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Introduction

These exemplar answers have been chosen from the summer 2018 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 https://www.ocr.org.uk/Images/171200-specification-accredited-a-level-gce-english-literature-h472.pdf 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 2018 Examiners’ report or Report to Centres available from Interchange https://interchange.ocr.org.uk/Home.mvc/Index

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/).

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

Questions 1 & 2

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

2. (a) F Scott Fitzgerald: The Great Gatsby

'American literature often depicts tension between social classes.'

By comparing The Great Gatsby with at least one other text prescribed for this topic, discuss how far you agree with this view.
This passage, published towards the end of the nineteenth century, breaches many of the intense social issues faced at this time. The influx of immigrants, particularly from Europe, underlines the divide between rich and poor, and the plight of the impoverished at the bottom of society are all conveyed through Howells' descriptive, omniscient narrative.

Thompkins

Howells conveys the mixed attitudes towards the new arrival of immigrants. In Greenwich village, the urbane speech of 'foreign faces' and 'foreign tongues' and 'eyes and earrings' is revealing in its suggestion that such immigrants had lost any individual identity to an extent; rather than people, they are referred to by individual body parts and jewellery that is defined solely as 'foreign'. The passive existence of 'sweating, strange visages' suggests an intention to convey an element of powerlessness or something sinister, perhaps conveying the mistrust of many Americans towards these new immigrants - an attitude that was certainly not uncommon at the time.

However, the passage is not wholly unsympathetic towards the immigrant themselves.
Howells points out that their earnings ‘tinkled’ - a playful note with gnarly, pretty connotations - and refers to the gentle-sounding ‘picturesqueness’ of the village. There is also the narrator’s observation that March ‘liked’ the new faces, and ‘found nothing marvellous for the future in them’ - an interesting remark reminiscent for a time when many American novels portrayed characters’ distrust of immigrants, such as the wealthy New Yorkers in Henry Roth’s ‘Call It Sleep’.

Howells further suggests that the changing nature of American society at this time was not a bad one through his subtle, ironic humour. This is particularly evident in the description of ‘the sneering, insolent, clean-shaven, sly of some rare American of the “b’hay” type, now almost an extinct in New York as the chato or the voluntary fireman’.

Although the narrator - clearly from the perspective of March, thanks to the flexibility of the omniscient narrative - reveals his disapproval of the Irish-American ‘b’hay’, the use of colloquial slang and the humour in comparing their ‘extinction’ to that of a bird not even native to New York injects a light-hearted, playful tone to the narrative.
A notable aspect of the passage is the switch in tone between the two sections. There is a marked change from the romantic, poetic tone of the first paragraph, and the almost repulsive, more realistic tone of the second. The opening line conveys a languid, relaxed, slow-paced atmosphere; March’s ‘strolling’ feels leisurely, and there is something familiar and comforting, or perhaps nostalgic, in the lingering quality of “pure Americanism” that March seems drawn to despite claiming to “like” the new immigrants that prevail. The sentences are made up of long clauses, evoking a sense of calm while the narrator slowly progresses through the ‘picturesqueness’ of the village. In contrast, the second paragraph immediately depicts the “flabby” and “stench” of the streets. The disgusting imagery, with vivid depictions of ‘manure-heaps’ and their “stinking manure-breath”, ‘stench ... mixed with the more savoury smell of rotting’, seems at first to be depicting a different place to the colourful, ‘small brick houses’ and ‘flattering’ clothes. Howells perhaps conveys a different side to the poor – one often more sympathetic than the condemning accounts of other literature or of Americans themselves – through presenting the more positive, almost romanticised aspects of the man
village, before showing the negative aspect of the overwhelming ‘stench’ and ‘filth’ of the streets.

This second section also reveals the apparent indifference of the wealthy towards the poor, a theme common in much American literature of the period. While March is not completely unmoved by the stench and litter surrounding the poor, nevertheless the narrator simply observes that it ‘made him unhappy.’ The contrast between this short, simple clause and its dispassionate ‘unhappy’ stands in contrast to the vivid, lengthy previous clause, where we are told of ‘the strata of waste-paper and straw litter, and egg-shells and orange peel, potato-stems and cigar-stumps’. After this almost deliberately long list of compelling, the simple ‘unhappy’ is underwhelming. The ‘whimsical thing’ that goes follows, too, feels almost childlike and playful, rather than conveying any genuine concern.

Ironically, it is the nameless, unnamed ‘boy’ who is less childlike than March and his apparent ‘whimsical’ disinterest. The boy alludes to an American idea prevalent in literature of the period when he notes that ‘the burden of all the wrong in the world comes on the poor’. This idea is explored at length in
Hemingway’s ‘To Have and Have Not’, in which the wealthy but lazy ‘haves’ exploit the hard-working ‘have nots’. Fitzgerald’s ‘The Great Gatsby’, too, depicts a society in which the poor are exploited by the wealthy elite. The fact that Howells’ ‘boy’ here is unnamed suggests, perhaps, the indifference of much of society towards the issue; it is only the seemingly insignificant, minor characters who seem to observe it.

In a relatively short passage, Howells conveys the plight of the poorest in society in the urban America in the 1890s, when an influx of immigrants led to tension and much mistrust in society of the newcomers. Through the detailed and insightful narrative, Howells’ narration presents the struggles of such characters and the lack of sympathy towards them from many in American society, subtly critiquing such indifference through his Wharton-esque prose and omniscient narrative.
### Upper Classes' exploitation of lower classes

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Despite the destructive nature of class tension—

1. Causes a sense of entrapment in PAT and IGC |  |
   - IGC: Myrtle and Mrs. George are trapped in the VPA (blood and the dust) |  |
   - PAT: The pressure of class tensions means Parker's evacuation from the party |  |
   - feels trapped in his class |  |
   - Far from the end of PAT where there has been a breaking down of tensions ('marginal Bourgeoisies') |  |
   - 'Rabbit's hole' - Scott Donaldson |  |
   - Lily Bast (PAT) - so restricted & in her class, she kills herself |  |

**Tension** = Fear + Rejection

2. Reactions to the entrapment when characters seek to break it + rise up |  |
   - Myrtle / Gatsby // Bourgeoisie |  |
   - 'common minder' + 'Mr Nobody from Nowhere' |  |
   - disappearing of Bourgeois yet he is reluctantly accepted as Regina married him |  |
   - American Dream |  |
   - 'thickly veiled nightmare' + 'frenzy of deprivation' |  |

4. Tensions arising from fear - feeling threatened |  |
Social class and the friction that it creates in society are fundamental aspects of American literature of the period. Fitzgerald’s ‘The Great Gatsby’ (1925) and Wharton’s ‘The Age of Innocence’ (1920) both depict societies deeply divided by class, despite being set half a century apart. As Scott Donaldson wrote, ‘Observes, inter alia, “The Great Gatsby” is “a cautionary tale,” and so is “The Age of Innocence”; both reveal the apparently inevitable consequences of these class tensions in nearly class-based societies, depicting a broken American dream and an exploitative, perhaps selfish, upper class.

Apparent in both Fitzgerald and Wharton’s novels is the resentment from the upper classes of those who seek to raise their status and enter into the elite. Fitzgerald’s Gatsby is denied entry to the upper-class world despite his wealth and material success, due to the resentment of characters like Tom Buchanan, who calls Gatsby a ‘common twinner’ and ‘Mr. Nobody from Nowhere’, asserting that he cannot be ‘an Oxford man’ because ‘he wears a pink suit’. Similarly, Beamfort in ‘The Age of Innocence’ is never truly accepted by the elite society of ‘Old New York’, but is reluctantly granted entry because of his
manage to the upper-class Regina Dallas. However, this society is quick to dismiss him following his banking scandal towards the end of the novel. Wharton and Fitzgerald both show the reluctance of these societies to be truly meritocratic; they suggest that America's view of itself as the 'land of the free' and of infinite possibility was dispelled and that the American Dream on which Americans aspired to was unattainable, or even - as Buchanen writes - as 'thinly veiled nightmare'.

However, while it is possible to condemn the upper classes in these novels for causing such tension between social classes, the two writers show a somewhat sympathetic view of the tension as an underlying fear. Tom Buchanan reveals not only his racism from his fear of changing society when he praises Godard's 'The Rise of the Coloured Emperors', in 'The Great Gatsby'. In the same way, Wharton's Mrs. Archer fears the 'strange new weeds pushing up between the ordered rows of social vegetables' in 1870s society. It becomes evident in both novels that the reason for the upper-class resentment of the lower classes comes largely out of this general fear of change, or a feeling of being
under threat. However, Knights points out that Mrs Archer's society is 'already under threat' and that in fact, 'we are watching the rituals of an imperiled class' disappear. This idea of elite society being 'imperiled' and therefore creating tension with other classes pervades literature of the time, with Henry James' 'Washington Square' depicting a society which, like Wharton's in 'The Age of Innocence', fears newcomers and considers them a threat to their way of life.

