</sup>. Some people believe that Lucy's 'inhibition' comes from when she asks Miss Mina, 'why can't a woman have three fictions?', and during Victorian times, this ~~was~~ <sup>would</sup> have been regarded to as promiscuous behavior because <sup>a woman would not have been allowed to say that</sup> ~~a woman would not have been allowed to say that~~. This means that Dracula does explore the battle between good and evil.



because it is arguable whether ~~Dracula's~~ <sup>Dracula's</sup> ~~presence~~ <sup>presence</sup> is a result of <sup>Lucy's</sup> ~~her~~ thoughts about having three ~~other~~ <sup>other</sup> suitors.

As, because Dracula was published in 1897, in the ~~late~~ <sup>late</sup> post gothic period, near to the end of the Victorian era, feelings were beginning to change for women, regarding their role in society. The New Woman was a term that was coined during the 1870s & by 1897 was believed that women were allowed to have a job, be more sexually ~~forward~~ <sup>forward</sup> and become respected in their society. Lucy is and Mina are believed to uphold some of their ~~own~~ <sup>own</sup> qualities which would suggest that the idea of Lucy fighting a battle between good and evil is not a result of her 'inhabiting' supernatural forces to begin because she should have been allowed to behave in the way she did. The Bloody Chamber and Other Stories, written 100 years after the 'New Woman' term was coined believed that women should have a role in society and as a result of her stories being based on the original fairytales by Charles Perrault, show the battle between good and evil but in a different way.

As Angela Carter had published The Bloody Chamber and Other Stories in 1979, the idea of ~~good~~ <sup>good</sup> & 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 itself, it is ~~not~~ <sup>not</sup> actually the mother of the girl who fights the battle between good and evil, not the stereotypical prince that could be found in a traditional fairytale. As well as this, Carter was described by a magic realist, <sup>by critics</sup> which suggests

Contrastingly, in stories like *The Werewolf*, taken from *Carters Bloody Chamber and Other Stories*, the female character does fight the battle between good and evil but does not invite any hesitation about doing so. She is not afraid when her mother says 'take your father's <sup>husband's</sup> ~~husband~~, you know how to use 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 essay titled *The English Woman* written before the publication of *The Bloody Chamber*, <sup>discussing</sup> ~~discussing~~ the works of Marquis De Sade, who claimed pornography was an art. Carter argued in this essay that women are seen as victims, by the use of his work, which suggests that even though her work ~~which~~ has published much later than other traditional gothic ~~novels~~ <sup>novels</sup>, that there is a frequent display of the battle between good and evil.

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## 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



## Script 8: Question 3

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

[30]

### Level 5 response - 25 marks

|   |   |
|---|---|
| 3 | <p>Gothic writing first emerged in the 18<sup>th</sup> Century. Walpole's novel (<del>The Castle of Otranto</del>) was the first of its kind to be published and provided great contrast from the popular romantic novels that previously dominated literature of the time. The given passage explores some of the key themes that are so overtly characteristic of gothic writing.</p> <p>The setting of the passage is in a "chapel-house", being a building where skeletal remains are stored this naturally brings about the connotations of death. Death A fascination with death is common of much gothic writing, such as <i>The Hunchback of Notre Dame</i>. The rows of bare and blackening skulls are a strong focal point within the passage and act as a repeated motif thus emphasising the imposing presence of the "huge skulls" and the "gaunt and living bones", and consequently the presence of the dead within the "damp... cavern".</p> <p>There are multiple other themes explored within the passage. Such</p> |
|---|---|

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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 extinguishes 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 creates a sense of isolation. This feeling is strengthened through comment 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 "norm" 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 recesses" 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, as a reader, feel a sense of danger through much more passive actions.



This build of Suspense and terror is also present in the narrators comment of her/him taking "short and furtive" glances. This gives 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 "mouldering 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. Stanford also uses personification to convey powerful images. The phrase of "a smile of triumphant malice" is (as I interpret it) a comment with reference to the Shelly. This gives the personified image additionally a strategy of morbidity as he personifies what once was alive but now resides as a "huge skull" in "dull yellow light".

The syntax within the passage ~~is~~ 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 the 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 loss 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 dangers 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 "oppression", "horror", and "intense abstraction" contribute to the gothic tone of the play and add in creating an entirely gothic atmosphere. Language is a key writing technique for gothic authors as it contributes to the tone of a scene greatly.

Overall, the given passage is one extremely characteristic of gothic writing. Through exploration of fears motivated through darkness and isolation, common themes of death are explored. Stanford effectively uses techniques of imagery, syntax and language to successfully create a gothic setting where the supernatural and dead can reside.



## Script 8: Question 4(b)

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.

[30]

### Level 5 response - 23 marks

|   |   |  |
|---|---|--|
| 4 | b | 'In Gothic Writing, Female Characters Are Generally Presented As Victims.'   |
|   |   | Gothic writing emerged in the 18 <sup>th</sup> century into a general social climate of uncertainty. Contrasting to its common literary predecessor of Romantic writing, it was used as a method of exploration of human concerns and debates. Consequently, the a common theme was that of women's role in society. This idea was readily explored alongside other issues such as the conflicts of religion and science. Gothic writing was used as an outlet to explore fears, and as such Carter did so from her own feminist point of view and Stoker places importance on the roles of Mina and Lucy to delve into the rise of the "new women". |

Angela Carter's collection of stories includes 'The Snow-Child'. The tale describes the "duke and dutchess" 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 this girl purely from his desires and lo and behold she appears "naked." The proceeds that follow involve the ~~count~~ Duke declothing the Dutchess and clothing the 'Snow-Child'. As Rogers comments, this symbolises the superiority the man holds in a hierachal sense as he controls the materialistic possessions of both females. The story 'Climaxes' with duke "throwing" his vital member" into the 'Snow Child'. Thus the message of the story clearly demonstrates man's power over women and displays the child to be an alive, innocent member in a situation of which she had no control.

Furthermore, 'The Tiger's Bride' begins "My father lost me to the beast at cards." Instantly, the tale follows the common <sup>story</sup> theme of men residing above women in a hierachal sense. At the time women were viewed to be the

possession of either their father or husband, this is represented in the Deakins comment "you should take more care in the handling of your most precious possession". This attitude toward women is so common of 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 at the liberty of men.

Within Dracula, women (at first glance) are unarguably presented as victims. The "demonic threat" that is has a true "chain of victims" who are predominantly female. As Lucy who grows "weaker and paler" under his "relentless pursuit", Mina who is found "nuzzling his bosom" and additionally the 3 vampire brides who are commonly gothic and characteristic of the supernatural as they seduce Jonathan



in a lurid and surreal manner. Deirdre 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 "childlike innocence", can be interpreted as entirely seductive. Even suggested to be permissive and she makes comments such as "why can't I marry all three". It could be argued that these traits mean she is opening herself to the threat of Dracula and is therefore not simply just a passive victim. Additionally, Mina is not presented at 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 on the men prevent her from being perceived as a passive bystander. She is described to be like the "New Women" as she practices "short hand" and aids in the battle to eliminate Dracula.

Furthermore, the narrator of *The Bloody Chamber* could be perceived as a victim as she is "trapped" in the "prison" of her "sea palace", "cut off" by the tide. However, prior to her arrival she admits she has not married for love but is fueled by her desire for materialistic possessions, which has corrupted her. Thus it could be viewed that her role as a victim is due only to her own greed and she is a victim of her own desires. This is a contrasting portrayal of women when taking into consideration

## 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.

[30]

### Level 5 response - 21 marks

|   |   |
|---|---|
| 3 | <p>In this extract of Daniel Keyte Sandford's, 'A Night in the Catacombs', a dark, fearful atmosphere is maintained throughout. Sandford has used many gothic tropes to do this.</p> <p>At the beginning of the extract, the reader is introduced to 'rows of bare and blackening skulls' which introduces the notion of decay and death. The skulls being 'bare' shows how time has led to the flesh rotting away leaving only the bones of individuals. <del>There are markers such as class and religion that no longer affect the dead as everyone is equal and the bones are all the same.</del> 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 'The Picture of Dorian Grey', Dorian</p> |
|---|---|



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 'gawnt and rowing bones' that surrounded him. This runs a feeling of degeneration and decay through the passage, by implying ~~to~~ the bones 'once gave strength' to 'the young, the beautiful, the brave'. This image also represents how ~~beauty~~ beauty is not immortal like Donian 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 'deathlike 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 ragged 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, Sandford has allowed the reader to get more involved with the characters emotions. As a result, when he says he ~~is~~ was 'expecting something terrible and ghastly' to appear, the reader understands how the past sights have conditioned him to do so.

\* These 'fleshless skulls' are mentioned further on in the passage showing how much of an effect they are having on the protagonist.

In the passage, there is 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~~ '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, already with the dead, ~~however~~ in Dracula Jonathan has a similar realisation and he writes letters to people in his life explaining this.



While ~~the~~ quintessentially ~~a~~ the 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' ~~at~~ his 'growing appetite for horror'. There are many connotations involved in this line. Firstly ~~is~~ there is a connection towards Dracula with the idea he needs to 'feed', like 'Dracula' feeds people's blood. Furthermore, the reader is shown that he has been corrupted by what he has been exposed to, just like

'Lucy Westenra' in 'Dracula'. While originally 'Lucy' was attacked by 'Dracula' in her sleep, vampire folklore tells that you must ~~ask~~<sup>give</sup> 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 instils 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.

[30]

### Level 4 response - 20 marks

The battle between good and evil is portrayed in ~~books~~ a vast majority of literature not just 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 of '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



brides' 'voluptuous red lips' and these 'desires' were realised with the help of 'Dracula'. As of this many people argue that 'Dracula'

corrupts Jonathan; ~~and Jonathan~~ relating him to 'Lord Henry' in Oscar Wilde's 'The Picture of Dorian Gray', the man who corrupted Dorian to a point of no return.

Similarly, in 'Dracula' good vs evil is visible after '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 at the time. When 'Lucy' is attacked she becomes more sexual as she ~~is~~ turns into a vampire, ~~for~~ for example she ~~gradually~~ begs ~~for~~ Arthur to 'kiss' ~~her~~ her. In the Victorian era women

were not supposed to ask for a kiss, boys were supposed to be kissed. The men began to treat her differently, for example Arthur Hammonds only refers to her by her full name, 'Lucy Westenra', showing how little it means to ~~for~~ him anymore, her worth was lost. Lucy suffers 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.

Mona 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 father and then her husband once she is 'given away'. Mona <sup>was</sup> also 'practicing shorthand' and 'studying' Jonathan's

law books because she wants to be 'useful to 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 create an heir and Bram Stoker ~~used~~ 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 intelligence level in a woman frightens the men and so they begin to exclude her from fear of being overpowered by a woman. This exclusion ultimately leads to Mina's rape by 'Dracula', showing another example of women suffering at the hands of men.



4 a cont. Although the men do then pity '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 infatuated with 'Sibyl Vane', he loves her and wants to marry her. Many feminists ~~see~~ see this infatuation as control and ownership, especially when Dorian remarks,

'I love ~~Sibyl~~ 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 battle 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 effectively made her 'damaged goods' and she would no longer be viewed as 'pure'

by any suitors. 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 of 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 triumph 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 <sup>evil</sup> ~~suicide~~ in Dorian Gray. He treats Dorian almost as his toy that he can do whatever



he wishes with. ~~He corrupts~~  
Harry has such a hold over  
Dorian and uses this to  
corrupt him beyond repair.

Dorian tells Harry that ~~he~~ he  
'lived the life you were too  
afraid to' which is true but  
Harry forced him into this  
life making him the corruptor.

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 <sup>his</sup> crimes and misdemeanors.  
Ultimately, Dorian views destroying  
the picture and killing himself  
in the process as the only  
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'  
it once showed.

Others may argue that post-



4 a Colonialism is a prominent factor in gothic writing. This was the East vs 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 mould into London society. Jonathan mentions the difference between the East and West on the first page of his diary possibly Bram 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 ~~be~~ 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.

[30]

## Level 4 response - 17 marks

3 This passage by Daniel Keyes 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 blackening skulls' which instantly presents the reader with an idea of fear. The fear starts because of the description of the 'bare and blackening skulls' which is a typical fearful gothic description 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 writings usually explore these fears and use them to explore the supernatural. This is seen in the next line of the passage which describes the catacombs as 'rotting bones'. This description immediately places the question which the reader asks to why this person or these people are exploring places that are not normally explored. Again we see another key gothic theme explored.



which is the idea of curiosity. Gothic texts ~~explore~~ 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 the destruction of life. In this passage the characters are exploring death and entering places underground where they shouldn't. This therefore is 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 ideas of setting. The catacombs are described as having a 'death like smell' and there is a 'low-roofed rock'. The 'deathlike smell' description indicates to the reader that the characters are exploring death and despite the fact that death has a disgusting smell, the characters still want to explore an area that has rotting bodies and spend a night there. This again explores 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 idea of insanity and how the exploration of things beyond human understanding is of madness. Many 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

and other people's deaths. The description of the 'low-reefed rock' also presents a key gothic element which is that of small spaces and the idea of being claustrophobic. This is typically used in gothic texts because it again presents this idea of small, confined 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 boundaries will leave the characters either physically or mentally trapped. Perhaps this earlier description of death and with the numerous skulls 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, one can infer that the catacombs are full of bodies from this era of war.

This passage also explores the theme of the supernatural. The supernatural is a key and perhaps the most important element to any gothic text because gothic texts and their purpose are to explore mythical beings and forces that society fears. Almost half way down the passage,

the narrator describes 'hundreds of human voices were stifled in my ears'. This describes and highlights the key idea of the supernatural ~~because~~ because the characters are exploring a place of death and death means the end of life. However, at this point in the passage there are human voices hearing in the ears of the characters which suggests that either the characters have died and are now amongst the dead or the dead people in the catacombs are not dead but are supernaturally still alive. The passage goes on to state 'myself alone, already with the dead' which is ironic in a sense because the character is not alone if the dead people are communicating with him. It is very difficult for the reader to believe that those characters are alone in the catacombs and this creates fear in the minds of the

readers for they know that there is a ~~supernatural~~ supernatural being or beings doing this with them.