While showing the prevalent tension between social classes, Fitzgerald and Wharton go on to explore its ultimate futility in both novels. Although Fitzgerald writes of the 'not a little sinister contrast' between the two 'Eggs' of New York, Nick reminds us of their fundamental human similarity: they are 'both alike in dignity' and 'separated by only a courtesy barrier'; to the gulls flying over them, they are 'a source of perpetual wonder' because of their similarity. As Tony Tanner points out, the two eggs are either very similar or very different - it all depends on perspective. Fitzgerald uses this to remind us, perhaps, that while social class appears significant to these societies, it is ultimately meaningless; to the gulls, there is nothing dividing
E. M. Wharton presents the same idea through her portrayal of the precarity of Archer’s world in ‘The Age of Innocence’. It takes the apparently simple observation of Ellen Atwater to reveal to him its meaninglessness; when she observes that the reason the Van der Luydens have such presence is that they ‘make themselves rare’, Archer remarks that she had ‘prized the Van der Luydens and they had fallen’, and he later notes that Ellen’s name ‘caused all his carefully built-up world [to] tumble about him like a house of cards’. The fragility of the elite reveals their inhumanity; and in revealing this, Wharton and Fitzgerald show that, although it is true that there is tension between social classes, that tension is ultimately futile, a theme that was explored at length in the period.

The writers extend this idea of the fragility of social class in observing that the resulting tensions create a sense of entrapment. In ‘The Great Gatsby’, it is Myrtle and George Wilson who are trapped at the bottom of society in ‘a valley of ashes’ that they cannot escape from. Significantly, when Myrtle dies, her blood mixes with the dust of the valley. Interestingly, though, it is in fact Archer who feels trapped by
In F. Scott Fitzgerald's *The Age of Innocence*, he notes at one point that he has been 'thrown off, like a wild animal cunningly trapped'. The tensions between classes that were so prevalent in both the 1920s and 1870s New York have led to a feeling of an isolating entrapment among the characters of both social classes. Much of Wharton's work explores this idea; notably, Lily Bart in *The House of Mirth* commits suicide because of the pressure she feels as a result of her place in high society.

Fitzgerald and Wharton's novels, though depicting societies set fifty years apart, both show the overwhelming presence of class tension in their novels. They agree that there are a number of reasons for such tension, but that ultimately, it arises from fear of the elite's loss of their privileged place in society - an idea that pervaded American society in the late 19th and early 20th centuries. Moreover, Wharton and Fitzgerald also show that although these tensions are prevalent and perhaps inevitable, they are fundamentally unstable, and offer hope for a future in which such tensions disappear and rigid societal class structures are broken down.
Examiner commentary

1: This answer begins confidently with the historical context concerning immigration to the USA. The answer is lucid and concise, for example it effectively and briefly characterises the narrative as 'descriptive' and 'omniscient'. Judgment of tone, sometimes a problem for candidates responding to this question, is excellent; March's positive and pleasant attitude is well noted. Recognition of a contrast between the two parts of the passage is well-made, seeing the first part as 'romantic, poetic' and the second as 'almost repulsive, more realist'. The whole answer is fluent and consistently detailed; more could be done with the references to literary context. Level 6: 28/30

2(a): This essay opens quite intriguingly and characterises the texts thoughtfully; the awareness of The Age of Innocence as a historical novel is very encouraging. The essay compares Julius Beaufort and Jay Gatsby as nouveaux riches characters, and shows how their presentation reveals 'the reluctance of both these societies to be truly meritocratic'. The discussion of ways in which the privileged are clinging to a threatened way of life is perceptive, and the candidate shows insightful qualities: 'the fragility of the elite reveals their humanity'. Overall, the response is eloquent, well-informed and consistently detailed; references to additional texts offer a strong sense of literary context. Level 6: 30/30.
Exemplar 2

53 marks

This passage, from Howells’ ‘A Hazard of New Fancies’
dates from earlier in the period of 1880-1940, at a time when New York
was a key area for immigration from Europe.

Indeed, immigration is a key theme within the passage as it is across much of American Literature of the period.

Howells character ‘March’ appears also to be never taken by surprise and the importance of
religion and social class as he journeys through the city.

The emphasis on religion and its importance
and the hints in changes of the attitudes of the
foreigners in New York speak towards religion in 1890 as characteristic of the
1880-1940 period. At this time, March is
indulges deeply religious as he is somewhat described as
in stark contrast between March and a man
who kept ‘a hunching Sabbatarianism’ so strict
that his wife stayed indoors and was even
kept at home ‘from church’. The use of the word
‘hunching’ suggests this is an act of understand
by March to preserve traditions inherited from his
ancestors, not unlike the traditions practiced by
the libertarian community in Sinclair’s ‘The Jungle’,

The fact he, as the man of the house is allowed to wear
the house but he “made her” observe that it even left her at home from church”. Also shows the power men tied over women and the unbalanced status of husbands over wives at the time.

Later in the passage there is a reference to “decently dressed churchgoers”. Dick, theイベントで出席している“decently dressed” places emphasis on March’s judgements and expectations that are must dress up particularly to attend church. The fact these church-goers are in ‘groups’ suggests religion is still heavily observed amongst New York society.

However, this is further seen in the ‘long Sunday boots drawn up in Sunday best’ suggesting the metaphor suggesting that all work has stopped in order to observe the Sabbath. This emphasizes an observing religion in perhaps more common to American literature of the earlier years of 1880-1940 as by the 1920s and 30s, the sobering reality of war and First World War’s impact on society led to the denigration of religion as seen in the poetry of T.S. Eliot and the writings of F. Scott Fitzgerald. Contrasting greatly the importance of religion as observed by Howells in 1890s New York society in the late 1800s.

March himself is evidently a person of higher social status and remarks upon the difference in social class and life for the poor throughout the passage. March appears to show a level of ignorance towards the struggles of those who are poor i
New York society at the time which is characteristic of attitudes the attitude of higher classes in American literature (1880-1940). Markie, observance, “It’s amusing, isn’t it, how such the poor are of these unpleasant thoroughfares. Shows an ignorance not dissimilar to that of Thackeray’s Newland Archer in ‘The Age of Innocence’. Who fails to recognise that ‘Comfort and Cleanliness are two of the costliest items in a modest budget’.

The fact Markie finds the people “curious” suggests a sense of bulging, of the poor “as though through they exist for the purpose of being observed and objectified by those above them. The stark contrast in the lives of the upper class and the lower classes is presented through the transition from the streets of “small brick houses” and “picturesque streets” to the “chic” of “silk”. The progression of “waste paper and straw litter, and egg shells and asparagus peel” proving just how disgusting the streets are.

The struggles of the lower classes in comparison to those like Markie of higher class is summed up at the end by the boy, “George said ajudged. The city wastes the money it’s paid to clean the streets with; and let the poor have to suffer for the fact they can’t afford to pay twice like the rich.” At one Markie believed the poor chose to live in squalor when in reality they “can’t afford” to live any better...
Another key theme of the passage is the focus on immigration and how it has changed the city. In the late 19th century, immigration from Europe to America was at its highest, it had ever been and the descendants of the original settlers were established as “true Americans.” Therefore it is unsurprising that March appreciates “Greenwich Village” for the lingering quality of pure Americanism in the region, suggesting that areas that have experienced much immigration were in some ways improved or cleared. Although the passage does not suggest that “foreign faces and foreign tongues predominated in Greenwich Village,” which suggests that while there was still lingering pure Americanism, the region wasn’t wholly unaltered. This idea of an established society being altered by those who immigrated is common in this literature at the time, being one of the characteristics that distinguish “East Egg” from “West Egg” in “The Great Gatsby.”

Although March himself appears to hold some appreciation for Europe and its culture, describing the cities of “Florence” as picturesque and regal to the “Cleanliness” of Paris. Both cities being revered as places of high intellectualism and culture. This appreciation of a deeper European culture is not lost again reminiscent of a remnant of this theme in “Age of Innocence” and even in “Characters such as the Divers in Fitzgerald’s ”Trout is the Night.” Ultimately, the passage like much American literature
Overall, the passage from Howells' novel is very representative of American literature between 1880-1940 and discusses many of the key issues and themes of life for someone in New York in 1890, through its focus on religion, status and class and immigration.

2. C. Plan:

- Women lack power. Therefore are sidelined. - The Mayor
- Women are always associated with their husbands’ power status. - Ellen and Nick Beauffman
- Being in sidelines can protect them - Ellen. Plus Karen called Daisy’s.affairs broke

In both 'The Age of Innocence' by Edith Wharton and 'The Great Gatsby' by F. Scott Fitzgerald and indeed across American Literature of the period between 1880-1940 as a whole, female characters are often depicted on the sidelines. The lack of power women had at the time, combined with the association of women and their husbands appear to primarily be the cause why women were so frequently sidelined and even isolated. However, living in the sidelines...
and away from the spotlight of society, does
at times appear in fact to make the way for female
characters in literature of the period more content and
secure.

Even up until 1940, women in American society
were far from equal to their male counterparts
even here very little power over their lives and
circumstances. It is therefore easy for them to
be sidelined. Even characters who appear to have
power such as 'The Age of Innocence's' Mathewson
character 'Miss Maisie Mingott' cannot attend
her own granddaughter's wedding, particularly for fear of
the shame she would bring her family. Not dissimilarly,
although Jordan in 'The Great Gatsby' appears to be having great success in the male-
dominated world of business it is revealed she has had to
be "dishonest" and cheated in order to get where she
is. 'The Spoils of Poynter' is told from the perspective
of "Jordan's" father, who's wife Mary is sidelined
called "Bible Female" character who appears to be at the forefront
and powerful are in fact sidelined or forced to
result to cheating in order to prevent themselves
from being sidelined. Characters such as Ellen Nesbit
in 'The Age of Innocence', who is described continuously
throughout the novel as 'Poor Ellen', lacks the power
to change their circumstances, with Ellen being described
by Bosse as "A victim of circumstances". In many ways she is comparable to Myrtle Wilson in 'The Great Gatsby' who lacks the power to change her station as she so greatly desires. Although Ellen simply wishes to fit into the class to which she was born, Bette struggles to move from her position on the sidelines due to her lack of power. These women are similar to other characters in American literature at the time such as Lily Bart in 'The House of Mirth' and the many powerless female voices within Eliot's 'The Waste Land'.

In addition, women are often depicted in the sidelines in American literature between 1880-1940 partly due to the actions of their husbands. Daisy Buchanan, as 'The Great Gatsby', when speaking of her life taking her child tagging was, 'as emerged from the ether I felt on tingeingutterly abandoned' meanwhile her husband, Tom was astrid 'doing what knows what she knows what', The actions of her husband have left her isolated and alone. Her situation is not unlike Mary Wellesley, who is sidelined by Newland Archer in 'The Age of Innocence' as he pursues her cousin Ellen Olenska instead. The theme of infidelity across both texts is perhaps unsurprising given the unstable relationships in both Wheaton and her husband and Fitzgerald and his wife Zelda, both of which were mired with infidelity. It is also
A theme common to literature of the time seen in texts such as ‘Tender is the Night’ by Fitzgerald and ‘Henri James’, ‘Portrait of a Lady’.

Whilst for some of the female characters, their husbands actively make them feel sidelined and isolated; for others such as ‘The Age of Innocence’ Mrs. Beaufort, the demands of her husband lead to her “social death” in “extinction”. She is simply told that “it was Beaufort when he covered you with jewels, now it must remain Beaufort as he has covered you in Greece.” Montgomery describes ‘Silencing’ as “the New York’s form of social control.” However it appears little has changed in New York 50 years later as Daisy is expected to remain with Tom Buchanan in spite of the fact he cheated on her even on their “honeymoon.”

Even though happily, although deeply unhappy in her marriage from the beginning, remained with her husband for many years before their eventual split.

The influence of a husband over their wife and their actions contributes to the fact that female characters are often depicted on the sidelines in American literature as it is often their weaknesses that have put them there.

However, being on the sidelines is not always a bad place for women in American literature.

Maya Angelou, who rises higher than her left and leaves the safety of the sidelines with her husband George in order to become Tank’s “Woman”
in The Great Gatsby, ends up dead; markedly depicted with 'her left breast, flapping in the breeze', to highlight the indelibility of her death.

Meanwhile, characters in The Age of Innocence, such as Edith Wharton and her dunce, Mr. Mavor, Morgan find caught in the sidelines, away from a New York that was ruled by the living dead, as described by critics. Mary Welland describes Edith as having been 'Alone amongst strangers who... felt they could pass criticism without knowing the full circumstances.' Indeed it would appear that she, much like Wharton herself, found her happiness away from America in Paris, deeply in the sidelines. Daisy in The Great Gatsby, on the other hand, is much more like Mary Welland, of The Age of Innocence, in that she, despite pursuing a secret affair with Gatsby, finds herself most comfortable with Tom in their "secret society" in spite of the fact it means she feels isolated when he "makes mistakes every now and again." Overall however, there are many of the women within American literature, much like those in The Age of Innocence, and The Great Gatsby, who are most comfortable and happy in the sidelines.

Edith Wharton herself, as a female writer in the period struggled to establish herself in the way male writers could, even when she was awarded a Pulitzer prize for her work.
Examiner commentary

1: This is a very good answer, although weighted rather too heavily towards context (notably religion and immigration) at times; it is helpful to offer some context, but this should always be subordinated to textual analysis. There are problems with misreading at the beginning of the passage which were common in responses to this question; March is wrongly characterised as ‘devoutly religious’ and his wife is assumed to be kept in the house under his control. The contrast between the rich and the poor is effectively analysed and the contribution of the boy is acknowledged, although more could have been done with the literary effect. Overall, there is a good level of detail and understanding of the period. Level 6: 26/30

2(c): This is a consistently detailed answer, generally well argued and supported by references to set texts and contexts. The candidate takes an interesting approach of looking at pairings of characters from the two novels, some of which work better than others. The topic of infidelity proves to be an interesting area to explore. The answer returns more than once to the idea of the comfort which may be found on the sidelines; whilst this is an interesting idea and allows for the introduction of biographical context (Zelda Fitzgerald and Edith Wharton herself), it is not a very literary approach. Overall, this is a very good response, earning a secure Level 6 mark. 27/30
In this extract, the narrator depicts the unfolding culture of New York City. Initially, at the start of the extract, readers are given the image of a perfect ‘picturesque’, form of the city, towards the end, the narration becomes more nuanced and critically engaged with the real society that America has fallen into. Moreover, from reading that the extract was written during in the late 19th Century, it can be decided that it was at a time whereby changes were starting to happen in America and the urbanisation era was beginning.

There is a strong sense of shift in culture given via "Way" by Howells, who describes how the "b'hoi" type was now "almost extinct" in the city. He then goes on to compare their dying out to the extinction of a "dodo", a bird regarded as less intelligent but died out centuries ago. This animalistic imagery gives a distinctive impression from the narrator’s words about how society towards this "b'hoi" whilst not the same, it is representative of American society as a whole as readers of American literature are often given the impression of how that are poorer or lower down in society’s rank are regarded as less. For example, George Wilson in "The Great Gatsby" provides a clear image of society how is not
created partly due to a lower status. Nevertheless, the narrative is not entirely opposed to the diversity found within the city, describing the eyes of the “Italian workers” as the word “pancake” gives quite a soft and pure image. The description then goes on to suggest that perhaps they are a race of “pawdered strength than theirs.” This offers a rather pleasant image of his new “face”, one that most likely would have been uncommon during the period. The description of them “marching” like “swaying, strange pigeons” gives insight into the alienation of Society. New York and now cultural diversity was something still fairly unknown. Despite New York often being addressed as a place of opportunity, stereotypes still prevent the ‘American dream’ from following through. The image of a segregated society is heightened by the “foreign faces and foreign tongues” that feel predominantly love over Greenwich Village. This was something that was also present in the South, as Harper Lee depicts in “To Kill a Mockingbird” through the segregation between social and racial classes. Despite the coming through of new cultures, it is clear that it is the American culture that prevails. Havells underscores this as he describes the “lingering quality of pure Americanism”, the word “things” suggesting something
| Unwanted hat fell remain. Moreover, he appear | to somewhere mock the American ideals as the “hills called to worship” in a “nasal tone”, mimicking the tone of voice that is often heard in an American accent. |

This extract additionally provides an idea of the industrialisation that was taking place within America at the time, with a new kind of era beginning to emerge, particularly within the city of New York. There is a strong contrast between the “dressed-up church goes” and the “arrival of a French cleaner” highlighting the clash between traditional and new ideas. The narrator comes across as particularly critical of the modernisation of the city, contrasting the “freshness” of Paris with the “filth” of the streets. The “smell” creates the image of a car, something symbolic of renews and changes in technology. It is often depicted in American literature as something that can both provide opportunity and destroy. Like in Battery when readers discover that it was the cause of her death but originally a means for her escape from husband George. The narrator combines the “smell of cooking”, but things that would often constant are brought together, perhaps underlining the poverty of the city in which they
There is a direct similarity between the depiction of New York and the scene described in 'The Great Gatsby' 1920s era, particularly in the decaying area known as "Valley of Ashes", where many of the new arrivals of New York are seen coming and going. The "landscape edges of the rotting ice" depicts a dying out past image that may be representative of the loss of "b'hays" from urbanisation.

The idea of men being "breakdown" further support this unwanted and broadly disliked kind of people. The litter of "egg-shells and orange-peel" and "potato skins" all give the idea of breaking new and a different layer that can now be founded within society.

Nevertheless, they make everything the boy "unhappy" suggesting that despite nobody liking the previous state of society, people are not fond of change that comes along with new chapter.