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 readers either fear for the characters or fear what the characters are going to achieve. For example, in Bram Stoker's *Dracula* the readers fear for the character of Jonathan Harker but are 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 and therefore explore that is presented

this theme of fear.

In conclusion, this passage creates and highlights the key gothic ideas of fear, trapped in the supernatural, madness and setting to illustrate the gothic genre. For example, the characters are mad because they are exploring death and ~~pushing~~ pushing the boundaries, not within beyond their ability.



# Script 10: 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.

[30]

## Level 4 response - 16 marks

|   |   |   |
|---|---|---|
| 4 | a | <p>In Bram Stoker's <i>Dracula</i> there is ways in which this novel is an example of how gothic writing frequently explores the battle between good and evil. This is evident between the battle between Count Dracula and Jonathan Harker who both represent good and evil. This can be compared to Mary Shelley's <i>Frankenstein</i> in which the battle of good and evil can be seen between the characters of Victor and the monster but also the battle between good and evil with Victor's mind.</p> <p>In <i>Dracula</i>, 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 arguably the hero of the novel that eventually kills Dracula after being trapped and oppressed by Dracula. Dracula used Harker to explore this new world that Dracula is now a part of and wants to conquer. What is interesting is that Dracula is a Count and lives in a castle.</p> <p>This therefore clearly indicates that Dracula is a character of high social status who oppresses those around him, especially Harker who is a solicitor and is 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</p> |
|---|---|---|

individual and has power over other people because he does his counts but with wealth comes power. This completely contrasts Harker who comes from a more modest home in London. One critic of Dracula stated that 'the book of Dracula represents the symbolism of the rising middle classes destroying the upper classes and changing society'. I would agree with this critical interpretation because Harker who is a middle class ends up killing and thus defeating Dracula who is of upper class status. This critical interpretation is shown through the status of England in 1897 when the novel was published in which the middle classes were beginning to rise up and take more power from the upper class 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 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 is the reason for Victor's death. However, unlike Dracula the interesting thing about the character in Frankenstein is that Victor who represents the upper classes created the Monster who becomes lonely, sad and unhappy in the North. At the time of Mary Shelley writing the novel of Frankenstein it was only 20 years after the French Revolution in which the upper classes created the misery and poverty towards the poor and so the poor rise up and defeat the oppressive upper class. Therefore, Count Dracula and Victor Frankenstein as well as the Monster and Jekyll/Harker show how gothic writing frequently explores the battle between good and

evil because of the 'social states' of the characters and here in both novels, good triumphs over evil and the evil oppressive characters are defeated.

Furthermore, the novel of Dracula is an example of how gothic writing frequently explores the battle between good and evil because although there is pain and loss usually for the main characters, the natural order of society returns triumphant over the oppressive, evil, supernatural order. In Dracula, the Count is a Vampire and represents this evil supernatural being that terrorises society while characters like Jonathan Harker and Dr Seward represent the characters of reason and of the natural order. The character of Dr Seward is an example of how the battle between good and evil is ~~explored~~ ~~is~~ frequently explored in gothic writing because he

is in deep love with Lucy who rejects him and worries someone else's after this rejection, Dr Seward is described as 'broken-hearted' and a man 'who sees no point in the emotional feelings for someone but resorts back to reason and science'. However, the battle between good and evil is shown when Dr Seward has to kill Lucy because she has become a Vampire and yet he sees it his 'duty' to kill Lucy and the evil that has consumed her. Also, at the end of the novel Dr Seward ~~sees~~ feels 'a thrill of excitement' on his way to kill Count Dracula and describes it as an 'adventure'. One critic of Dracula stated that 'Dr Seward's name suggests that he is like a admiral or that he is victory'. I agree with this interpretation because Dr Seward alongside Jonathan Harker, Dr Seward is seen as the hero of the novel and the only character that keeps to the will of reason throughout the novel. Another critic described him as 'the captain of a ship who steers the characters throughout the novel and sacrifices himself for others'. I also agree with this view because even though Dr



Severed lives Lucy, he kills her when she becomes a vampire in order to save the other characters and ~~him~~ himself. 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 Elizabeth is a pious, innocent and pure woman who is killed at the hands of the supernatural being that is the monster. Whereas, Victor's death can be seen

as acceptable because he has broken the boundaries of society and has rejected the monster, Elizabeth is perhaps the victim and dies because of the supernatural evil. 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 new life'. I agree with this critical interpretation because I think Victor can be blamed for the battle of good and evil throughout the novel because of his ambition but also for the evil he has created which then kills his wife. Overall, the characters of Dr. Severed and Johnathan Harker in Dracula and Victor and Elizabeth in Frankenstein indicates how gothic writing frequently explores the battle between good and evil in a supernatural sense because 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 in Dracula we see how the main characters like Dr. Severed and Johnathan Harker are the characters of the good, natural world battle with the evil supernatural world but win eventually. In Frankenstein, the character of Elizabeth represents the battle between good and evil because it is Victor

that makes the 'supernatural' character to be evil and he can be blamed for what happens with the death of the innocent character that is Elizabeth Victor. She seeks to revenge her death and destroy the evil he creates. However, in so doing, so he is ultimately killed and before his death is subject to misery because he allowed the battle between good and evil in his mind to become a reality and like Dracula, allow the 'Supernatural' evil order to suppress the natural order.

## 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.

[30]

*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

|   |  |
|---|--|
| 5 | <p>The extract depicts <del>two</del> a seemingly normal "date" between two people - "Liz" and <del>Greg</del> "Greg", and yet hides a darker truth. In <del>her</del> <del>Genevieve Valentine's world</del> <del>where</del> world where people are controlled by a regime <sup>of</sup> <del>a</del> of drugs, <del>that</del> <sup>fake</sup> and Genevieve Valentine seems to be concerned with how people are manipulated by those in power and their passive, conformist response to this manipulation. Both of these are rather typical dystopian tropes, seen throughout the genre in for example George Orwell's '1984' where <sup>humans and the past</sup> people is manipulated and Margaret Atwood's 'The Handmaid's Tale' where women are manipulated and kept to by the regime.</p> <p>The extract opens <sup>in</sup> <del>is</del> a seemingly positive light, with language in the romantic field of enjoyment. The <del>ter</del> terms used as "the shindig", "fireworks", "romantic musical", "dancing" and going on "dates" all depict a rather jovial place where people seem to be happy. This is rather typically dystopian, and <sup>as</sup> <del>as</del> such, readers automatically distrust the <sup>authenticity</sup> <del>authenticity</del> of this supposed happiness. <sup>it is an illusion.</sup> <del>that</del> <del>some</del> Despite readers not trusting the motives of a regime who "reimburs(e)" purchased tickets, it is visible that the characters appear to be <del>more</del> <sup>more</sup> free than lots of <sup>other</sup> dystopian protagonists. They are out and</p> |
|---|--|

These are darker tropes.



having fun, doing something they "like" and are able to "field... hands." <sup>However,</sup> This could be interpreted as creating an even more of an unsettling feeling within

readers and is <sup>arguably</sup> Valentine ~~also~~ urging them to be aware of what is going on in society, below the surface. The pretence of a happy place, where people "enjoy" themselves, hides the darker truth of ~~that they're a~~ a manipulative totalitarian regime who ~~can~~ seek to control all aspects of people's lives. This is significant <sup>as Valentine is warning people about what could happen,</sup> and would be relevant to readers at the time of the book's publishing in "2009" where there are often concerns about citizens being lied to by the government and ~~the~~ mass media.

The utter control of the regime is highlighted in the extract through the use of institutions as ideological regulators - another typically dystopian trope. The repetition of phrases such as "Department of Society", "society council", "society hotel," and "plaidclothes 1SD" all depict the extent to which these in control can permeate their ideological ideology into these in "society". Valentine <sup>uses</sup> ~~used~~ the repeated term "society" is 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 separate department for education, health and justice, to name a few). As such, this reinforces the unsettling ~~to~~ tone of the extract, and <sup>the power of</sup> shows ~~how~~ one ~~organ~~ organisation who <sup>seemingly</sup> is able to control the entire population. This is significant as Valentine is demonstrating how easily early it ~~appear~~

is to manipulate and permeate ~~the~~ ideology into people's lives. The fact that the term "society" is repeated over ~~the~~ 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 ~~know~~ never knew 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~~ are kept in the 'dark', and ~~so~~ that knowledge is withheld from people. Valentine's portrayal of Liz and Greg as rather passive ~~and~~ ~~as~~ 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~~ — "decide" and what they arguably should be like. This again is a typically dystopian convention, in which authors encourage readers to not be passive ~~and~~ ~~and~~ accepting, but make ~~their own~~ their own decisions ~~and decide for them~~ and "act" for themselves.

<sup>tonal</sup>  
<sup>shift</sup>  
The shift in the extract, from ~~happy~~ happy, fantastical language <sup>②</sup> comes when the screen "stuttered, pixelated and blinked out." The darker truths <sup>found</sup> ~~found~~ below the surface in this dystopian text,

begin to reveal themselves and ~~Valentine's~~ the character's response to this has been ~~deliberately~~ 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 here Valentine

is ~~arguing~~ 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 <sup>unknowingly known</sup> term 'ignorance is bliss'. ~~but~~ <sup>arguably</sup> that readers would associate the Liz's statement that she 'hoped this kid was lying'. <sup>with the reader</sup> The truth is being served to her on a platter, yet she chooses to actively dismiss it — willing herself to remain ignorant. The use of the ~~is~~ arguably ~~derogatory~~ term "this kid" highlights that dissenters and people who rebel against the regime are often condemned. This is ~~seen~~ typically demonstrated as, for example in '1984' 'Goldstein' is ridiculed and mocked and similarly ~~as~~ in 'The Handmaid's Tale', a rebel is ~~not~~ labelled a 'rapist' and then brutally executed. It is an Valentine's critique of people's acceptance and arguable will to be manipulated and controlled.



# Script 11: 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. [30]

## Level 6 response - 30 marks

|   |   |  |
|---|---|--|
| 6 | a | <p>If dystopian writing is often categorised by a voice of protest against what authors viewed as wrong in their own societies. Arguably, through their writing dystopian authors such as George Orwell in '1984' and Margaret Atwood in 'The Handmaid's Tale' (from here on referred to as 'HMT') aim to highlight the flaws of their own societies and protest against them - providing a 'worst case scenario' of what could happen if they go unchallenged. Both authors do this, but their concerns differ. Orwell uses '1984' to protest against conformity and a lack of individual thought, whilst Atwood, through her protagonist Offred, <del>and</del> is a challenges protest against women's subordinate position and mistreatment in society.</p> <p>Despite their different protest topics, both Atwood and Orwell use their writing as a protest against totalitarian regimes. <del>Orwell stated that</del> Orwell was arguably influenced by the totalitarian regimes he witnessed - Nazi Germany and Soviet Russia - and <del>to</del> <sup>many</sup> critics have <del>also</del> called Big Brother a "Hitler-Stalin <sup>like</sup> figure", thus suggesting that Orwell was influenced by the atrocities he witnessed and uses '1984' to protest against them. He famously stated that everything he's written from 1935 onwards either directly or indirectly challenges totalitarianism. Atwood <del>however</del> 'HMT' bears few similarities to these regimes, <sup>unlike Orwell's 1984</sup> yet she, too, protests against</p> |
|---|---|--|

thus suggesting  
writing is  
a protest  
against it.

totalitarianism, and how people can be manipulated by regimes. Many of her concerns stemmed from ~~Reas~~ Ronald Reagan's 'religious rule' in the USA, in which he used religion to manipulate people — if you use the word of God to further your argument, who can say you're wrong? There are <sup>she argued that</sup> countless examples of this in 'The Handmaid's Tale', seen from how characters <sup>have to</sup> speak to each other: "Praise be" and "Blessed be thy fruit," to the <sup>use</sup> ~~use of~~ of the <sup>arguably</sup> ~~constituting~~ "Eye" — who <sup>arguably</sup> represent God's <sup>arguably</sup> ~~what~~ what Atwood is protesting ~~is~~ here, is the use of ideology to ~~control~~ control the people, and saliently <sup>how</sup> it is used to justify female subordination. ~~then~~ B. Due to the Bible's ~~for~~ importance placed on ~~fast~~ fertility (for example the term "go forth and multiply" is sacrosanct in the book) <sup>in their</sup> women have been reduced simply to "vessels" who have no control over their ~~own~~ own bodies. ~~There~~ <sup>we notice</sup> ~~are~~ direct parallels to Reagan's <sup>presidency</sup> ~~regime~~ where women's reproductive rights were limited and controlled, which therefore suggests that Atwood ~~was~~ <sup>is</sup> protesting this in ~~an~~ <sup>an</sup> exaggerated form in 'The Handmaid's Tale' — as a worst case scenario of what may happen if these issues aren't protected.

// Unlike Atwood, Orwell concerned little for gender differences, or instead ~~can~~ he ~~protest~~ <sup>uses</sup> '1984' to protest against a lack of free thought and individuality found in his society. Like Atwood, he portrays a satirical, exaggerated world where the control of thought has been taken to its <sup>most</sup> extreme form — it is not allowed and <sup>now</sup> "crime". He famously stated that man "truly dies" when he "loses his ability to take on a new thought" and thus this new society <sup>occurs</sup> is what could happen if people don't take advantage of the freedom they have. ~~and that~~ He is protesting complacency and stated that in society there is a conflict between "discipline"

Atwood  
arguably  
the  
women,



and "individualism". He favours the latter; ~~and~~ and through Winston, the sole focaliser <sup>in 1984</sup>, ~~explores~~ protests against this control. The main way in which Orwell protests this idea, is through Winston's rebellion.

Beginning small - writing <sup>in 1984</sup> in a diary in a "alcove" and amounting to a full sexual affair with "Julia", Winston's rebellion embodies individuality and breaks several of the regime's rules ~~in~~ which is punishable by death - "vapourisation").