Through urbanisation, readers begin to gain a sense of the somewhat "capitalist" society that is starting to emerge. Moreover, the deep narration given causes a negative undertone when it comes to the ideals that capitalism has. He questions how it is "curious" that "poor people are [fond] of these unpleasant Morning Buns". This line sentence itself appears to be engulfed with ignorance, frequently
A Level English Literature

That is the curse of poor people themselves that decide to live like that. Nonetheless, he grows critical of principles of capitalism that leaves "the burden" to "of the wrong in the world to come on the poor." This theme intensifies itself because particularly evident in the title of the novel "A Hazard of New Fortunes," implying that it may perhaps be a tale of the problems faced by the 'American Dream', something frequently evoked across American literature. The extract ends on the line that "they can't afford to pay their, like the rich (the poor). This ironic final sentence provides a strong sense of issues founded within the American Dream. While many were left behind for more are left behind to suffer."

Ultimately, from the start to the end of the extract there is a strong shift in attitude. Whilst at the start readers are provided with what seems to be quite a charming and optimistic outlook, by the end readers are left with a rather grotesque and pessimistic attitude. Moreover, Howells juxtaposes this to show the divide in cultural exchange society's culture, with new people, ideas and beginnings approaching.
2 a

Tredell: Incarnations of Myrtle Lemon

- Social Classes Transition

1. Myrtle & George Wilson vs. Buchanan

2. Pap Finn & Huck vs. Grangerford & Pemberton

- Wealth & Status: Aspirations & Euphoria

3. Gatsby & Dain

- Rejection for being different: Gatsby for money & Dain for race

D. ‘Fitzgerald’ put: Roaring, Prodigy, born different from peer.

Differences between social classes is often a predominant element in American literature. Whilst in Twain’s ‘The Adventures of Huckleberry Finn’ (Huck Finn) Naden & are known how race and societal rank can perpetuate, often with a basis for discrimination and hatred born between social classes. Fitzgerald’s ‘The Great Gatsby’ proves how even in the most ‘accepting’ society of 1920’s New York people can be viewed as less from coming from ‘new money’ or failing to properly pursue the American Dream. Despite differences in time period with ‘Huck Finn’ being written around a more transparent discriminatory regimen, and ‘The Great Gatsby’ being a supposed pencil of change and renewal, readers are ultimately left to feel as if there is little hope or potential for true equal treatment of
different racial classes.

The Great Gatsby’ contains some of the most severe social discriminations through the working class Myrtle and George Wilson. Myrtle Wilson. Myrtle is presented as someone unable to escape her lower class status through her gender and misogynistic attitudes.Whilst Great Gatsby 1920s America was known to allow people to aspire and be more through the American Dream, it soon becomes very apparent that Myrtle is unable to due to her gender. Through Tom Buchanan, the attempts to escape the oppression society was born into. People’s attitudes towards Myrtle is evident within the first chapter when Jordan states “we would have at least pulled after dinner”, suggesting that was ongoing sense of her hatred towards Myrtle and none at Tony. This suggests that the role of the dominant, privileged white man allowed for them to be excluded from things that were viewed as ‘lower’ were not allowed to. This is later reinforced again when Tom requests he would “break her nose” with his “open fire.” Crime Nicholas Nickleay suggests that Fitzgerald signifies her death as her “left breast” is left.
"Burping" like a "clap". Her marked and
vital death brings to light how despite
Myrtle attempted escape, she is unable due
to her image as a woman in society.

Likewise, social class differences are brought
to light in Twain's "Huck Finn", through
the lies of Pap Finn. Nonetheless, whilst Myrtle
seeks a way of escaping, Pap Finn is unable
does not even try to make up new social ladder
and condemns Huck through doing so. Moreover,
Huck we see Myrtle being oppressed for her
"shadiness" being a woman, Pap Finn is seen
as treated as less for being a lower social
class. His unwillingness to change
change his societal status is shown through
Huck's near allowance of going to prison.
He regards that "he didn't", his "mother
didn't," and therefore Huck would not met.

This attitude is perhaps more representative of
19th Century societal conventions, where there
was little allowance for people to escape
social boundaries. Moreover, Huck Finn
attempts to avoid societal restrictions classes through
his time on the raft on the river, where
everything "seems naughty here" and "free," whilst
Pap Finn rejects opportunity, Huck Finn seeks
a means of escape from it. On the other
hand likewise Myrtle seeks to escape as well,
However, one attempt is through Gatsby's attempt to marry Daisy. He tries to bridge the gap between him and Jay.

Gatsby represents somebody who has "essentially made" the American Dream. Despite being labelled a "bootlegger" and a crook by the like of Tom Buchanan, highlighting the tension between 'old money' and 'new money.'

Nevertheless, the differences can divide between West Egg and East Egg serve as a strong symbol of class divide, with most of the 'new money' belonging to West Egg. Nonetheless, while there is a strong sense of divide between social classes in modern terms, some characters show positive attitudes as put by Tony Tanner, Nick's brother, regarding towards Gatsby and rejects him. Buchanan are "the best America has to offer." This provides are the what could perhaps be viewed as a more progressive attitude to help break down social barriers that were dominant in the mid-20th century.

Likewise, Tom's "Huckle Finn" faced despite a lot of social tension. Despite actually being a "free man," he has to face discrimination based on his colour of his hair, not his hair.
income. Moreover, this would have been more prevalent in late 19th Century America following the implementation of the Jim Crow laws and the racist attitudes embedded in everyone. Despite even his supposed hero being Huey P. Newt, a strong sign of racism, constantly referring to "niggers" and even believing he would "go to hell" for getting from own family back for him. Despite Jim was discriminated against as the more transparent terms, Gatsby faces a discrimination that was embedded deeply within the minds of a rich upper class within society.

Both the Buchanans and Spearhorns and Grangerfords face a similar kind of 'eliteness' within society that allows them to become the ultimate 'oppressors' and trigger tension between social classes. Tom Buchanan's play empathy is pro elevated in his physical appearance alone, being "tall" and "muscular", scrutinizing White upon his first time meeting him. Likewise, the feud between the Grangerfords and Spearhorns enables them to get away with killing and murdering one another with little consequence. Nonetheless, Twain highlights the facade of the upper class in his hard though the metaphor of me
Examiner commentary

1: This answer starts with a quite a tentative introduction, and often communicates a sense of responsiveness mixed with uncertainty. It feels its way into the fruitful area of the contrast between the rich and the poor, offering some mixed observations. To Kill a Mockingbird is offered as context, although it actually has few points of contact with the extract. The candidate finds mixed messages in the images of the extract’s second half; the impression given is that the work is detailed and thoughtful, but a little confused. The answer picks up the message from the boy at the end of the passage, but does not comment on the presence of the boy himself. This is a very good answer, but needs a little more clarity and control to climb into Level 6. Level 5: 25/30

2(a): This answer begins immediately with more decision and confidence, placing its chosen texts clearly in relation to each other in the context of social class. There are detailed accounts of Myrtle and Pap Finn, looked at in relation to the desire to escape; of Gatsby and Jim, considering the ambiguities which can occur in terms of social position; and of the elite groups in both novels, giving a perspective on social difference. The candidate shows a very good grasp of both novels and arranges and expresses ideas clearly; more detail and insight would be needed for secure Level 6, but this answer reaches the borderline mark. 26/30
The extract is from one novel, a record of events from my village.

This extract was written during a time when women were kept in the house and were considered as the men's property. During this period, women were expected to be obedient and to follow the rules set by their husbands. The novel describes how women were treated and their roles in society.

Moreover, the extract uses a lot of imagery to convey the atmosphere of the village. For example, "the roar of the village" and "the echoes of voices" are used to create a sense of tension. The writer uses similes such as "fishing in streams and calm streams of the village." Furthermore, "foreign faces and foreign colors" prevail. The author uses the use of "foreign" to suggest mystery and unknown, almost unheard of, yet the presence...
Struggling as individuals coming to give with the change, "the eyes and earnings of Italians mixed in one pool of the country." This supported the idea of immigration. In addition, the "adjective "barbarity" make their humanity stand out from the rest of the people coming in. The result of the objectified, immobile immigrants in America was rising to a high rank. America is home for a better life, as a result, they looked to achieve the American dream. The society no matter what gender, race, ethnicity or class individuals come, achieve the dream through hard work. Consequently, many immigrants arrived in 1923 where America began the immigration quota act, which referred to literacy and this prevented more immigrants entering USA.

As well as, the writer reveals a sense of stability towards these lectures as he uses a series of learned such as strange words, meaning, sounding, straightforward and instinct. The words of those objects were complex to be found when the heart of the person's mind. Synergistic forms were used for expressing the different emotions close individuals by the writer were used. "Now as saying in major work are the world or cannot the fireman." This is specific word is chosen specifically as the writer is using sarcasm.
The writer further supports her point about the novel's themes by using a metaphor: the use of the word "firefly," a term used in 
street slang to describe a person's skin, and the 
touch of orange peel, which can be observed when 
their skin is touched. The metaphor has a double meaning: it 
refers to the character's skin, giving the impression of 
unsurpassed beauty. However, the primary issue 
we found in the passage was a very strong 
desire for attention. The writer's 
use of "rare contour words" helps to 
emphasize the character's 
unique features.

As mentioned, the character between the men 
describes "the world as we know it" as the 
world as she knows it. The city social 
order takes a rest from the 
world, and the poor are left to suffer, feeling 
not only themselves, but also 
the rest of the country. The 
poor are isolated and 
required to suffer, whereas the 
rich continue to enjoy the 
pleasures of the world, 
without
2 a. Steinbeck's *The Grapes of Wrath* was written in the 1930s, depicting the economic crisis of the time, whereas Fitzgerald's *The Great Gatsby* was written in the late 1920s reflecting the prosperity of America. Both novels convey the tensions between social classes to an extreme. The Grapes of Wrath was written during the time America hit Great Depression, when very sad events occurred on October 29th 1929. At the same time American farmers were struggling with
Due to severe droughts, many crops withered, causing extreme dust bowls. As farmers had no other job prospects and no money left, they headed on highways to California in order for a better future. Steinbeck successfully presents the struggles of the migrant workers with other families and people of social classes through the narrative. Paragons, interviews with the intercalary chapters, critic Boyle states that the intercalary chapters we wouldn’t be aware of the scope of the catastrophe. I agree with the claim because the intercalary chapters provide the wider picture of the suffering of individuals on a wider scale whereas the narrative chosen intimately focus on the space and their “journey”. However, this contrasts to the Great Gatsby as Fitzgerald portrays the prosperity and wealth individual faced. As Gatsby was written during one time of the roaring 20’s, increased opportunities had arisen. The increase in entertainment such as music, jazz music and parties. As well as the changing attitudes of women. As women held the ability to vote and were changing their appearances, such as wearing shorter clothes and hair. Women were seen to be smoking and drinking, known as the “flapper.”

Great Gatsby presents the tension between social classes throughout the novel. This is shown in
Contrasting setting of the ‘valley of ashes’ and of East Egg. The Wilsons are shown as living near the valley of ashes, from a working-class background. Wilson tells Tom he's going to show up to 5 more. Tom, on the other hand, lives in 'East Egg', representing the old money. This refers to the money he has inherited, thus he lives in a nice house with a nice car and beautiful wife. However, this contrasts to the protagonist Gatsby, who lives in 'East Egg', which revealed as the new money. This money was achieved through illegal activity such as bootlegging. For instance, during Prohibition, prohibition led to the making of alcohol. As a result, many people began selling alcohol, making money in illegal means. Prohibition lasted only 13 years so many people were still illegally buying and consuming alcohol.

Thus Gatsby’s wealth was not achieved through legitimate but due to illegal means. Therefore, the contrast between the narrator Nick, who lived between 2 worlds, never presented as middle class man as he doesn’t have an lot of money nor the poor. Hence, Nick is shown as voying had for money.

Whereas, in The Grapes of Wrath all the migrant farmers and their families are presented as poor. The novel depicts the rich as being hostile to the workers wearing them. In contrast, the migrants are presented as kind-hearted, honest, one another. As me good people.
"If you ever need anything, go tomeer noen.
They're the only ones that will help. Throughout
the novel, Tom and Gatsby are faced with refusals and
hated from the wealthy people. However, there is
one scene where the only ones that help
Tom are they are faced with the same prob.
The corruption of the situation is shown
as the car salesmen deliberately try to
damage cars "take out your dummy cars" although
the cars are fine but the salesmen ruin the cars
and raise prices up, knowing that average farmers
will pay anything for a car, as it is their only hope
of getting to California. Therefore, presencing the
version between the social classes.

Moreover, in Great Gatsby, characters seem to
just use a facade to cover up their social class.
For ‘made men’ has no affairs since Tom as
the only to achieve a higher season. The
upper
‘society’ created a facade of
reality Gatsby experienced a facade of
the way ‘Tom’s’ out of new refusals on
Gatsby. Gatsby created this facade of being
a wealthy ‘Oxford man’ to make his son look
better being Daisy. The senior refugee society
and Gatsby is referred as Tom calls him ‘her
nobody from sneads’ from despite that Gatsby
can believe his wealthy is one face. Gatsby were
The extreme lengths to get Daisy at the novel
a wealthy man. The consequences Curry
brought a price house across the river from
Daisy's. Daisy tried to join in even I would see
her one day. The extraor of the scene partly
from being exposed to social milieu of Daisy
come out here, by being married. For instance,
in the car when Daisy ever nice but seeming
to see herself. Daisy parses a white and
while placed over by the police, all a removed
noise bat. I'm the Ford and niece have
undermen to understand.

Similarly, in The Great Gatsby, the evening
widow class are shown at parties attending
the wedding class in the kind of events mingle
and seem as being received in good favor
some to make nice, the rich people are attending
being in order already and every away from
the estate. The prominent one member is
not applied to even, making sure have hard back
and walked dangers and think treated with care
climbed in one person, the mirage, and reasonably
and watch some Ford go to would-thing
the meekness of the other class. The tension
is shown as the Carey either with Tom and you
when the restraint against the Centaur along
of the injustice and inequality they face. modern
any audience would be able to connect with
these families and the opening song and to face,
However, during the time the book was banned in a lot of states due to an extremity of tension faced between the social classes and the language used to discuss the suffering.

Towards the end of Great Gatsby, Nick says, "you're wearing the wrong clothes with Nick refers to Tom and Daisy as "great people, the central weaklings in their as long as they can." Daisy and Tom are selfish people. Instead of being responsible for their actions they seem to be their money as responsibility. Daisy was the cause. As a result of this, Daisy leads to the deaths of both George and Daisy, hence leading to their death. Bolen, Gatsby and Myrtle return to achieve their American dream. This creates an individual as master over other to achieve enough work, black money, in the largest dreams of the era. However, when Daisy was given money, "my right" could not be seen as a result fostering the American dream of power. Daisy was incarcerated.

Likewise, the course of woman American dream is portrayed in the novel by classrooms, lived in California in hopes of achieving the dream. However, this is unrealistic, as is also fortune.
Examiner commentary

1: The candidate starts with the comparative essay and writes much less for the critical appreciation, potentially creating a disparity between the two marks. The account of the passage has some weaknesses: for example, the candidate suggests that March is oppressing his wife (‘kept his wife at home’), and also takes the word ‘menacing’ out of context to suggest a distaste for the Italian immigrants, whereas the passage says that March ‘found nothing menacing’ in them. The answer often struggles to pick up the tone of the passage. There is some more competent material, however, for example on immigration, and the answer achieved a mid-Level 4 mark. 18/30

2(a): This answer is a clear and mostly sensible response, offering a good level of detail on both texts. The first part of the essay deals with rather general contextual material for both novels, but focus improves as discussion moves on to issues of class in *The Great Gatsby*, featuring the Buchanans and the Wilsons. The candidate finds *The Grapes of Wrath* more challenging to deal with in relation to the question. Although the work was judged to be ‘good’ overall, ideas about class are a little insecure at times and there is often a straightforward quality to the judgements, keeping the work low in Level 5. 22/30
Exemplar 5

The opening of the first passage creates an image of a patriarchal, conforming family. The reference to "Sabbatarianism" suggests the idea of male control and power as it is written "a hereditary sabbatarian sabbatarianism kept his wife at home" this expresses the idea of male dominance over females of the time as it was seen that women held little rights and influence in society at the time.

Midway through the first paragraph Howells depicts "new apartment houses, breaking the old skyline with their towering stories" this image is representative of the rapid growth of the American metropolis during the time period. The rapid, advanced industrialisation of America made it a desired place to be at the time as it furthered the image of the American Dream being a "horizon, with limitless opportunities". Howells use of imagery implies to the reader that a new age is upon America, his use
"Life as alien" suggests that the advancements of industrialised America were at such a vast rate that living in the new-found metropolis cities was unlike any other kind of American lifestyle. The cities were different and at a whole new physical and philosophically level as not only was it a new environment that varied but also a new level of achievement as people aspired to work in skyscrapers.

Along with advanced growth of industrialisation came "foreign faces and foreign tongues". The advancements in America became a huge pull factor for migration, people would travel from all across Europe and other parts of the world to come to America on the pretense of getting rich. At the time of the peace around 6.5 million people migrated to America however, not all of them stayed as some returned home once their work was done. The reference to the mass migration of the time shows
Segregation in America was viewed differently compared to the previous migrants as "no longer German, or even Irish tongues" were around due to the mass influx of people into the coastal cities such as Chicago.

In the second paragraph Howells uses grotesque imagery, the listing of words such as "stench", "rotting canal", "litter" suggest the foul undertones of American society. Howells uses this imagery to emphasize to the reader the differences between the classes in America at the time as he later writes "It's curious, isn't it? How fond the poor people are", this is used to express the clefiasco segregation of lower class society at the time of the passage.