Atwood's similarity here to '1984' in which Atwood was offered to rebel against the regime in Gilead. Although accused of being a "passive protagonist" by critics, Offred does rebel. From her ~~the~~ conversations with ~~the~~ "Offred" to the affair with Nick, Atwood ~~arguably~~ ~~argues~~ her rebellion grows, which is Atwood arguably suggesting that rebellion and protest is ~~for~~ possible for everyone in <sup>society</sup> ~~societies~~ - and she is arguably urging them to do so.

Both Orwell's "Winston" and Atwood's "Offred" are 'everyman'/'woman' 'everyman' (or woman) characters, relatable to readers and ~~flawed~~ <sup>flawed</sup>, which could therefore suggest the aim of the protest in the novels is to ~~inspire~~ <sup>inspire</sup> change and rebellion in society.

Atwood's novel has been proclaimed a 'feminist dystopia' and ~~although~~ even if it was ~~not~~ ~~unintentional~~ <sup>unintentional</sup>, she has inspired protest around the world. Recently, in the wake of Trump's presidency and with growing concerns for women's reproductive rights, Atwood's novel has been at the top of ~~the~~ <sup>the</sup> ~~be~~ <sup>library</sup> waiting lists and a bestseller <sup>charts</sup>.

In the 2016 Women's March, countless signs were inspired by '1984' and Atwood's message, with 'No like the bastardised carbodorum' a favourite. ~~that~~ This is significant as it suggests not only is Atwood's book a ~~war~~ warning and her writing ~~was~~



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, ~~there are~~ <sup>the</sup> book wasn't always received so well. When released in 1986 a New York Times ~~the~~ article argued that the "didacticism wears thin" and that the novel doesn't have the intended effect of successfully protesting ~~the~~ <sup>Atwood's</sup> ~~greater~~ <sup>concerns</sup>. Additionally, Offred's rebellion in the book as (her affair with Nick) is orchestrated by Serena Joy, with only outcome ~~pregn~~ (impregnation) only furthering the regime's agenda. As such, the idea that the novel is driven by a voice of protest is ~~contested~~ <sup>contested</sup>.

Additionally, the ~~assent~~ extent to which Orwell's novel is driven by a voice of protest, is ~~also~~ challenged. Winston's rebellion ultimately fails and he comes to "love" his oppressors, Big ~~Brother~~ and the Party. As such, the novel has been ~~descript~~ described by critics as "hopeless". If Orwell and Atwood's intention were ~~also~~ 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 Winston succeeded, but that he tried. Protest isn't defined by success, but through challenging the regime. In ~~'1984'~~ <sup>'1984'</sup> This is also <sup>seen</sup> ~~seen~~ throughout <sup>'1984'</sup>, where ~~the~~ ~~new rules and laws~~ ~~that~~ ~~Offred~~ ~~must~~ ~~rebel~~ against the ~~reg~~ ~~the~~ theocratic regime in Gilead, despite the great risks to herself.

As such, both Atwood and Orwell's novels ~~are~~ are driven by voices of protest. Their concerns differ, but the fundamental principles are aligned — there needs 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.

[30]

*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

|   |   |
|---|---|
| 5 | <p>This passage from Genevieve Valentine's 'Is This Your Day To Join The Revolution?', published in 2009, is a dystopian novel wherein the population is controlled by a totalitarian regime through drugs and the fear of a disease outbreak. Valentine explores the current social anxieties of the twenty-first century by playing on people's fear of disease and the miracle of drugs that are readily available to the people of the first world. Over recent years, there have been fears of diseases being produced in laboratories as a means for bio-warfare. Science has also recently found that illnesses and disease strains are changing so as to become immune to the current medications and cures, and so Valentine draws on the fear of the 'superbug' and 'supervirus', and arguably people's addiction to prescribed medication and drugs.</p> <p>The first note of deviance can be seen in the third paragraph, when "Greg put his arm around her like all the other guys had done to their dates". This line implies that Greg feels differently towards his date than the other "guys", as he had to make the conscious decision to wrap his arms around his date, Liz. This action also reveals that he is aware</p> |
|---|---|



of this deviance 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 of what may happen, or because of the known brutality that deviance ~~was~~ is met with.

The dystopian convention of a totalitarian regime can be seen in the phrase "Society Council inspector". To a ~~con~~ 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~~ communication through social media has dominated the twenty first century and is currently breaking down ~~and~~ shifting 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 this mimics 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 regimen in place where couples are matched, ~~perhaps~~ 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 ~~breaking down~~ 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 ~~at~~ 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 'Revelation', the Disease is what caused the change which ~~kept~~ allowed the regime to gain power, ~~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 pushes them to think deeper about the control that the government has over the population.



# Script 11: Question 6(b)

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. [30]

## Level 6 response - 27 marks

|   |   |   |
|---|---|---|
| 6 | b | <p>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 reduces 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.</p> |
|---|---|---|

Within both texts, the influential political leaders of the regimes are men. Whilst Orwell produced 'Nineteen Eighty-Four' after being influenced by ~~many~~ ruthless dictators such as Stalin, Hitler and Mao, Atwood ~~who~~ wrote 'The Handmaid's Tale' whilst Ronald Reagan was in power. Reagan's 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 ~~not~~ 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~~ <sup>led</sup> to the Cold War between Russia and America which lasted almost five decades. This mirrors Orwell's three Superstates - Oceania, Eastasia, and Eurasia - wherein countries formed Superstates to fight. Similarly, 'The Handmaid's Tale' was written towards the end of the Cold War, and published a ~~decade~~ <sup>decade</sup> after the Vietnam War ~~ended~~ <sup>ended</sup>, ~~which the historical notes, the Professor~~ 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 subservience 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 ~~the~~ work 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 ~~the~~ society where women must give up all of their freedom. In



an interview, Atwood stated that the novel ~~approves~~ 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~~ is a result of the conflict between political ~~ideology~~ ideology during the war, namely Communism. Within 'The Handmaid's Tale' the Commander reveals to Offred that the State of Gilead was formed ~~on~~ 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 on the Wall as a deterrent.

In conclusion, both novels prove that "men, not women, are responsible for society's problems" as both totalitarian regimes

are controlled by men. The issues ~~arise~~ in 'The Handmaid's Tale' through the oppression and the reduction of women to their reproductive abilities, yet the idea that men may instead be infertile is not addressed. 'Nineteen Eighty-Four' instead oppresses people of both genders, though men dominate the novel and the protagonist himself is male.

## 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.

[30]

*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 alliteration emphasise how the individuals in this society are allowed refunds for the couple activities they participate 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 is 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 indefinitely 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 dissimilar 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. [30]

### 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 victim's 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 congreel 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 from 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 whos 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 from 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

themselves, meaning they had to be allowed out in sunshine, in the clean air, and taken to doctors for checkups. By rebelling even if they suffered to do so, the outcome was better for them giving a little extra in the demolsihment of slave/servant run coal mines.

In conclusion social conformity is often presented as a key feature but not the most dominant, with dysopian genres such as rebellion and ideals of hope playing a larger role in the dystopian fiction of modern day literature.

## 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



# Script 14: Question 5

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

[30]

*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

5 This Passage has Short Informative Sentences, 'Liz liked the dancing Greg liked Joe Murray'. This depicts the Simplicity of the writing. There are different ~~some~~ departments of their government, 'Department of Society' this, Foreshadows 1984 where the Protagonist Winston works on the Ministry of Truth among other ministries, as this novel was written in the 21st century the Inspiration would have come from Post Dystopian literature. This Passage it conveys the Robotic Society of a population under a totalitarian government, 'He put his arm his arm around her like all of the other guys' this conveys that like most dystopian literature the regime has enforced a specific lifestyle upon people. The 'Society Council Inspector' instills fear upon the people, therefore everyone had to act a certain way, this Foreshadows, Hitler's Secret Police, who would act like the rest of the public yet they were spys, both instill fear upon the receiver.

All the situations that they are in is based upon the society, 'Society novel' this suggests that every aspect of their life is ~~concealed~~ controlled by the government therefore they are always being watched. The reaction to 'You are being lied to'... 'So no ~~to~~ reason' this depicts 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 emphasising the suggestion by the distributor, this novel was published in 2001 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 prescribed, because of the amount of diseases that have become more apparent in recent years.

In the passage there is certain mystery to everything that occurs; after the incident 'Liz craned her ~~neck~~ neck, trying to see what was happening' this depicts the confusion

to what was occurring, the use of the word 'craned' implies that she was slowly doing ~~to~~ this trying to be careful and concise in ~~finding~~ absorbing as much information as she can, this depicts that the description of what was ~~happening~~ was very minimal.



~~The~~ The mystery continues in who  
 leaves behind the whole ~~first~~  
 situation, 'we are John 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  
 Fishes willing to start a revolution  
 with Theo, also 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~~

The consecutive questions between  
 lines 40-45, in Asyndetic listing  
 allows the reader to register several  
 question at one time, the cut off at  
 the end 'we've never contact with-'  
 this allows a enigma code to be  
 conceived among the reader, because  
 they will continue waiting for the  
 answer again creating mystery.

The boy is described as young,  
 blond and 'fear', this conveys that  
 the revolution is starting with the  
 youth.



# Script 14: 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. [30]

## Level 5 response - 22 marks

6 a The Intent of Orwell writing *Nineteen Eighty-Four*, which was to portray what the United Kingdom would be like if the USSR, who at the time in 1940s began to become much more popular with their communist beliefs, would take over the country. This in itself is a voice of protest because it conveys how much Orwell disliked the USSR, so the book was a form of protest against them, since the world was raging into a cold war. Likewise, Margaret Atwood's, *The Handmaid's Tale*, was a form of protest against many issues concerning women's rights, especially from her neighbouring country, America.

In 1984, Winston's job is in the Ministry of Truth, where he rewrites history as a way of Big Brother leading the totalitarian government. Winston knew that 'who controls the past, controls the future and who controls the present controls the past' this conveys his job, because 'who controls the present controls the past' this suggests that Orwell is writing from past experience because who used to work

For the BBC in India, part of his 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 regret and the belief that rewriting history is wrong. This foreshadows North Korea in the modern day ruled by Kim Jong, they have known since US period

Anti-America propaganda across the country, such as, American soldiers pictured on posters unleashing dogs among North Koreans, this depicts that even though Orwell had 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 their 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 novel 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 did by highlighting issues such as fabricating reality, and the ~~restriction~~ limitation of freedom within doing so, has been identified with America.

The Big Statement and 'Slogan' of Oceania is 'Big brother is watching you' this conveys that through the telescreens 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 disagreement is conveyed as his protest 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 Offred and the Commander are having sex, Serena Joy is also there with her 'holding her hands' this depicts that Serena Joy has invaded even the most personal space that she ~~was~~ could have. In today's modern age there is much more CCTV cameras that would've ever



been imagined in the 1900s, at every street we are being watched this is exactly the reason that anger by Orwell and Atwood was against this scrutiny of your privacy, hence this 'voice of protest' that both conveyed in there novels.

Orwell's misogynistic character was seemed through in 1984, as he describes Winston seeing Julia, 'I want to smash her face' this convey a sense what dis regard to the

Opposite Sex, Julia is apart of the Anti-Sex league, yet she is constantly having sex with Winston therefore completely going against her ~~parts~~ morals; She is ever portrayed in a boy like figure. 'wearing blue overalls' Making Winston portray as 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 a negative view. Moreover, In The 'Handmaid's Tale', Atwood appears to voice her feminist opinion throughout the novel. As interlocking rates have plummeted the hope is for the Handmaids to be able to have sex with their allocated

people at her time of ovulation to conceive a child, ~~the~~ Because of the situation Abortion is banned and punishable by death, as in Hawara University 'Six men were hanged on the wall' these were doctors who practised abortion, this foreShadowed ~~the~~ the situation in

Romania in 1966 when King Ceaser banned abortion and contraception to increase the public ~~size~~ population, and it was required for them to have at least 5 children, this however goes against all rights for women and deprives them of their own right to their body as protested in the novel. As the professor stated that infertility rates dropped because of the effects of the environment, ~~as~~ 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 emphasising the importance of helping to environment will also help women, As Erikas stated 'The Handmaid's Tale is a Feminist tract' ~~but~~ which ~~is~~ is correct as Atwood is trying to be a voice for the many. 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 Both 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 societies if the wrong people get into 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's growing concern over the environmental issues 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 be more control of the argument for secure Level 5 marks.

Total mark: 41/60



## Script 15: Question 5

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

[30]

*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 controls throughout just as within 1984 'thoughtcrime' - it's considered illegal yet you can never know what an individual believes in or thinks about.

It says 'you are being lied to' half way down the first page and this may make me think of 1984's 'Big Brother is watching you' - within dystopian novels the choice of freedom is totally limited but in Handmaid's Tale the aunt says 'don't underestimate 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 concluding the end of 1984 where Winston states 'I loved Big Brother.'

This novel was published in 2009 where the feminist movement was at the peak of success as women are given the same rights as any man as Handmaid's Tale was also wrote

Shortly after Margaret Thatcher became prime minister, Dystopia was considered a rather masculine genre but *Handmaid's Tale*, ~~was~~ <sup>was</sup> not narrated by a woman - Offred. 'Is this your day to join the revolution' is easy to recognise that it was written so soon because it bases the dystopia on disease which was slowly arising in major cities in 2009; it is something the general public have feared, therefore it's easy to gain control over until the rebellion states 'there is no disease'.

In 1984 the pt. probs are what Winston sees as the only way of winning the rebellion as he says 'If there's hope it lies with the proles' - promoting equality. Another this passage it says 'every citizen must work'. Looking at the extract from a maximum point of view as the book was published in 2009 social class wasn't seen as such a big issue as people were more equal to one another within certain circumstances and individuals didn't frown upon the lower class citizenry - 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 Offred to rebel against the state.

inevitably ending in failure. In the passage it says 'the doors behind them crashed open' - in any typical dystopia ~~the~~ rebellion ends in physical pain 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 - this reminds me of *Tub*



and Winston in 1931 and the ultimate ~~personal~~ betrayal they do to one another when Winston shouts 'Do it to Julia' - within dystopian novels individuals are taught to love the state before they love each other and do not have the freedom to love and care as they wish to. However, as this book was published in 2009 women will have been as equal to any man, as much as we ever will be - the sexual revolution through the 1960's and 1970's fought for women rights to be equal to any man.