Towards the end of the passage there is almost a melancholy tone as the writer expresses the financial struggles America faced due to the banking of the industrialization of America. The passage claims "The
city wastes the money it’s paid” this expresses the vast cost for the rapid growth of industrialisation and how although cities were built up into grand areas of ostentatious wealth they also struggled due to the hoarding of it’s development as seen by the numbers of unemployed Americans as it was more cost effective to hire migrant workers as they worked longer hours for less pay.

The passage as a whole expresses a bitterness towards the vast development of America as it highlights how large scale the change to society was. The piece also expresses undertones of anger and ire towards the migrant population of America as after it’s mention in the passage the writer goes on to use grotesque, decaying imagery suggesting these cut possibly the negative feelings towards migrants at the time.
American literature often depicts tension between social classes.

Gatsby + Native Son

- Native Son - "two looming white walls" - Bigger feels outer place trapped by the upperclass white society → fueled by indifference and violence.

→ only form of opportunity and escapism is murder → whereas Gatsby's opportunity and escapism is money and wealth.

- Gatsby - tension between 'new money' and old money (Gatsby + Tom)

→ not defined as aristocracy.

- Marxist theory - Gatsby was a proletarian who gained Bourgeois status through wealth inevitably died at the hands of proletarian William Wilson.

→ cycle of Marxism (basic).

- Native Son - ultimate taboo = robbing of a white man's store (Blum's).
2 a

In F. Scott Fitzgerald’s novel ‘The Great Gatsby’ there are clear moments of tension being depicted between the social classes. Fitzgerald uses the tension between the ‘new rich’ and the ‘traditional rich’ to create an underline tone of tension between the characters Tom and Gatsby through the whole novel this tension inevitably leads to violent, angry outbursts during the novel.

In ‘The Great Gatsby’ Fitzgerald expresses money to be Gatsby’s form of escapism as it pulled him up from his lower class roots, this is similar in ‘Native Son’ as Biggs’s only
Form of escapism is murder as it relieves the tension caused by his fluctuations between two rhythms in life, "indifference and violence." Wright uses this to explore the psychological effects of de facto segregation between classes and ethnic minorities. Wright expresses Biggers sense of entrapment as he is between "two looming white walls" he uses this imagery to convey the idea that due to the colour of his skin and his lower class he is trapped by wealthy individuals such as the Gatsbys. The image of new colour each creates a sense of tension as it highlight the segregation within society at the time. Both novels use colour to convey different themes within the play. Gatsby uses the colour yellow to express false wealth as Gatsby's yellow car is an ostentation representation of his wealth whereas Tom and Daisy, who are traditional rich, are described as living in a house in the East.
| 2 | a | Egg that are “decorated white and gold”. The use of yellow as a representation of fake wealth suggests the difference between Daisy, Tom and Gatsby can not be changed, this linked with Marxist theory could suggest that due to his poor proletarian background Gatsby will never truly be a proper member of the Bourgeoisie like Tom and Daisy which inevitably leads to his downfall at the hands of Wilson signifying Gatsby could never really escape his lower-class background.

In Wrights novel ‘Native Son’ the use of white imagery is used to convey entrapment. Wrights use of snow as a motif suggests that Bigger’s actions could only be hidden for so long as soon they would begin to become clear, as much like the snow will fade, so will Biggers cover-up of the murder leading to his inevitable downfall as Bigger is trying to find a way to escape a socially and politically corrupt, white society but due to his
2 a. entrapment will soon close in on him, resulting in his downfall and death.

In both novels there is one character that, despite their social class, works to illuminate the tension. In ‘Native Son’ the character Max is used as a tool to deliver the social and political messages of the play. Max’s statement to Nick, “Bigger is a ‘wise’ subject,” is an important scene that expresses the idea of society making a change instead of continuing with its racist ways and promoting de facto segregation of ethnic minorities, such as the Black community. A similar message is conveyed in ‘The Great Gatsby’ through the character Nick, through the narration of Nick through the novel, it is clear to see the social message F. Scott Fitzgerald was addressing about the use of wealth being not being the answer to happiness. This social message would have been important to people at the time, as it was a post WWI society.
and many individuals who portied the night away and used money to escape were members of ‘the lost generation’; who were still coping with the psychological effects of the war. Both writers used these characters to address issues within society at the time which contributed to the tension between the classes; the messages each novel contained were intended as a signifier for change within society.

It is clear to see that in both ‘The Great Gatsby’ and ‘Native Son’ there is tension between social classes, this is used to express the segregation between lower and upper class society. The novel ‘The Great Gatsby’ is a perfect representation of the tension between classes as although Gatsby is a wealthy man the there is tension between him and Tom due to a number of factors, one being Tom’s traditional rich background compared to Gatsby’s poor lower class background.
2 a Just like in Gatsby tension is also expressed in the novel ‘Native Son’ as Bigger’s anger towards the white’s is seen through his actions towards the Dalton family. It is clear that Bigger’s sense of entrapment only intensifies his anger and builds tension between the two societal forces (represented by Bigger and many) of Black and White (represented by Bigger and many) until it finally boils over into murder.

*10 and used the economic boom of the 1920’s as a way to escape their troubles as they used their newfound wealth to buy alcohol during times of prohibition. Fitzgerald’s social message would have been important to individuals like those of the last generation as it warned attempted to ‘open their eyes’ to the distinctions of society and promote the need for change.
Examiner commentary

1: This answer demonstrates some attempt to engage with the passage, but often struggles with comprehension and tends to limit itself to a very generalised discussion of the passage. There is also some attempt to establish contexts, but these are at times inaccurate and confused, for example in the comments on immigration to the US. The concluding remarks claim that the tone of the extract is one of bitterness and resentment against immigrants, which shows a basic misunderstanding of the passage. The mark was placed in Level 3 (‘some attempt’), since the candidate does not achieve a competent understanding of the material. 15/30

2(a): This answer is better, demonstrating a broadly competent approach. The opening characterises tension in *The Great Gatsby* between ‘the new rich’ and ‘the traditional rich’, making a promising start, but the transition to *Native Son* is less convincing, suggesting that where Gatsby’s escape is money, Bigger Thomas’s is murder. The material about colour imagery is competently presented, but insufficiently adapted to the question for a ‘good’ level of achievement. The candidate writes about race rather than social class when discussing *Native Son*, but this is a reasonable approach for ‘competent’ marks given that the black characters are poor and the white are privileged. Level 4: 18/30
The Gothic

Questions 3 & 4

3. Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic. [30]

Either

4. (a) Bram Stoker: Dracula

‘Gothic writing is characterised by a fascination with death.’

Consider how far you agree with this statement by comparing Dracula with at least one other text prescribed for this topic. [30]

Or

(b) Angela Carter: The Bloody Chamber and Other Stories

‘Gothic writing must always have the power to shock.’

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]

Or

(c) ‘A common character in Gothic writing is the isolated figure or outsider.’

Compare ways in which such figures are presented in at least two texts prescribed for this topic.

In your answer you must include discussion of either Dracula and/or The Bloody Chamber and Other Stories. [30]
Exemplar 1

This extract from J Sheridan Lefanu’s ‘Carmilla’ is from a novel written in 1872, thus in the latter era of the Victorian era. Fittingly, the extract includes a description of an impressionable girl, Laura, contemplating between her dream and real life. Psychological terror was a key feature of Victorian Gothic, as it evolved from the physical terror of early Gothic. From the title having a feminine ending ‘Carmilla’, and being a name we immediately associate with this person will be of central focus to the extract. However, as Laura speaks, we gather it is more going to be about the latter opinion and emphasis on ‘Carmilla’. A multitude of gothic tropes follow, some rather cliché, as we follow the narrator’s paranoia about being accompanied by a greater presence in her room.

Immediately upon engaging with the first-person narrator and her restless mind, Jane Austen’s Catherine comes to mind from her satirical Gothic novel ‘Northanger Abbey’. The same sort of mocking tone is evoked through the distant yet prominent author’s voice through Laura’s first-person narration, as she talks about the ‘precautions’ she takes when checking the safety of her room. At this, Laura informs us, indirectly, that she is impressionism...
She and feetful. She does this by her proverbial phrase which opens the extract ‘The strictures of nervous people are infectious, and persons of a like temperament are pretty sure, after a time, to imitate them.’ Here she indicates that she is aware of being influenced by ‘habits’ of others and is about to display such tendencies by the end lines of ‘to imitate them’. Throughout the extract, the narrative voice is vulnerable and weary; it takes the form of an interior monologue as she relays her thoughts and feelings to us as they come to her. Although, from the second alone sentence ‘I had a dream that night that was the beginning of a very strange agony’, she sets the tone of a retelling of a story of the past—a memory. From this, we instantly gather she has had sufficient time and thinking to adapt the story in her mind to what she would like it to be, ‘or fancied to saw’.

Her characterisation of a typical Gothic female with an overactive imagination is grounded by the feminine domestic setting of a bedroom. It is clear that this room is a haven for her and she takes the ‘wise’ advice of ‘Carmilla’ to keep herself contained within it to avoid danger. The preliminary passage of her going through these safety rituals ‘locking her bedroom door’ only seem to foreshadow the fact that her safe space will soon be invaded by typical Gothic visitations. The excessive description...
of ‘midnight invaders’ and ‘prowling assassins’ preempts the fact that, being of this kind might meet Laura in her room. We suspect there is a false sense of security, through her rather ironic case in putting it out of her head, ‘I got into bed and fell asleep’ being an unnaturally abrupt informative sentence. The end focus of ‘asleep’ is perhaps an indicator that she let go of fear too easily.

After realising the narrator is recounting an event in the past, we as the reader begin to wonder how much of her account is authentic, and to what extent the classic gothic tropes are heightened for dramatic effect. From the end focus of the first stanza being a quote, in inverted commas ‘ensconced’—we learn that perhaps Laura’s diorama and storytelling techniques are regurgitations of other gothic tales of terror. This links her to the protagonist of ‘Northanger Abbey’—as she too was marked for reading too many books and thus imagined imagining the terrifying rights in her literature manifesting. This portrayal of self-inflicted fear and terror is encapsulated in the rather clichéd, poetic image ‘covered my head up in the bedclothes’. 

Our diverse perspective on the narrator is strengthened with her declarative ‘I cannot call it a nightmare, for I was quite aware of being asleep’—as we see her

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meditating between the state she thought herself to be in - or rather deciding which will have most dramatic effect.

The classic Gothic concept of ‘dreams’ is utilised in this extract to portray an opposition between seeming and being, unconscious thoughts and her conscious observations. The boundary between the two is blurred, as conventionally in the Gothic genre, her environment becomes ‘darker and darker’. The use of intensifiers and repetition reflects this overwhelming sense of obscurity impending and thus we cannot anticipate a change in the narrative, where perhaps one of her previously stated imagined anxieties will come to meet her. What is rather ironic, and adds to the rhetorical tone of the extract, is that what she anticipated might be ‘invaders’ and ‘assassins’, actually manifests itself as a ‘shaggy, scotty-black animal’. This is partly anticlimactic, but further our assumption that Laura is well read in sensationalised Gothic tales, perhaps the ‘penny dreadfuls’ of the Victorian era, since this is such a classic Gothic symbol of superstition. Furthermore, our perception of her as weak and overreacting is emphasised by the oxymoron ‘menstrual cat’.

The sense of superstition is brought to focus most
evidently in the first three stanzas before the
resonating of her ‘dream’. Once we comprehend her
pre-empting a character as lacking the part of talk
‘Carmilla’ had told her, her voice sounds more
artificial and rehearsed. For example, the
foregrounded ‘Thus fortified’ sounds like a pompous
copying of some Gothic trope she had thought to be
sophisticated, and ‘shrewdly’ reveals in use. In
addition, her imperfect, somewhat undeveloped
enunciation change in her demure manner comes as
she realised the presence of this character.

The figure in the memory, seems marred by her
direct address to the reader in a subordinate
clause ‘although as you may suppose’. This
indicates the fact that the perception of her
paranoia will prove itself as justified in her
forthcoming narrative. Her declarative end focus
on ‘I was terrified’ is an explicit insight into
her increasing fear. From this point on we feel
the narrative developing momentum, as much
anticipation has been created from her
imaginative speculation thus far. This increase in
pace is ironically matched with ‘its pace
slowly growing faster’ using the intrepted ‘quicker’. The
way in which she coincides her text narrative getting
Tailor essay with the movement of what seemed like 'a beast in a cage', feel like Lefanu's way of reminding us of her control over her special story.

After a brief account of her psychological terror, turning physical, 'deep into my breast the internal fear is quietly dispelled after a more speculation of the presence of a 'female figure'. Lefanu adds a comedic note to his hysterical protagonist, as evidenced by her imagination taking in many ways. Firstly, the classic gothic, symbol of 'eyes', then a seemingly a figure of the rector, 'A block of stone could not have been more still'. The following technique of listing anchors the fact that no sooner does Laura imagine these occurrences, as they vanish, 'then, close to it, the door opened, and it paused out'.

In conclusion, Lefanu effectively portrays a typical female gothic protagonist who seemingly derives some thrill in scarifying herself; 'or I fancied I saw' being a significant clause in our perception of the character. Numerous visions of gothic terrors and superstitions are displayed, perhaps the most classic and well known does to reinforce her being an impressionable young woman—likened to so many others who are mocked within the genre for having overactive imaginations.
<table>
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<td>Both Shelley and Carter employ the common character of isolated individuals, as well as those who live on the outside. While Mary Shelley's 'Frankenstein' aligns the notion of isolation with typical romantic endeavours of the nineteenth century, such as scientific exploration and enlightenment, one might argue Carter's fiction is more about our treatment of the 'other'. Moreover, both writers portray figures who are 'isolated' within themselves; psychologically detached from reality — for Shelley through hubristic desires which turn destructive, for Carter through exploring how women lose, and find, themselves.</td>
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Firstly, in its most literal sense, the writers use isolated settings to explore society's treatment of the Gothic concept of the 'other'. In 'Frankenstein', the creature is the most marginalised figure, as he expresses in his narrative his life being 'alone'—perhaps meant to be an 'outsider' to the 'beastly' household being a metaphor for his exclusion. He is constantly alone and wandering the earth, somewhat like the Wandering Jew, who was cursed to immortality, as he finds no acceptance from humans. This is most poignantly evidenced by his own creator, as he 'turned' from him moments after he had reached the 'accomplishment'.
of his 'torso'. This regret set the tone for the
rest of the novel, as the Creature is
constantly 'abhorred' and rejected by society.
His characterisation as an 'outsider' can be linked
to key philosophical debates of the time
Shelley was writing. For example, John Locke's
'Essay', which Shelley read herself, concerning
humans using external appearance to determine
the nature of a being, can be seen to inform
her sympathy for the character of the Creature.
The ignorant tendency Locke so passionately
criticises can be seen through Victor, who in his
dying narrative at the end, expresses to Walon
about the Creature's soul as 'shrink[ing] as his form'.
The reader, knowing the internal venemovens the
Creature wanted to pursue, thus取暖 Victor.
More sympathetic attitudes can be seen by
addressing Shelley's probable knowledge of Francis
Bacon's 'Novum Organum' 400 years before, which
gave a privileged place for irregularities
in nature. Caner too addresses our treatment
of the other, however leaves more sympathetic
undercurrents. In her rewriting of Beauty and
the Beast, The Croumbell of MR byon, Beauty
has far more of an open mind towards the
isolated figure of MR byon. She connects the
character in this tale, we can see evidence of
Caner being influenced by Baudelaire's 'Les
Fleurs du Mal', in that the Beast, due to being
an ‘outsider’ can only imagine an ‘ideal’ where he is capable of being loved and accepted. There are explicit allusions to Baudelaire’s speaker who mediates between the ‘speech’ and the ‘ideal’ through intimacy and physical contact with a female; here it is ‘beauty’ – ‘he buried his head in her lap’. The beast adopts the same melancholic wind new as Baudelaire’s speaker, because his outsider status can only mean an inevitable disappointment. However, in the tale ‘Cancer’ employs the clichéd race to save the dying lover by having the young girl save the beast from his isolation, which ends in transfiguration: ‘claws’ ‘withdrew into their paws’. Cancers seem to be suggesting that by recognising the animal in both humans and animals, society will be capable of acceptance – unlike the treatment of the creature.

In addition, both written explore this isolated outsider status through the idea of loneliness. Shelley’s introductory character, Walton, seems to be the perfect romantic archetype, in his complete devotion to his voyage into this curious ‘eternal light’. The epistemological term that Walton is brought to us in is a physical representation of his ‘outsider’ status, as he contemplates in his sister Margaret. Although Shelley’s readers, who were likely familiar with polar exploration, would in
aware of Walton’s endeavours, Shelley portrays the negative aspects of being such an ‘isolated figure’—‘near in depth I have no friend’. As having previously expressed ‘I have no wish to ally myself to the radical’, we might assume that Shelley is condemning, rather than praising, such excessive behaviour. Walton’s appendage, Victor Frankenstein, seems to save him from loneliness, but further advice him to be more cautious in divine aspiration and knowledge—thus Shelley’s moral is clear. Carter illustrates loneliness most poignantly in her account of The Lady of the House of Love, who is trapped in her Romantic chateau in a ‘system of repetitions’. Carter’s portrayal of this ‘tentative bride’ reveals different isolation from Shelley’s character’s, as Carter more emphasises the isolation of women in their domesticity. Her loneliness is answered by the kiss of the young soldier, who also restores her humanity yet leaves her ‘next day his regiment embarked on France’. The abrupt ending, so characteristic of the fairy tale form, perhaps comments on women only being able to be saved by masculine attention, as she is ultimately left-alone. The femme fatale archetype is used to full effect, as part of Carter’s ‘archaeological investigation of gender representation’ (Morrison).