It says 'someone got up and ran out of the theatre' - the totalitarian state brainwash people to the extent they have no ability to even think for themselves or do anything for themselves - creating the worst society imaginable for individuals, opposite to utopia. Pain is a key aspect to this <sup>and</sup> other dystopian novel, as people 'disappeared' out of the cinema when there is no dialogue' came onto the screen on the that isn't what has been imbedded into them and is considered wrong in any opinion isn't allowed. As Bill Winstan says 'the only thing we wish of physical pain is for it to stop' - leading to the ultimate betrayal of Julia and his everlasting love for Big Brother.

As this book was published in 2009 technology <sup>had</sup> increased massively and the 'pill' they were being told by the rebellion to not take 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 demagogue demagogue leader such as Hitler and Stalin came into ~~power~~ the spotlight as an indication of how even a totalitarian society can be.



Overall, by looking at these 3 dystopian novels ~~any~~ any form of rebellion is inevitably going to lose as the

the state will always be stronger and more powerful as over despite the passage being ~~to~~ wrote in 2009 and men and equal being equal and the lowest 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. [30]

## Level 4 response - 17 marks

|   |   |   |
|---|---|---|
| 6 | a | <p>Dystopian writing is mostly created from a totalitarian society taking control of all possible power - typical dystopian novels are written for a rebellion, or protest of some form, just as <i>1984</i> inevitably ends in 1984. In <i>1984</i> it says, 'reality exists in the mind, and nowhere else', this being why individuals can be arrested for 'thoughtcrime' - in <i>1984</i> one citizen can rebel against the state within their mind without actually forming any rebellion as it all narrows down to assumption.</p> <p>In <i>Handmaid's Tale</i> it displays the same similarities and says, 'a rule is a maze is free to go anywhere as long as it stays inside the maze' - the people are clearly trapped in this totalitarian world trying to tell them that they're free when they're not. Their only way of expressing themselves is in their own mind as within <i>1984</i> Orwell clearly shows to that any sign of a true rebellion is inevitably going to fail.</p> <p>Looking at this from a Marxist point of view it shows that in terms of social class and financial state that where they only chance of a rebellion actually working is with the proles. It says, 'if there's hope it lies with the proles' - these are the lower class individuals in <i>1984</i> who it is believed if they stand together</p> |
|---|---|---|

equally they could overtake Big Brother and the totalitarian state.

Dystopian: When looking back at Orwell's prob and his inspiration for his first dystopian piece or writing 'Animal Farm'. I believe his emotional state led him to feel such a strong hate towards any totalitarian state. Within Orwell's time in the Spanish Civil War he fought for the pro-republicans and was violently shot and left and within his time away at boarding school he was manipulated against his talents and was controlled - leading up to Winston's strong hatred for dictatorship and in Book 1 says 'the only thing we wish of physical pain is for it to stop' - Winston's anxiety and anxieties overshadow Orwell from trauma throughout life and Orwell sees himself sharing similarities with Winston - eventually putting his own opinion in Winston's mouth.

In Handmaid's Tale it says 'no one remembers pain once it's over' - Atwood clearly is a strong feminist as the Handmaid's Tale was written 1985 after Margaret Thatcher became prime minister

and in the mid of the sexual revolution. The Handmaid's Tale shares the similarity with 1984 as being written as a form of protest - however - a protest for feminism. During the sexual revolution throughout the 1960's and the 1970's women fought for equality and that they received rights to contraception and abortion and also increasing roles in political movement. In Handmaid's Tale it says 'one and one and one' as it says add up to nothing and are being used as political instruments.



Reflecting back to the protests within 1984, O'Brien says to Winston 'if you are a man Winston, you are the last man' - showing Orwell's political views at the time - with the strong themes of both 1984 and the Handmaids Tale these prove to be the two biggest, most important and powerful dystopian novels throughout centuries. Fahrenheit 451 is also produced within 1984 as it's considered that the relationship between O'Brien 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 World War II this is what Hitler and Stalin did through a primary choice of propaganda. A. C. Gray, McAlister states that 'we are warped' and that it's like looking into a 'distorted mirror' as through the use of dystopian people are warped. What society could be for us with a totalitarian society as it makes it easier to maintain the public but through exactly what it says 'ignorance is strength'.

Within 1984 it also shows the reader that any rebellion is inevitably going to lose just as Winston, I did concluding the 1984 sentence of the book 'loved Big Brother' - the ultimate betrayal to Julia. Showing off to Julia repeatedly concludes the end that the state is always going to win as people aren't brave enough to stand together and fight for their ~~own~~ freedom - being out of fear of 'physical pain' - as reflecting back to Handmaids Tale it says 'we yearned for the future' - even without the rebellion.

these characters won't allow themselves to be brainwashed into thinking completely intentionally to everyone else and the protest within their own minds protests. The ongoing control never goes and Winston loses all his senses in 'Room 101' faced with his biggest fear and rats and finally says to Julia 'I betrayed you' as she says it back also - within World War II this is what Hitler did with individuals - he dehumanised them until there was nothing left but a poor working robot and slave. I bet as said in (1984) 'Slavery is Freedom' & these individuals are left with nothing and it's clear to see Orwell protest and believe as to why that's not morally acceptable.

O'Brien's relationship with Winston is based on power - by forming a close relationship with Winston it allows trust and makes it easier for him to break Winston down. As critic, James, states 'people who want power will manipulate you by appealing to your desires and fears' - 'O'Brien backs a relationship with Winston to allow him to be brainwashed and love Big Brother the way every other citizen does.

In Handmaid's Tale it says 'If wasn't running away they've started or all the windows are locked, people can't handle not being able to not have the ability to make their own choices' - just as they would have felt while fighting for their freedom within the sexual revolution. Something you can see Atwood believes strongly about.



Orwell's voice of protest is interrupted by different things but definitely will believe that 2+2=5, it's that's what he wants to believe. He puts his own opinion into Winston because of his past experiences and dictates his strong minded opinion goes within his dystopias.

Utopia is something Orwell found to be impossible and is imagined to be the best society possible but within the reality of the society around us. Orwell found this to be impossible and wrote dystopian novels by the voice of protest.

## 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



# Women in Literature

## Script 16: Question 7

Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature. [30]

### Level 6 response - 29 marks

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 asyndeton and ellipses "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 renegating 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 childbearing and marriage. This subject is explored in *The Bell Jar*, where the character of Esther rejects marriage and child birth 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 is 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 emotion 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 propagated 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 Barnhouse. 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 Barnhouse 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 "shantung 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 dictations 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 scorning 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 surrounding 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 hierarchy, 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 Leonard 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 characters 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. [30]

## Level 6 response - 27 marks

|   |  |
|---|--|
| 7 | <p>The <i>Bible Women</i> by Margaret Stewart written in 1969, seems at first glance to be patriarchal in regards to this extract. However, it is more a clear criticism of the differing gender spheres of society at the time.</p> <p>The extract <del>now</del> immediately holds reference to the idea that a woman becomes a part lesser as an individual as a result of marriage and <del>the</del> men is general. The repetition of 'one' within Jack's speech indicates how influential marriage can be upon a woman's personality. The loss of 'one' further coupled with the past participle of 'minded', 'when she gets married, her one gets minded', also holds connotations of forcefulness and accountability, the hardness and effect on a female personality being so inevitable. Moreover, the ideology of marriage changing women is <del>entirely</del> more outdated around 1969 when the novel was written, the idea having taken of secondary women <del>in the late 19th</del> prior to the mid 1900s, with novels such as <i>The Scarlet Letter</i> being the issues surrounding marriage, and how breaking out of marriage <sup>ideals</sup>, even through adultery, can provide women with more liberation. The novel being in <del>any</del> <del>any</del> earlier</p> |
|---|--|



instance of women having more control over their body than before. \* ~~was~~

This extract also largely sees the image of women ~~as~~ crossing over ~~in~~ to into what is deemed some 'male territory'.<sup>8</sup> The reputation of university adds to the clear endorsement theme of women in education, further established when coupled with ~~past~~ present parables such as 'thinking' which serve to idealise the ~~own~~ current state of society accepting women's intellect as acceptable. Further seen with Oxford university beginning to allow female students to study there earlier in the century. However, the reputation of 'harder' ~~so~~ clearly further establishes the hardships that women face when they aim to try and pursue typically male jobs, despite the idea these are male jobs being more viable in the 1800's. For example, within 'The woman in white' does feature an intelligent character who adds the male protagonist. However as a result of this largely 'male' heart she is written ~~as~~ with conventionally undesirable features in a manner which are typical for a woman, ~~for~~ ~~as~~ such as the hair on her upper lip.

However, this perception of these largely masculine roles are significantly ~~accepted~~ ~~perceived~~ the the sensitive field of women's morality and the expectations of women from a male ~~the~~ standpoint. 'passivity', 'futile' and 'delicate' all seem to ~~be~~ conform to the age old belief

That women are largely infertile, also need to be protected by men in their lives. The fact the women are dubbed 'sorrowers' identifies them as an extension of their husbands. So hence forth, the men being absent as their husbands for protection as a result of their vulnerable, infertile states. Additionally the consistent mention of worry 'I worry about her' also indicates it is a man's place to watch over women, with these men supposedly knowing what is best. Abused in writing this letter, seems more to be criticising these ~~old~~ ideologies due to the fact she is a woman, the fact the novel was written at a time ~~of~~ surrounding second wave feminism also supports the fact the novel seems to be a commenting on female expectations and the progressive reality women at the time were facing, 1969 being on the cusp of an era concerning sexual liberation for both men and women alike.

Regardless, this extract sees deep roots in femininity and female imagery, references and images to 'apples', 'olives' and 'peas' all being symbolic of fertility and femininity due to strong connotations of nature. This indicating the concept of ~~a~~ traditional female traits is largely omnipresent and inescapable even when women cross into differing gender spheres.

The concept ~~of~~ of domesticity men is one seen in the vast majority of literature, whether being through older





\* Moreover, the image associated with 'She's Lullaby' indicates the unfulfilled nature of educated women, with femininity and intellect being deemed mutually exclusive. The image perpetuates connotations of emphasis on femininity which was and still is typically associated with women who do not conform to typical gender goals, such as having children. There being a nurse in this instance.

The extract provides clear criticism of ~~women's~~ society and men who believe women are condemned when they venture outside their gender domains. Margaret Margaret Atwood uses her own female perspective to do so as a result of the ~~the~~ of the second wave feminism and the clear shift in the position of women, for example this being closer to a time when women had more birth control rights, ~~not~~ divorce was easier to ~~get~~ attain, and women ~~was~~ being able to go to university ~~not~~ whilst not purely being in ~~extension~~ extension of a man.

# Script 17: Question 8(b)

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. [30]

## Level 6 response - 26 marks

|   |   |   |
|---|---|---|
| 8 | b | <p>Women in literature are indeed typically engaged <del>for</del> in a search of identity <del>to</del> due to their deprivation of such. They <del>to</del> have typically seen at the hands on men. Clarissa looking for independence to and with her identity whilst Tess <del>for</del> already has an identity thrust upon her.</p> <p>The notion that women are engaged in a search for identity is is <del>an</del> only somewhat reinforced by Clarissa. Clarissa due to her kindness due to her lack of independence. We almost immediately see Clarissa as a character searching for identity which can only truly be found through her own independence. Mrs Dalloway said she would buy the flowers herself. <del>manually</del> indicating <del>that</del> that Clarissa does truly <del>not</del> wish to <del>leave</del> her own, <del>and</del> independent identity, her <del>kind</del> kindness in doing so being her <del>to</del> husband. Richard also has control over her in a way which was expected of husband and wife. However, Virginia Woolf, being part of</p> |
|---|---|---|

the Bloomsbury group and being raised in a similar ~~society~~ urban context to Clarissa indicates that Clarissa ~~is~~ <sup>was</sup> Woolf in having this upper class identity which Woolf knew extremely well. Critic Crawford (1999) believes that Clarissa is simply a symbol of the higher class, which is largely true in the context of her. ~~as~~ This supports that Clarissa, ~~as~~ <sup>appears</sup> in actuality does not need to search for identity as it has already been founded within her higher class position within society. With everything Clarissa has done in her life ultimately leading to the production of a

stereotypical upper class woman. Considering the strong presence of feminism at the time due to first wave feminism having led to the women over 30 and ~~more~~ whom ~~was~~ <sup>are</sup> awarded property getting the vote, it would be expected that Clarissa should seek to form an identity ~~that~~ not dictated by her gender and class; this means of feminism signifying ~~that~~ <sup>that</sup> ~~even~~ that women should become their own people person who should not be hindered by class and gender. Regardless, ~~Clarissa~~ <sup>Clarissa</sup> ~~means~~ 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 an ironic parallel, whilst Tess already has a form of identity thrust upon her as a result of her plight, unlike Clorissa Tess is clearly still searching for an identity of sort that conforms to social law. Double standards of Tess's world have clearly dictated that her identity has largely been determined by the actions of Alec upon her, regardless as to whether she was 'some sinner against the Son of Man'. However, whilst the 'arbitrary social law' brands her as tainted due

to a woman's virtue residing in her hymen hymen (Abigail Rice), Tess does venture out to find her identity which is essentially found within nature. Whilst the <sup>romantic</sup> context of Hardy's writing and upbringing may contribute to this, the strong connections women typically have with nature within literature and biblical texts ~~and~~ have additionally contributed. When we first encounter Tess, she is said to be donning a green and white dress 'greened' at the bottom, as well as her having a 'redde peony mouth', whilst subtle hints are a clear indication as to Tess having some connection with nature. However, Tess spends a significant amount of time attempting to conform to Patmore's concept of an 'Angel in the House' when married to Angel, 'setting the table in order'. However, she also conforms attempts to seek identity by becoming Ruskin'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 Talbothays, which acts as ~~functional~~ ~~length~~ an arcadian setting for both Tess and Angel. However, the ~~landscape~~ ~~in Tess's identity~~ identity forced upon

Tess by Alec prevents Tess from conforming to these ~~the~~ Victorian Cardinal values, ~~if~~ it is only when Tess returns to nature ~~the~~ do we see her true identity resurface. Tess being taken to the 'landscapes' is further reinforced by the Aristotelian catharsis seen in her death) ~~where~~ ~~Tess~~ ~~a~~ final scene, the image of Tess sleeping amongst nature conforming ~~the~~ the end of her search where it is established her identity can be found in nature. Elizabeth Day further reinforces this by stating that Tess identifies most strongly with nature, which is largely ~~her~~ ~~conformed~~ ~~in~~ the novel's climax.

Unlike Clorissa ~~&~~ and Tess, the characters of Lucia and Joan Aubreykirk act as oppositional in regards to a search for identity respectively. Lucia is a character largely held back by her husband Septimus, whom ~~he~~ ~~take~~ ~~the~~ exhibits the true cost of the war (Zwilling). It is clear that Lucia wishes to return to her home of Italy where she would be free to ~~see~~ seek out her own identity. Her has been allowed by Septimus' condition, both verbally and

physically affecting her. It is when her can not engage fully in a search for identity that we see her suffering 'someone help!'. However, the only time her reason remains with Septimus is due to social convention she must support her husband regardless of the strain it places upon her identity, with the only instance of her happiness being seen through her when she makes a hat, this being an instance of her own true identity shining through. In regards to John D'Urberville, we see less of her search for an identity due to it having already been determined through her duties as a mother and wife. John is nearly concerned in attempting to uncover Tess' identity, as well as reducing Tess to the events that have befallen her, 'will ~~perhaps~~ make a lady of her'. So with John, who would typically be expected to aid and support Tess due to being a significant female figure in Hardy's work, nearly attempting to aid in the discovery of Tess' identity. However, this could be acting as a criticism of

- 8 b Society from Hardy, where women are expected to live a certain way, being confined even within ones family. A man Hardy would have rejected due to his belief in women's suffrage and equality; as seen through



Suffrage and equality: as seen through  
 Dilbert Fawcett ~~was~~ requesting he  
 write for a suffrage pamphlet.

Regardless of how minor, 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 critic of the identities  
 adopted by the higher classes in the

of urban context of *Mr. Pallety*, Hardy  
 focuses more on how women should  
 have more scope to seek out their  
 own identities, not and not the  
 ones thrust upon them by social  
 law and ~~paternalistic~~ conventions.

\* However, from a Marxist perspective this  
 would be typically expected, with a  
 female class making up a large  
 portion of their identity regardless of  
 other surrounding circumstances. Class and status take playing a large  
 role in her life; her main concern  
 as a result being more trivial, ~~as~~  
~~opposed to~~ such as throwing 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

# Script 18: Question 7

Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature. [30]

## Level 5 response - 22 marks

|   |   |
|---|---|
| 7 | <p>The passage provided from 'The Edible Women' has an almost - futuristic warning tone about it. The woman being discussed has gone to university and therefore <del>she is</del> her and her knowledge are something to be feared.</p> <p><del>There</del> There is a clear distinction in this passage between Clara, an educated woman who has gone to university; the collective of soapwives who seem to fear her; and Joe who does not know whether her education will benefit her at all.</p> <p>Despite women in the past being classified as one large, <sup>oppressed</sup> <del>oppressed</del> society, this passage partially dispels this belief as <del>there is a</del></p> <p>Clara has gone to university to be educated, as after 1873, women were allowed to get degrees from university like men. However, the mistreatment of women has not been dispelled as the "soapwives" are all classified as one category. They have no individual identities and the reader does not get to know their names; similarly, <del>was</del> similarly, this occurs in 'Mrs Dalloway' by Virginia Woolf when the reader only knows a 'Lady Bracknell' and she is only known for her aristocratic title and not her true individual character.</p> |
|---|---|



Joe's first monologue is in line 6 onwards is typical of male attitudes to women at the time. When he admits that he worries about her, it is unclear to the reader whether on his thoughts of women being educated. Yet on 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 normally having 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 <sup>inevitable</sup> ~~inevitable~~ future in child-bearing. The introduction of children in a woman's life is, argued by Joe, the part which completely destroys a woman's core, her personality, her view of herself.

The belief that education ~~is not~~ taints ~~important to women~~ is shown when Joe refers to students and educated women as

"them". 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-pear 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 <sup>perhaps</sup> ever 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 wariness surrounding educated women is further shown in the passage where in line 26, the soapmaker appear "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 Menan is shown by her thought processes

regarding men. Marian's thoughts of Joe "doing the dishes" and stamp collecting showcases how women ~~have been~~ had been brainwashed. Despite ~~Glenn~~ <sup>Marian</sup> expressing discomfort earlier in the passage at the way Joe was belittling Clara and other educated women, she is still eager to "reassure him" that women will be just as easily ~~repress~~ oppressed 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.

Marian 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 this is the intent behind Marian's parting words, "have an olive".



# Script 18: Question 8(b)

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. [30]

## Level 5 response - 24 marks

|   |   |   |
|---|---|---|
| 8 | b | <p>In the <del>spanning</del> novel, 'Mrs Dalloway', the main character, Clarissa spends her time planning a party for later that evening. It is her love of planning and throwing parties that makes her <del>and</del> happy and she acknowledges that it is her skill and therefore part of her identity.</p> <p>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. <del>Clarissa's life at Bourton, her adolescent retreat</del> Esther's life after college turned into her living nightmare but as she made her recovery under the watchful eye of Dr Nolan<sup>in the private asylum,</sup>, things started looking positive for Esther; readers are assured of this in the cliffhanger in the ending where she could <sup>potentially</sup> be released from hospital. On the other hand, Clarissa's life at Bourton was happy and carefree and she plotted to reform society with the rebellious character of Sally Seton. Both women's identities shine through in the 1997 Marleen Gorris film adaptation of 'Mrs Dalloway', where Sally is shown wearing passionate red at a Bourton party. Wherever</p> |
|---|---|---|

Cicilia has opted to wear innocent white, a move which highlights that their different searches for identity can still be part of the ~~same~~ ~~other~~ ~~idea~~ to write women.

~~Throughout both novels~~ Despite this, as Cicilia becomes older she becomes more solitary and senile, indeed she remarks in the novel that she "felt unpeppably aged". It is when she is made to live a senile London life away from the joys and tribulation of Barton that Cicilia appears to <sup>begin to</sup> 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. She is uncomfortable at having to make such a large decision that will affect her life and decide her identity for her and she likens her life to a big tree; "choosing one big <sup>subsequent</sup> ~~meant~~ <sup>leaving</sup> the rest". Esther knows her <sup>subsequent</sup> identity will ~~be~~ 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. Ravi 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 Cicilia 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, Cicilia had to choose

between Peter Warburton's passion or Richard Dalloway's gentle, private love which needed no communication. This decision plagues her throughout the novel until she knows <sup>she has</sup> made the right choice at her party by choosing Richard who allows her to keep her soul private.

Mr ~~Datta~~ Clarissa Dalloway is the eponymous novel has no identity as marriage has taken it away from her. This is shown where in the way she is addressed, as Mrs Dalloway, a product of her husband. Women were not allowed to vote <sup>equally</sup> until 1928, which signifies that women were kept in total control by their husbands and had their views silenced by the male population of the country. "Marriage was a catastrophe", was the viewpoint Clarissa and Sally Seton ~~was~~ held at Bourton but perhaps their search for identity ended as soon as they both married and had it taken from them. Esther ~~is~~ also is engaged in a search for identity, but her identity stems 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 becomes almost obsessive in her search for someone to lose her virginity to, and thus find her true identity.

In another text, 'The Story of an Hour' by Kate Chopin, Mrs Mallard discovered a new <sup>free</sup> found identity upon becoming mistakingly



hearing that her husband had died. Feminist critics of the ~~late 19th~~<sup>early 20th</sup> Century were of the view that marriage was ~~intentionally~~ oppressive to women and ~~quashed~~ dispelled any desire 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 <sup>women's</sup> identity <sup>is</sup> ~~was~~ greatly shown in both of the texts. The character of the mentally ill Septimus' wife, Lucrezia, 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. Lucrezia has no identity and her only link to England is through her mentally-ill husband Septimus. Therefore, Lucrezia continuously attempts to cure Septimus to ultimately give herself an identity.

Mental illness is shown to a greater extent in 'The Bell Jar' as for 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

|  |  |   |
|--|--|---|
|  |  | again, then it would mean her many          |
|  |  | searches for identity were failed and she   |
|  |  | would never be able to have an identity     |
|  |  | she fully believed in.                      |
|  |  | Women in literature, and in the two         |
|  |  | texts discussed here, are engaged in a      |
|  |  | search for many things to make their        |
|  |  | lives more equal; identity included.        |
|  |  | Identity was desired by so many women as    |
|  |  | it brought a new lease of life; they        |
|  |  | therefore had a voice when being had        |
|  |  | previously been dispelled. However for      |
|  |  | uninspiring, it was very rare for a woman   |
|  |  | to be given as much freedom as men in       |
|  |  | their actions and their speech, so many     |
|  |  | women in literature engaged in a search for |
|  |  | identity that lasted throughout the whole   |
|  |  | novel and it never fully resolved.          |

## Examiner commentary

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. [30]

## 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 women 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 mens 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 womens 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 woman, 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 woman.

## 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. [30]

### 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, Kincer 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 Kincer'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 womanhood 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 woman 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. Bowlby 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. [30]

## Level 4 response - 17 marks

7. *Women in Literature* demonstrates the evolutionary process of female independence from the 1800s where it is limited, to the first wave (decades before 1911) feminism and second wave (ending of <sup>Twentieth</sup> century) feminism. The novel *The Edible Woman* was written in 1969 whereby women had more rights and equality. But, Margaret Atwood also suggests this power is limited throughout the extract.

Atwood's use of ~~referring to~~ <sup>referring to</sup> one of the characters as 'soapwoman' instead of their name presents how women are identified through their husbands. The name 'soapwoman' is given to the wives whose husband works in the soap business. Atwood is presenting how women are still identified by their male relations. However Atwood is further emphasising how women when married have no identification, by identifying the wife 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 bring Mrs Dalloway, never Clarissa anymore'. This suggests to readers that women have little

power when married. Despite laws being passed that allow women to keep their income and possessions when married.

Athwood 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 these up when married. This is evident by 'She ~~was~~<sup>allows</sup> her care to get taken over by her husband.' The Athwood is suggesting that ~~escape~~ women's thoughts and personality are controlled by ~~her~~<sup>their</sup> husband, therefore suggesting ~~that~~<sup>that</sup> she does not have 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 days are seen as looking after the children. Depression within houses was very common in the 1950s and many turned to frontal lobe lobotomies or as demonstrated in Michael Cunningham's 'Broke The Glass' try to commit suicide or leave. This is because society is still heavily influenced by men who suggest 'her feminine role demands passivity.' This is further highlighting the little freedom women have in their thoughts.

The extract also ~~and~~ implies false hope to women. Women are going to university and have careers. This hints at

freedom and equality however, the following lines: 'gets the idea she has a mind', 'professor pay attention to what she has to say' and 'treat her like a <sup>thinking</sup> human being'. Demoralise and dehumanise women. Atwood is implying ~~that~~ 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~~ the sentence 'She doesn't have anything left inside'. Atwood is implying false hope is presented to women as males still cannot see them as equals. This links to the character

Joc's 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 suggesting that Joc is ~~level-headed~~ headed and open to the idea that women can go to university. As he only wants to protect them for the misery they feel later on.

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 Joc who talks about women's rights and women in university. However, Marian's response is 'Have an olive' this mundane response suggests that she cannot handle the complexity of the philosophical thoughts.



above. Therefore implying that women ~~should not~~ 'Shouldn't be allowed to go to University', it also suggest Maria understands but is unable to reassure him as she cannot express herself. Furthermore, Joe's voice is predominately 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 need to be heard whereas a woman is perceived to have no thoughts worth hearing. This is evident by the silent talkings of Clara and the soapwife. ~~Mr. Atwood~~ In presenting the two females to talk but, we cannot hear them suggests that women's voices and opinions are not heard over that of a man's.

# Script 20: Question 8(b)

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. [30]

## Level 4 response - 17 marks

|   |   |   |
|---|---|---|
| 8 | b | <p>The novel 'Mrs Dalloway' was set in the 1920's post-war London. World War had ended in 1918. 'Mrs Dalloway' is set on one day in June and highlights post-war life. In Jeanette Winterson's novel 'Oranges Are Not the Only Fruit' is set in Accrington in the 1980's. Accrington is a Northern town and was seen as very poor. England was seen as 'a country on its knees'.</p> <p>Virginia Woolf presents eponymous protagonist to contemplate her name and identification when off 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 1920's. Many women were still made to marry into a high class with status. This is also seen in the 1800's. Woolf suggests 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 that World War one</p> |
|---|---|---|

(CWSU) brought around 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 (CUWSS) who had 100,000 members in 1913. Including Virginia Woolf and Elizabeth Dalloway would have been interested.

Winterson also presents a quest for identity. 'Oranges Are Not the Only Fruit' is a fictional autobiographical parody. At this means that elements of the story novel is autobiographical and other elements are fictional. Protagonist Jeannette was adopted into a protestant 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 taut.' Winterson is suggesting that because Jeannette is adopted she self-invents herself because she is unsure who she is. Therefore, throughout the novel 'Oranges Are Not the Only Fruit' Jeannette is on a quest to find her identity.

Woolf's presentation of flashbacks through the style of stream of consciousness allows Clarissa to find her identity when she feels 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 characters. 'it is nothing joined... it flows a stream or river as how it is most commonly described'. The narrative device allows Clarissa to be transported by a 'little squall of the hedges' to 'plunge at Barton'. Barton is the country house where Clarissa and many other characters for example, Richard Dalloway and Peter Walsh enjoyed their summer. The flashbacks allow Clarissa to be reminded of the independent woman she was when she feels she is losing her identity. Stream of consciousness adds depth and understanding to complex characters as the novel is set over a day.

Winterson'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 forms. 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 lot of jobs that mirror Jeanette's for example 'Servant of God' and 'Missionary'. Another fantasy story of a barter and Winnet, where Winnet, the barter controls Jeanette. Winnet and her identity as she believed the barter is her father. 'I cannot leave my father'. This also suggests Winnet is adopted. Winnet is an abbreviation for Jeanette Winterson.

Both protagonists Clarissa and Jeanette have their identities suppressed by those around them. ~~the~~ Woolf presents Clarissa's character as classic and Sally Seton to have a homosexual relationship. <sup>presented by 'we shared a kiss'</sup> In the 1920s and before in the late 1800s and early 1900s homosexual relationships were frowned upon and was seen as immoral. For example in 1893 Oscar Wilde was arrested for being gay. Clarissa's relationship with Sally Seton is part of Clarissa's identity. Just like Virginia Woolf who's most famous relationship was with Vita Sackville-West. This relationship between the characters would have been looked down on by people like Aunt Helena who held traditionalist views. Therefore society was suppressing their identity. Similarly, Winterson presents Jeanette's identity to also be suppressed by her mother and the Church she belonged to. Pastor Finch made Jeanette and Melanie repent for 'you sins' as 'these 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 2016. Therefore, her mother was suppressing her identity by locking her in the living room and 'Melanie moved away'.

Woolf also presents the search for



identity to be futile as she deems life to be futile. 'I wanted by characters unhappy so they had souls' (Virginia Woolf). Upon hearing of Septimus' suicide she congratulates his bravery. As Mr. Dalloway is also presented to contemplate her existence Michael Cunningham stated in his novel 'The Hours' 'Clarissa Dalloway lives on a hill'.

8 b 'fear and death are below, Clarissa wants to walk far down so she is lost' he is suggesting that Clarissa contemplates death as she has not found her identity. 'She throws these parties to cover the silence' and loneliness of upper class life when you have lost your identity.

Another way Munroson presents Jeanette's identity to be suppressed is in the fuzzy felt scene Jeanette is re-creating 'my own adaptor' to 'Daniel and the lion's den' when Paolet Finch informs her it is 'all wrong' 'Daniel wasn't eaten by the lion'. This presents how the church are suppressing Jeanette's individuality and creativity which make up her personality and identity. Munroson is from re-creating the parable the church has as they are preventing Jeanette's identity to be formed. This is also demonstrated when Jeanette is in hospital and 'the nurse took my placenta' and 'binned'.



my 'glam' at of orange peel. This demonstrates the compression of Jeanette's identity and creativity.

To conclude both writers present their protagonists to be on a quest to find their identities. However, they also highlight the struggles they face doing this. Identity is important so you don't lose yourself as presented through classism.

## 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 wields 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 Caribbean 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 accommodate the aesthetics of other cultures. The speaker's culturally significant 'gay dress made out of madras cloth', for example, is contradicted and ostracised by 'a gray blank, an overcast seascape on which rain was falling'; the vision of her future is one in which her culture is eradicated. 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.

# Script 21: Question 10(b)

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. [30]

## 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 'sulted 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 lense, 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 approxiamtion' 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 Relucant 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 accomodated; 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.

To conclude, when analysing the immigrant genre one must take readership into consideration. Both authors seem to target Western readers; perhaps to provoke sympathy, and provide an insight into the vulnerabilities of immigrants' isolation. However, while *The Namesake* was praised by M. Kakutani for its 'insightful (...) generous' exploration of these isolations, one Pakistani reader, at a 2007 talk on *The Namesake*, confessed that he himself felt 'isolated from Changez' as a Character; 'the novel was so oriented towards the western reader that I felt more like a spectator than an active participant'. Considering this, one can surmise that in order for the immigrant experience to secure its place in literary canon, authors must make an active effort to present their isolated figures without isolating those whose experiences they are trying to reflect; incorporating the western reader, as well as those of other cultures.

## 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 'dialectal' 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.

[30]

### Level 6 response - 27 marks

|   |  |
|---|--|
| 9 | <p>In the extract, the narrator misses her home <del>as</del> which was a 'tropical zone'. She yearns for her past life, even though she wished to see the people from her home 'dead at my feet'. This new setting makes the narrator feel out of place and she is skeptical about her 'gay' future in this new <del>home</del> <del>home</del> home.</p> <p>The narrator experiences the immigrant experience on the very first day <del>of</del> in her new home. The repetition of 'morning' and 'first' confirms that this is her <del>new</del> first day in this new location. The personification of the sun which made 'everything untid at the edges,' in her previous home <del>shows</del> <del>the</del> contrasts <del>up</del> against the <del>sunshine</del> <del>weather</del> in this new setting which <del>is</del> <del>is</del> <del>is</del> 'weak'. However, this weather makes her <del>be</del> <del>be</del> <del>be</del> 'miss my home less', the reflective wishful tone reveals her <del>strong</del> <del>strong</del> intense yearning for her original home. Yet, the narrator does make attempts to bring her past culture into her new life by wearing a <del>new</del> <del>new</del> dress made out of madras cloth - the 'same sort of dress that I would wear at <del>home</del> home'. However, the short <del>at</del> sentence <del>at</del> 'it was all wrong' suggests that she is unable to recreate her past life through clothing. The abrupt nature of the sentence <del>shows</del> <del>says</del> <del>the</del> renders the direct message that this new home is</p> |
|---|--|



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The narrator becomes increasingly reflective ~~of~~ about her previous home. She describes books in which someone would leave a 'not very nice situation and go somewhere ~~the~~ better, ~~only to~~ and then go back to where it was not very nice.' There is an indication of subtle humour as the narrator states she would become 'impatient with such a person'. Hence, there is also a sense of irony as she is now in the same situation as the characters portrayed ~~in books~~ in the books. ~~The narrator~~ The narrator then turns to discussing her dull future again which is described as 'stark, blacker, ~~and~~ blacker.' The escalation from the adjective to the qualifier to the superlative symbolises how ~~her~~ her life is going to become progressively worse. The repetition of 'I longed to be back' clearly shows how <sup>intensely</sup> the narrator is missing her home and past life - intensely.

The immigrant experience is <sup>clear</sup> ~~clear~~ as the narrator has moved from her home and is now even more unhappy in this new location. Perhaps Kincaid's authorial intention is to ~~show~~ show readers just how difficult this experience can be ~~for~~ for immigrants.

# Script 22: Question 10(b)

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. [30]

## Level 6 response - 26 marks

|    |   |   |
|----|---|---|
| 10 | b | Both Levy and Hamid depict immigrants as isolated figures in their texts. Levy, through 'Small Island', shows how characters such as Hortense and Gilbert experience <sup>isolation.</sup> <del>isolation</del> Hamid, through 'The Reluctant Fundamentalist' also reveals how immigrants like Changez feel alone.  |
|    |   | In both texts immigrants are <del>not</del> isolated due to <del>the</del> <sup>their</sup> race. The immigrants in both of the novels are isolated due to race. In 'The Reluctant Fundamentalist', Changez <del>is</del> is made to feel like an outsider when visiting Erica's home. Her parents act as if they are not racist, but they are. Erica's father immediately treats Changez differently because he is Pakistani and states that Pakistanis have a 'problem with fundamentals'. Though Changez is <sup>angered</sup> <del>angry</del> by this condescending American attitude, he responds calmly by stating the situation is 'not that bad'. Changez's isolation becomes worse post 9/11 as American citizens became wary of Pakistanis. Changez is stopped and searched at the airport as he is seen as a potential terror threat. This airport incident <del>depicts</del> <sup>fortifies</sup> Changez's <del>one of his</del> most isolated moments which <del>the</del> visit to Erica's house is not as intense |



because her father's racism is not intentionally deliberate. Another intense moment of isolation occurs for Chagge when he is assaulted in a car park by ~~someone~~ a stranger who calls him a 'f\*ckin' Arab', revealing how Pakistani people were stereotyped as ~~threats~~ ~~to Americans~~ a threat to Americans post 9/11. ~~However~~ Perhaps this moment is included in the novel because Harishid himself experienced prejudice as a Pakistani man. ~~Harishid 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 <sup>child's</sup> ~~child's~~ mother tells her 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 embedded 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 trust him due to his skin colour. One fellow colleague even tells him to 'go back to the jungle' which results in a conflict between Gilbert and the white man. This is a moment where Gilbert is ~~very~~ <sup>very</sup> isolated, particularly because the isolation results in a physical confrontation. Though that incident is significant, ~~Gilbert's~~ ~~most isolated~~ ~~and~~ ~~consequence~~ Gilbert's isolation at the cinema is ~~the~~ most intense, particularly because ~~it~~ this leads to Arthur's death. Despite there being no Jim Crow Laws in Britain, Gilbert is still told to sit at the back of the cinema because he is black. When he refuses to move from Queenie and Arthur, a gun shot is fired which kills Arthur, an innocent victim. Because of racial

erect like this, some critics have described Lenz as 'angry'. However, perhaps Lenz is simply exploring what it is like to be 'black and British' (The Independent) in 1968 Britain.

Immigrants can also feel isolated if they lack control over certain situations. ~~At the time~~ Changiz felt like he was alone during some parts of his trip to Greece with fellow Princetonians. Whilst his fellow pupils could easily spend '\$50 per meal', Changiz struggled economically and was on financial aid. This is one of the less intense moments of isolation as it occurs before 9/11. ~~After~~ After 9/11, Changiz's isolation became more ~~severe~~ severe. He felt 'alone and helpless' when hearing the news of how the Taliban was in Pakistan causing trouble. ~~Therefore~~ To some extent, it could ~~also~~ also be argued that the American Litcher is an immigrant who experiences isolation. He constantly feels wary of ~~the~~ those around him in the restaurant, particularly the white men with long beards. The fact that he feels isolated shows that he feels unsafe, ~~showing~~ revealing the 'mutual suspicion' between the East and the West as Hamid states. However, the American's isolation is not overwhelming because he has a limited personality <sup>and dialogue,</sup> meaning we never truly know how he is feeling.

Hortense, ~~in contrast~~, also experiences isolation due to factors she has no control over. She was isolated by an interviewer in Jamaica when applying for

a teaching job at the Church of England in Kingston. Hortense was told her ~~work~~ upbringing was 'not legitimate enough' so she could not be considered to teach in 'elegant classrooms with high-class girls'. When she arrives in England, a similar incident occurs. Hortense applies for a job as a teacher but is told her Jamaican qualifications are not valid in England. Such moments are extremely isolating for Hortense, since it was her dream to teach ~~and~~ <sup>people</sup> in English. Perhaps ~~there~~ this is a reflection of Levy's mother who also aspired to become a teacher. Gilbert feels he loses control after having an argument with Hortense, causing him to leave the house 'alone'. Yet, his isolation is less intense than Hortense's as he meets a woman who offers him a sweet. Though the gesture is only small, Gilbert describes the sweet as 'isolation', suggesting his feelings of isolation ~~have~~ <sup>have</sup> decreased.

~~Immigrants~~ Immigrants are not always depicted as isolated figures. When Chavez starts working at Underwood Limson, he is made to feel ~~valued~~ <sup>welcome</sup> and his ~~to~~ cultural diversity is ~~appreciated~~ <sup>appreciated</sup>. This suggests he is not isolated. Even after 9/11, though Chavez was ~~isolated~~ <sup>isolated</sup> by some due to his beard, Jim stated that he did not mind ~~the~~ and was not suspicious like other Americans.

~~Chavez was not isolated~~ ~~before 9/11~~ <sup>Before 9/11</sup>, Chavez 'was immediately a New Yorker' and was



acted American on ~~his~~ the business trip to the Philippines to gain respect. Though this does not portray him as ~~not~~ alone, there is still a hint of isolation as being American made Changer feel 'ashamed'. ~~XXXXXXXXXX~~

In 'Small Island', immigrants are not always depicted as ~~not~~ isolated figures due to characters like Queenie. She welcomes Jamaicans into her home as ~~tenants~~ <sup>tenants</sup> despite disapproval from racist ~~and~~ <sup>neighbour</sup> neighbours like Mr Todd. Perhaps Levy is showing 'even handedness' (The Telegraph) by having characters like Queenie. <sup>Such characters</sup> reveal that not all British people ~~and~~ made immigrants feel isolated in 1948.

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

It is true to say that ~~the~~ immigrants are often portrayed as isolated figures <sup>to some extent</sup>. However, there are indications of assimilation through characters such as Jim and Queenie. This suggests ~~to~~ a hopeful future in which ~~immigrants~~ 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

# Script 23: Question 9

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

[30]

## Level 5 response - 24 marks

|   |  |
|---|--|
| 9 | <p>The passage by Jamaica Kincaid from the novel "Lucy" is written in first person narrative perspective which is often found in immigrant literature. <del>that</del> the reason for this is likely to be <del>because</del> because the author wishes to convey an emotional connection with the reader which is important in immigrant literature as many readers wouldn't be able to empathize with the protagonist unless they were an immigrant. Nevertheless, a first person narrative perspective enables immigrant literature to be accessible to a wider audience.</p> <p>The repetition used in the first sentence of the passage of the word "morning" could be seen as conveying a sense of hope from the protagonist. The word "morning" has connotations of new beginnings and potential which emphasises the protagonist's hopeful mindset on their arrival in the host country.</p> <p>The simile "as the sun had grown weak from trying too hard to shine" could have a suggestive meaning relating to the common trope of immigrants trying to metaphorically shine. An example of when this is present in other immigrant literature is in the novel The Reluctant</p> |
|---|--|



9

fundamentally by Mohsen Hamid when changes (the protagonist) try to imitate the lifestyle of his American admirations at Princeton by holding down three jobs "far enough from ~~the~~ campus, so no-one would find out."

The tone of the passage continues to be cheerful with the protagonist explaining how they put on a "gay dress" and that as "it was sunny" made them "miss my home less" but there is a dramatic change as late in the, blunt declaration "it was all wrong." The happiness conveyed in this doubling statement reveals to the reader the protagonist's true state of mind which appears to be one of frustration and disillusionment which highlights feelings of displacement from the host country which from the narrative, we know has a significantly colder climate than the protagonist's country of origin. The protagonist's feelings of displacement are further emphasised in the phrase "no one had ever told me." The child-like innocence of this revelation serves to portray the startling as perception of the host country. Feelings of displacement and isolation are also shown in Khaled Hosseini's novel, "The Kite Runner", when "up to" a Sikh generation immigrant creates conflict

9

with Vietnamese shop owner due to lack of cultural understanding. He wishes to purchase oranges but wants to pay for them on credit like he did in his country of origin and he comes offended when he is asked to provide identification. In a state of distress, Binh asks the rhetorical question "What sort of a country is this?", followed up by "no-one trusts anyone."

In the passage, the protagonist's view of the world is challenged with the glimmering of what they thought to be true becoming apparent to the reader through the remarks of one of "the sun is shining, the air is warm," was not so." This realisation that some truths they believed about the host country are false implies the protagonist has a sense of a lack of belonging. Even though written from an immigrant perspective, this also allows for any reader to relate to ~~the~~ and sympathize with the protagonist because feelings of uncertainty can arise within any human, regardless of whether they are an immigrant or not.

The figurative language used in the passage when describing the abstract noun of "belonging"



9

as entering the protagonist's life "was a  
 glint of water dividing some dry and  
 solid ground" implies a change of belief  
 in the protagonist adding to character develop-  
 ment which serves to describe the difficulty  
 that 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 empathy about the hostility  
 and often racism shown to them by the  
 host country (which is often western). This  
 trope is somewhat challenged by the narrator  
 in ~~the~~ the passage when the narrator  
 really reading back on an immigrant's story  
 and mindfully recounts the traditional  
 narrative as someone suffering from  
 "homesickness", would leave a not very nice  
 situation, go to somewhere "a lot better"  
 and go back to "where it was not very  
 nice." The simplistic language choice here  
 suggest the protagonist is making the  
 often predictable story of an immigrant  
 which is an awareness the character's do  
 not usually have. This resentment is  
 further highlighted through the quoted



d

tone of the dedication "when the plot called for it" suggesting that for a tale of immigrant experience to be a success, there needs to be a moment of displacement for the immigrant character, perhaps without the common sense of immigrant literature, it wouldn't be as interesting to read or no character development would take place. At best not enough for an emotional connection to be formed with the reader, the cynical reception of immigrants to immigrant literature is also shown in a book by Macrina that in which she goes hyperbole to make ~~the~~ what she believes to be extreme experiences of immigration explaining to the reader that her poor Pakistani girl's & a another ~~reading~~ read about JFK's assassination as Sgarbi's "damn bookable" from stepping in newspaper. The reader later discovers that Sgarbi is being sarcastic.

perhaps one of the most horrifying sentences in this passage is the use of onomatopoeia while describing the protagonist's state in the host country becoming "black, blacker, blacker". The alliteration used in this phrase also emphasises the protagonist's sense of not being able to assimilate.

|   |  |  |
|---|--|--|
| 9 |  | with the new culture, hence the sentence ending with "blackest", an adjective that suggests sinfulness and loss of hope within the protagonist. This realisation for the protagonist is often seen in immigrant literature causing the reader to really think about someone else's journey which is important for self development. Whether the reader is an immigrant or not. |
|---|--|--|

# Script 23: Question 10(b)

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. [30]

## Level 5 response - 25 marks

|    |   |  |
|----|---|--|
| 10 | b | Isolation can come in many forms, feeling isolated from yourself, social isolation and in the case of change in the reluctant fundamentalist by Mohsin Hamid and as Hortense and college in small island, cultural isolation, this cultural isolation is partly smoothed by the host country's attitudes towards the immigrants which can result in hostility and resentment from the immigrants. The concept created shows the immigrants in a poor light and only adding the assumptions <del>are</del> (which are usually negative) the host country which results in further isolation and a growing divide between the immigrants' ability to assimilate in their new culture. Holly McNelis, a <del>poet</del> <del>poet</del> |
| 10 | b | Contemporary spoken word poet, <del>she</del> states the sad truth in her poem on immigration that it is as a culture "we are forced to fear one another" there is "less chance for friendship."   |



Feelings of internal isolation are present in the relevant fundamental when change, the protagonist, watching on the television, the collapse of the World Trade Center in New York. Critics have stated this is the climax of the novel which in comparison to other events throughout the narrative is extremely dramatic. Up until this point, the reader has ~~not~~ read about danger as the "adopted New Yorker" but this all changes when his reaction to the towers collapsing "was to smile". Changez begins to question the true nature of himself and sound himself asking the ~~question~~ question of why he wished "to see America burned". Internal isolation is present when as he expected, Changez's colleagues' reaction to the terror attack was one of ~~shock~~ shock and disbelief. Changez's reluctance to tell his colleagues his true reaction is probably down to the subconscious preconceptions ~~that~~ as Middle-Eastern

- 10 b Citizens that they <sup>are</sup> supposed to harbour, change would be seen to sympathise with the ~~terror~~ terrorists which would create not just internal isolation but physical detachment and isolation from his colleagues. Changez is able to challenge his feelings of internal isolation however ~~by~~ when he explicitly tells, as he remembers his American girlfriend living in New York who is ironically called "Erica", that he was "upset to be worried for her." His old statement helps to settle feelings of displacement

from Alexander in danger, as he is able to see an emotional connection to the host country which he fears he is starting to become ~~dis~~ disinterested from.

Hortense, one of the narrators of *Small Island* and a Jamaican immigrant from the "windward generation", also experiences periods of internal isolation. This is most apparent when she first arrives in England, the host country, in 1948. As ~~she~~ ~~she~~ in Jamaica, Hortense as a child in Jamaica, Hortense would have been taught about the superiority of the "motherland" and of how "civilized" the British people were. During this

10 b

period, colonial perspectives were still present and in 1948, England still ruled Jamaica. Jamaicans were therefore taught about British culture and provided with a false perception that Britain was a type of "utopia". In one chapter, Hortense even mentions how she entered an English pronunciation competition in which her accent was "the dearest". In comparison to her competitors, Hortense takes great pride in being able to ~~she~~ speak in a heightened level of English. However, Hortense is disgusted at her new living arrangements: a tiny room in an unfurnished house with her husband Gilbert (whom she barely knows) leads to feelings of internal isolation. Hortense's disillusionment from the host country is explained when she asks Gilbert if he has seen the English



lower? ~~the~~ the living conditions would be better than what during 1945 as recovery from the bombings of World War Two took many years and Hortense had come to England at a most unfortunate time. However, had she come to England before the war, she would've still been discriminated by the sense of anonymity London provided

- 10 b rather than a sense of community. This metaphorical attack on Hortense's hopes of prosperity by the distastefully labelled 'smaller country' makes her doubt her identity and provides the description that aspects of her hybridity with being Jamaican and British are not as closely connected as she thought adds to feelings of internal isolation which is a theme often seen in immigrant literature.

~~Isolation is also a common theme in immigrant literature~~

Isolation is also a common theme in immigrant literature and is often caused through the ignorance and hostility of the host country. Chang's experiences this hostility first hand when he returns from Manila to New York after the 9/11 attacks. Chang's senses ~~are~~ an uneasy atmosphere in New York which is evident when he says 'I was anonymous, people now looked at him with suspicion on the subway' and with one American calling Chang a 'fucking Arab' which led to Chang's in dubbing, not only his



changes been subject to racial tension here, he also got an Arab, plus

10 6 Stereotyping by the host country creates feelings of isolation and hopelessness for the immigrant. Edwards created a term for the marginalization of other cultures as "othering" in which Western cultures see ~~the~~ other cultures as inferior and refuse 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 claims she was "forced to leave ~~her~~ my home" and that some of her neighbours no longer smiled at her. Immigrant literature often aims to portray the injustice of immigrants having to pay for something they didn't do.

Hopense also experiences social isolation when she tries to apply for a teaching post and is told her qualifications are not valid in England. Hopense is a proud woman and her attempts to assimilate into her new culture in England are evident and yet the host country provides unnecessary barriers for her ~~with~~ causing further isolation. Hopense's situation is

|    |   |   |
|----|---|---|
| 10 | b | <p>humiliated when the women in the charity office laugh at the fact she thought it possible to be able to get a job in England which leads to feelings of displacement for Hortense.</p> <p>Although not every character is isolated in immigrant literature, it is a powerful and very real issue even in today's society. With attitudes of some Western people still being so ignorant, with evidence from social media showing that many white people see Muslims as being responsible for the recent attacks in Birmingham and London.</p>  |
| 10 | b | <p>It is no wonder immigrants are often portrayed as being isolated. <del>Immigrants</del> <del>holding</del> <del>within</del> <del>immigrant</del> <del>fiction</del> <del>is</del> needs to be explored further as it is so central in our understanding of one another as human beings. Surely it's time we recognised that country borders are man-made constructs? As Robinson Cannell said <del>it is</del> <del>implying</del> <del>requires</del> <del>being</del> <del>able</del> <del>to</del> <del>see</del> <del>a</del> <del>piece</del> <del>of</del> <del>York</del> <del>with</del> <del>an</del> <del>other</del></p> |

## 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



## Script 24: Question 9

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

[30]

### Level 4 response - 18 marks

|   |   |
|---|---|
| 9 | <p>The novel 'Lucy' by Jamaica Kincaid, is written in the first person narrative, exploring the <del>struggles</del> common struggles and issues an immigrant faces when they first move countries. There 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 <del>also</del> typical stereotypes of the immigrant experience, yet she never believed she would feel this way herself, 'What a surprise it <del>was</del> this was to me, that I longed to be back in the place I came from...</p> <p>The overwhelming feeling of this passage, seems to be one of homesickness, where the immigrant is finding it <del>more</del> extremely difficult to adapt 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</p> |
|---|---|

her homesickness. This is generally emphasised in many novels that explore the immigrant experience, for instance, 'Brooklyn' by Colleen Toner. Like many other stories of immigration, the Irish protagonist Eilis moves to America, 'the land of opportunity', in search for a better life with opportunities she does not have in her hometown Enniscathy. Even though Eilis is aware this is the best thing for her, she feels an overwhelming sense of homesickness longing to return to Enniscathy. The author even describes it as a 'sickness', which can be closely linked to the character's feelings of homesickness in 'Lucy'.

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 less', 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 her new country. It reiterates the point that ~~men~~ immigrating from economic hardship to a land of more opportunities is supposed to be a good thing, yet there 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 one was her future and one was her past. The use of using the language 'solid ground' to describe her previously life implies that it was somewhat stable, and somewhere she was comfortable. ~~There is a~~ Moreover, there is a stark 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



she understood. Yet however she depicts her future in an extremely negative light, with imagery of 'gray' and 'rain falling', which are all linked to feelings of sadness or anger. The use of the imagery, 'no boats were in sight' is also extremely significant as it could display various things. For instance, the fact that 'she can see no boats in sight' may imply that she feels as though there is no hope for her future in this land. However, it could also be linked to the theme of returning home: as there are no boats present, it may suggest that it is very unlikely that she will return home. Even though, these feelings yet could be seen as typical of the immigrant experience, one may argue that in some ways, it is not typical. Many depictions of immigrants moving to another country emphasise how happy the immigrant feels to have 'escaped' their homeland in some ways, and that they look forward to the opportunities that may arise. For example, in the novel, 'A view from a bridge', it depicts the Italian protagonists excited for the opportunity to earn money from working on the docks, something which they were unable to do in their homeland. Therefore, it acts as a contrast to this passage from 'Lucky' as we see no aspects of

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 consistent use of words in the past tense, 'longed', 'wasted', 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', something 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 gay dress made out of madras cloth'. Furthermore, this emphasises the ~~old~~ 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 kept 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 same 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 she knows she has become the 'stereotypical' immigrant that she would become so 'important' with. The narrator didn't think she would feel these 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 everything, 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. Kincaid highlights how when she was back at home, she would draw her future in that land as a 'large green patch' surrounded by



black, blacker, blackest.' The more repeated use of 'black, blacker, blackest' seems to emphasise 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 a 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 ~~aspect~~ 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.

# Script 24: Question 10(b)

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. [30]

## Level 4 response - 20 marks

|    |   |  |
|----|---|--|
|    |   | Both   |
| 10 | b | <p> <del>the</del> Hamid, the author of 'The Reluctant Fundamentalist' and Lahiri, 'The Namesake' <del>have</del> 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 Nabokov states: 'Maybe two segments of large cultures such as the East and the West cannot meet in harmony.' This highlights the struggles that Eastern immigrants, like Chongzi and the Ganguli family, will have to face whilst living in America.         </p> <p>           At the beginning of the novel, 'The Reluctant Fundamentalist', it seems as though Chongzi is not particularly an isolated figure. He is accepted into Princeton University and later is later employed at the prestigious, <del>to capitalistic</del> capitalist firm of 'Underwood Samson'. Therefore, it seems as though Chongzi fits in rather well into the American culture, yet it could be argued that he must act in an 'American' way to do this, and lose         </p> |

in an 'American' way to do this, and lose most of the traces of Pakistanism he has in him, but this is not something he notices initially. However, the turning point of Changer's life in America is the event of September 11<sup>th</sup>, and everything that happened afterwards. On September 11<sup>th</sup>, 2001, the Twin Towers fell due to a terrorist plane attack carried out by the Taliban. This is where Changer's isolation from America seems to begin. After 9/11, there was a huge surge of patriotism in America, with the country standing as 'united'. Even the cosmopolitan city of New York which welcomed many types of people like Changer, joined with America to become one joint nation. However, this joint nation combined with patriotism and increased national security was Changer's biggest threat, which made him feel increasingly isolated. Changer felt a 'wrath' and a 'murder of reproach' from the city, as he felt the need to showcase his Americanisation frequently by showing his 'Princeton degree' and 'Underwood Samson business card.' As Hamid himself states, 'We are all fundamentalists until proven otherwise', which strongly emphasises the isolation that many immigrants like Changer 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



university to further his education and later becomes a professor; Ashima seems to feel the opposite. Lahiri contrasts Ashima to Ashoke, emphasising her longing to return home and her confusion by the culture in America, thus making her feel isolated.

The isolation of Ashima seems to only increase during and after the birth of her first son Gopul. This is demonstrated at the hospital when she ~~states~~ wonders if she 'is the only Indian person in the hospital.' This emphasises 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 appear to make this isolation worse. For instance, Ashima feels uncomfortable showing her legs in the hospital while the nurse disregards 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 recognise the importance of the Bengali's wanting to wait for their grandmother's letter. Instead, they give American suggestions that have no significance to Bengali's whatsoever, for example, naming the child after a family member. ~~The~~ The naming of a child in Bengali culture was extremely significant as it is said to have an impact on the future the child will have. The confusion of the naming of Gopul may ~~forebode~~ <sup>foreshadow</sup> the ~~future~~ <sup>later</sup> issues he has with his name and identity further in the book.

and why it may cause him to feel isolated in America. Furthermore, it would be highly likely for family's like the Gangulis 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 <sup>generation</sup> immigrants like Ahimsa may have felt isolated.

Similarly, in 'The Reluctant Fundamentalist', Changen is a first generation immigrant who also struggles with the conflict between his host countries culture and his homeland. Yet, this doesn't seem to be so much in a religious way like the Gangulis. Changen's issues are linked more mostly with the critiquing of Western and political values. After 9/11, 'Changen, along with many other muslims face many aspects of racism, mostly due to their physical appearance and background. For example, Changen describes how 'Pakistani cab drivers were 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 'There was an increase in intolerance in America in several ways.'

|    |   |  |
|----|---|--|
| 10 | b | <p>Obviously, this made Chagor feel both threatened and isolated in America, especially due to the racism he even faced from his colleagues when he returns from Pakistan with a beard. Mohammed the disciple stated that the prophet, 'cursed any man who identified as woman.' The Modern day journalist, Associated Press (The Guardian) also commented, 'Even though, to many of those who seek to uphold a form of political Islam find it easier to do so by policing gender and sexuality. Therefore, boys must be boys and grow beards.' This emphasises the fact that having a beard was a popular style for Muslim men and did not mean anything more. Whereas in mainstream American media, it was seen as a symbol of Islamic fundamentalism, making the isolation Chagor felt in America increasingly worse. This was especially the case when Chagor began to doubt his own legitimacy to both America and Underwood Samson as he questioned their morals and 'resented the way in which America presented itself', in contrast to the beginning of the novel when he states he is a 'lover of America'. The War on Terror and the conflict between India and Pakistan made Chagor feel as though he was a 'traitor' to Pakistan, even extending to the point of calling himself a 'modern-day Levite'. Levites were groups of Christian boys who personally fought against their fellow Christians, which caused Chagor to have an epiphany of the way he was acting.</p> <p>Even though, Gogol also felt isolated in</p> |
|----|---|--|



America, it seemed to be for different reasons to Chirga as he was a second generation immigrant. Gogol's main struggle was finding a balance between his traditional Bengali culture which his parents influenced versus his desperate need to fit into American society. As he seems to be a combination of both, it seems to be the case that he can never be fully American or fully Indian, nothing less just isolated whatever he is. As Mahal states: 'Even though Gogol introduces himself as an American, and feels like he has no trace of Indians in him, strangers put him in the awkward position by calling him an Indian.' This is clearly shown at a dinner party where somebody asks him, 'When did you move to America?' It seems as though whatever he does to try and make himself more American e.g. change his name to 'Nikhil' or date an American girl Maxine, he will always be aware that he never was fully American due to his background. This could be linked to the way Lehi feels when describing his immigrant experience, 'America felt like home to me; but I felt like a bit of an outsider too.' Not only does Gogol feel detached from American culture, he actively wants to feel isolated from his Bengali culture e.g. marriage, death ceremonies which he finds 'embarrassing'. In response to this embarrassment, when he adopts Maxine's upper class, American lifestyle, he feels as though 'he is free', no longer feeling the same degree of isolation as he once did. In order to fit in to American culture and possibly decrease the 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.

~~The proper motif~~ The degree of isolation Changan feels is highlighted by the 'firefly' motif described by Hamid as a firefly repeatedly 'flying against the window of a house'. This shows the immigrant 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, Changan'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 America, with the downfall of his relationships with Erica, America and Woodward Jamson. His relationship with Erica could be said to mirror his relationship with America on that both in the end reject him. When their relationships were successful, he was forced to be someone else, e.g. when they were close, Changan states 'pretend not I am him', referring to his divorced boyfriend Chris. Changan's return to Lahore represents him accepting himself as fully 'Pakistani', instead of trying himself to act 'American'. Similarly, in 'The Namesake', Gogol also does various things towards the end of the novel that imply that he is returning to his roots e.g. his marriage to Shashanka and the death of his father. The death of Ashoke causes Gogol to realise that he is not as isolated as he thinks. By reading the book his father dedicated to him, he has a self-realisation of whom he really is, no longer struggling on to one side with his identity. Therefore, this already shows the characters change in attitudes throughout both novels. Even though, it is clear they encounter more isolation from both their cultures, by the end of the novel, it seems as though their level of isolation is reduced, 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



## Script 25: Question 9

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

[30]

### Level 3 response - 15 marks

|   |   |
|---|---|
| 9 | <p>AS AN immigrant, moving to a new <del>the</del> country and being forced to begin a new life is never easy. In <del>Jane</del> Jamaica Lincaid, Lucy <del>was</del> exhibits the poignant <del>need to</del> deep desire to return to your birth country.</p> <p>The poignant tone is <del>the</del> automatically instilled in the text through the use of the 'm' sound in 'morning'. The morning sound allows the reader to <del>emphasize</del> assimilate the struggle of the Jamaican <del>to</del> woman to adapt <del>to</del> her new country. <del>to</del> Once Jamaican immigrants moved to new countries, people already had preconceived ideas about them which <del>meant</del> <del>the</del> often resulted in them having poor living conditions. <del>the</del></p> <p>The nostalgia created with the description of the sun allows the woman to 'miss home' less, however this sense of nostalgia soon shatters when she realised she is 'no longer' in a 'tropical zone'.</p> |
|---|---|

Some may say the sun represents her ~~best~~ and other immigrants, because immigrants often try too hard to ~~shut~~ and fit into their new country, thus resulting in them growing 'weak' due to the rejection, which ~~as~~ may be represented by the 'cold'. The "American dream" and perceptions immigrants have of the west usually becomes shattered, leaving them with disappointment.

The contrast of the ~~EE~~ Caribbean and the Lady'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 like a flow of water dividing formerly dry and solid ground, depicts a realistic image in the reader's mind. Perhaps 'dividing' resembles segregation between white and black people, which therefore ~~it~~ provides the reader with an insight of life for immigrants in the ~~20th~~ early 20th century and before that.

~~at~~ An anachronistic feel and

The constant use of colour imagery throughout this text ~~as~~ links to the 'tropical zone' that the immigrant identifies with. The colours 'brown', ~~and~~ 'black' and 'grey', automatically make the mood 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 immigrant became 'cold inside and out' and experiences 'homesickness', depicts how unhappy she was in the new country. Also ending the ~~text sentence~~ last sentence with the word 'dead' in it makes it clear that only her 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 her skin is no longer the only 'black' thing, but ~~at~~ she feels 'dark' deep inside, so as making it ~~clear~~ obvious to the reader how much her dislike for the country and sadness is going to continue to grow.



The immigrant experience in Jamaica Kincaid is clearly depicted ~~by her~~. <sup>The author</sup> ~~she~~ 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 ~~perio~~ interpreted differently, so as reflecting in people perhaps ~~in~~ 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.

# Script 25: Question 10(c)

'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*.

[30]

## Level 4 response - 20 marks

|    |   |  |
|----|---|--|
| 10 | c | <p>The literature of immigration explores how characters can become misguided due to fascination of a new world. Both Nighsin Hamid and Andrea Levy successfully depict the necessity of immigrants to engage with a new world, in order to escape the fear of never belonging to an old one.</p> <p>* Changer is initially attracted to the power 'America' and the western holds over other countries, so as forcing him to <del>submit</del> submit his Eastern roots in order to experience his very own 'American dream'.</p> <p>* To a certain extent, Hamid exhibits how immigrants become fascinated with the <del>the</del> new world. Changer <del>settles</del> soon begins to 'reclaim' the 'Americanness' of his own gaze', so as rejecting any sense of Pakistani culture he previously had. <del>Even though</del> The 'promising' young man seems to lead the path, <sup>that</sup> Hamid <sup>claims</sup> was never able to lead himself, therefore making him a representation of immigrants that</p> |
|----|---|--|

start new lives in new worlds'. In ~~the~~ ~~literary~~ Similarly, ~~the~~ Levy explores how Motense tries to fit into Britain ~~during~~ ~~the~~

the windrush period in the 1930s. However, this fascination becomes shattered ultimately once she realises her and other Jamaican immigrants are not wanted by British people. Levy reveals that it was 'surprising' for her mother and father to realise they were 'just black' in ~~Britain~~ Britain even though they were deemed as 'posh' in Jamaica, because of their lighter ~~skin~~ skin. Due to the fascination of ~~the~~ Britain being ~~clashed~~ <sup>fallen from</sup> for Motense, the true nature of the country was revealed.

As the reality of America is revealed to Changer, his roots seem to ~~lose~~ metaphorically break through his wall of deception from ~~the~~ America. Hamid revealed ~~his love for~~ <sup>how he</sup> 'implicitly disliking' his love for Pakistan through out the novel, by mentioning the 'Pak Punjabi deli', the author portrays how Changer painfully reminds Pakistan, so as revealing how little <sup>the</sup> ~~he~~ <sup>of</sup> the new world has had on him. Changer combines the fascination of both the old ~~world~~ and new worlds by keeping his beard after 9/11. He is told



to show it, however he defies all the Islamic stereotypes and Islamophobia by wearing it. Erica 'loves' his beard, which resembles how America had to accept Islam~~ism~~ after 9/11. Some may say that Changer's roots and love for his old world never left him, hence why it was natural for him to 'smile' when the ~~the~~ World Trade Centre collapsed'. This reaction from Changer illustrated to the reader that no matter how much he may have been fascinated by America, his roots will always conquer. Contrastingly, Levy connotes the way <sup>that</sup> fascination of a new world can ultimately defeat any nostalgic for an old world. Bengali displays how new worlds can alter ~~a person's~~ ~~per~~ character's personality. He became his own version of an immigrant, as the war became his new world. The 'war' brought 'Bengal' to his 'uncles', so as resulting in a 'dull<sup>old</sup> eyed gaze' everytime he 'thought' about home. By doing so, ~~Bengal~~<sup>Levy</sup> ~~successfully~~ has cleverly demonstrated Bengal's ~~his~~ fascination the new life that comes alongside fighting in the war. Sandhu explained

That Levy undercuts any assumption that 'race alone defines' the characters, so as linking to the fact that she enables Remond to with an immigrant experience even though he is British. Readers are forced to also become fascinated and assimilate the immigrant experience of a new world.

On the other hand, ~~both~~ ~~Remond~~ ~~and~~ ~~Levy~~ exhibits how much the characters crave their old world even when offered a new one. Erica, the 'Greek Goddess' had the apparent opportunity to live a life with Changez, however gathered the thought of her 'name', which was a 'girl with shiny fingers'. Erica's love for Changez's 'dead man' Chris, forces her to create the 'rockpool' in her 'manuscript' as her new world in order to escape the reality of a world without Chris. Brooklyn rail ~~steps~~ ~~climb~~ ~~is~~ climaxes the unsettling dialogue within the novel, which makes the reader also more willing to enter a ~~new~~ new world with the characters rather than witnessing an unstable current one.



Due to Changez pushing Erica further into her old world by 'pretending' to be Chris, she becomes unable to ~~fascinate~~ <sup>is</sup> be fascinated by a new life, ~~resulting~~ <sup>therefore</sup> resulting in her 'folding' her 'clothes', and returning to her old 'home', which also happens to be <sup>with</sup> Chris <sup>in her own</sup> Erica and her 'maze of psychosis' deeply resembles America post 9/11 and how victims and their families did not recover both mentally and ~~per~~ physically. Rob Oweil is called a 'hero' constantly whilst the Eastern countries are perceived as antagonists. Hamid enjoys 'building' novels 'like buildings', which is why he explored the glorification of ~~Changez~~ both Changez's and Erica's fascination of an ~~old~~ <sup>old</sup> world, rather than a new one.

Similarly, in 'Small Island', Hattie displays her ~~deep~~ ~~affection~~ <sup>inexplicit</sup> love for 'Michael' and 'Jamica' throughout the novel. Gilbert attracts Hattie, because he is similar to Michael, she 'runs' to him and calls out 'Michael wait', due to her not knowing his 'small frame' ~~and~~ 'riding' a 'bicycle'. ~~This~~ This therefore signifies



Now Homense is still seeking old and past experiences rather than fascination over a new one. Also Quente seems to be almost fascinated with the new experience of Jamaican Lodgers, due because of her being is her being 'surprised' to meet a 'young coloured woman' with a small waist. Levy, therefore analyses and explores the backdrop of some fascination over a new world behind the need for living within an old one.

Both Hamid and Levy successfully explore the fascination of a new world. However, the ewmas also discover the struggles of adapting to new worlds once the fascination disappears. Hamid cleverly portrays both Eastern and Western perspectives before and after 9/11, which is why the Washington Post his 'voice, extraordinary', also Andrew Anthony is aware that 'America' do create 'their own enemies'. Levy also explores how race does not define a person or their immigrant experiences. In Goldfish, she cleverly represents how she does not feel black but she 'feels human'. So as emphasising how 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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