As well as physical isolation, Shelley and Carter
Illustrate characters who are ‘outsiders’ to their own minds. This can be seen where Victor spirals into decline, ‘b Ektos’; ‘the beauty of the stream vanished’. His madness and exhaustion which follow throughout the novel are representation of how he was so far removed from his initial vision, ‘life and death appeared to me ideal bounds’. He embodies the figure in the Emily of the ‘Ancient Mariner’, in that he feels guilt and isolation for his transgressions, mentally unhinged—most notably as Elizabeth’s Eliz nunn in the ‘corpse’ of his ‘dead mother’. A psychoanalytic reading may see this as a suppressed fear of sexuality. Victor’s character are trapped in a liminal state, for example, ‘wolf-nurse’ being pass to ‘non-human’, but not entirely feral. Carson uses the motif of ‘mirror’ to represent her disassociation with herself which he is resolved ‘she knew she saw herself within it’. Her sense of self is renewed, unlike Victor’s, as the world around her began to take form with her increase in self-awareness.

In conclusion, the frame narrative of Shelley’s Frankenstein seems to not only destabilise the text, according to Beth Newman, but another isolation of her characters. Carson shows us the capability to survive isolation by being inclusive and getting to know ourselves better.
Examiner commentary

3: This answer is clearly and concisely written, offering excellent understanding and analysis. The candidate identifies the extract as late Victorian, suggesting that the date suits its concern with 'psychological' rather than 'physical' terror. The answer touches on the tendency of the genre towards cliché, indicating that the passage features 'a multitude of Gothic tropes.' Throughout, the candidate privileges concerns with the narrative voice and its tone. Material on the ‘feminine domestic setting’ is perceptive, as is the discussion of dreams and the close analysis of style, for example in the identification of ‘intensifiers and repetition’ in the narrative. Overall, this is an excellent response, which could have been improved by references to one or two more Gothic texts. Level 6: 29/30

4(c): This essay is again lucidly written, with a strong sense of texts and contexts. The opening features big concepts such as Romanticism and the Enlightenment, and also moves in for a close comparison of its chosen writers’ treatment of isolation: ‘for Shelley through hubristic desires which turn destructive, for Carter through exploring how women lose, and find, themselves.’ The answer goes on to feature isolated settings, feelings of loneliness and mental isolation. The structure, which discusses the Creature, Walton and Victor in successive sections comparing them with different stories from the Carter collection, is very effective. Excellent in all respects. 30/30
Exemplar 2

54 marks

In this extract, LeFanu describes the almost hysterical dreams of the narrator and the precautions she takes in an attempt to ward off said terror. They use a combination of Gothic tropes to do this, such as the establishment of an unreliable narrator which is the case, and the author’s attempt to establish a degree of verisimilitude. As LeFanu was writing this extract from ‘Carmilla’ in 1872, it is expected that she conforms to typical Gothic themes of the period such as the exploration of the human psyche; this is common in other Gothic works from the period, such as Stoker’s ‘Dracula’ or Wilde’s ‘The Picture of Dorian Gray’.

The extract begins with a semiotic field of mental language, such as ‘nervous’ and ‘temperament’. This in itself is a Gothic trope, as it establishes the potentially unreliable nature of the narrator and LeFanu’s intention to explore the human mind through the passage. Yet, the inclusion of the collective ‘nerves’ in the opening sentence with this semiotic field has immediate negative connotations for the reader and their opinion on the narrator Louisa. ‘Nerves’ suggests disease and illness, implying that not only is the mental affliction of ‘Carmilla’ dangerous, but also transmissible to others, potentially to Louisa. There is plenty in the opening two paragraphs to reinforce this idea of the unreliable narrator, shown by Louisa’s assertion she sees ‘Gothen into her head’ Carmilla’s fear of ‘midnight invaders’
A Level English Literature Exemplar Candidate Work

Prowling assassins. This list of fears, described using fairly vague language, is representative of the narrator's almost paranoiac-like fear of the other. Leacock does this to comment on the hysterical reaction of many within her contemporary society to social progress, a trope common in all Gothic literature - not only this, but the decision to conform to convention by having the unreliable narrator as a woman is also typical of most Gothic work.

The setting of the extract is firmly established here, in the second paragraph, that being Laura's bedroom. This is an immensely Gothic trope commonly used to signify intimacy and personal exploration. The fact Cornelia has a habit of "locking her bedroom door" would suggest Leacock is stretching a commentary on the importance of allowing women a space to be themselves - other contemporary Gothic literature also took a more considered approach, be women such as Stoker's portrayal of Mina in 'Dracula'. However, Groom says 'the Gothic is wildly, obnoxiously and therefore the setting of the locked bedroom may be another comment a representation of the Fomeller against the other'. Indeed, Laura keeps a light burning in her room, which is a common motif in the Gothic for symbolic good against evil, represented by clothing. This setting trope also builds the reader's image of the narrator by reinforcing her slight unreliability due to her inner fear.

Leacock employs repetition of 'dorinae's frequently, emphasis
It's prevalence within the passage, and contrasts it with the common Gothic theme of entrapment. The narrator describes how "dread" (another Gothic trope) comes through stone walls and "laughs at locksmiths", implying that the nature of entrapment LeFanu is exploring is mental and limiting, rather than physical as is common in older Gothic works like Wolfe's "Castle of Otranto". This would support the idea LeFanu is creating about human psychotology, blurring the boundaries of Nodier's preoccupation with horror and mental terror.

The fourth paragraph of the extract is its longest, an intentional decision by LeFanu as it does the most to reinforce the idea of the unreliable narrator. The length of time itself suggests fear, due to the constant and rambling, combined with the contrasts of very long and short sentences like, "I felt it spring lightly on the bed," and longer complex sentences with subordinate clauses like such as "even that it was very dark", the reader may find the claim unbelievable. Female narrators are typically portrayed as unreliable, so LeFanu does not shy away from convention, although there are exceptions like the unreliable Victor in Shelley's "Frankenstein". The 1st person narrative lacks authority, although it is often intended to create a sense of vicariousness for the reader. This dichotomy is typical of Gothic literature, often with the purpose of confining the reader - however, this has the additional effect in this passage of adding support to the author's attempt
to explore the human mind. The contrast serves to highlight
the reality of the situation for the narrator yet
continues to propagate a lack of dispensability to the
reader, emphasising the power of the mind.

Leaves also explores the distinction between fear and
horror in this final paragraph, oscillating between how
the narrator is ‘terrified’ or the physical ‘terror’ and
the immediate physical horror of ‘a burning pain’ I deep
in my breast’. The author begins by establishing
the terrifying setting, including breaches of
Gothic setting like it being ‘very dark’ and the
unknown ‘other’ in Leaves cannot ‘accordingly distinguish
the least in her room. Of course the leaves is a
Gothic trope in itself, usually being representative of notre
and a rejection of modernity – the fact it remaining
Unidentified adds a layer of the supernatural to the
horror it inspires. Leaves goes further than simply including
both fear and horror in ‘Carmilla’ by almost blending
them together to inspire an even greater fear in the
reader. The ‘like sinister movements of the cat
and its ‘two large needles’ for clouds are physical horror
become of their violence; however, this horror occurs
within a dream, suggesting that it is psychological
horror. This is close to therefore showcase the power of
humans to inspire fear within themselves, and therefore
their capacity for evil. Indeed, the greatest physical
horror in the passage is the ‘foul face’ in a
‘damp lace dress’, again described in 6 venue, Lorraine.
to play on the fear of the ‘other’. However, no violence is committed by the figure, with vivid imagery employed to describe how terrifying it is, being—
given ‘a block of stone could not have been more still’. Once again, LeFanu uses the unreliable narrator to explore the psychological boundaries of horror and horror.

Overall, LeFanu’s passage is very much a conventional Gothic one, both in terms of the traps it employs for its characters and setting, but also in the themes it explores, such as ‘otherness’. Yet, it is also very typical of later 19th century Gothic in that it focuses on the ability of the human self to create horror and terror, rather than the supernatural. The use of dreams exacerbates this, and is in line with other Gothic works like The picture of Dorian Grey, whose human folly creates fear.

4b From the early Gothic to post-modernist texts, writers have always intended to shock and unsettle, as the problem is one of the ways one of the most major intentions of Gothic writing is to provoke change in society — for many, to shock them through literature is the only possible method. The first Gothic text, Writhen’s seminary ‘Castle of Otranto’, was published in 1763 to inspire a growth in the Romantic genre by shocking its readers. This trend continues into the late 19th century, where when Stoker refers to ‘Dracula’ to classic
and explore fear of the other in an increasingly globalised world. By firstly exaggerating and in the process proving, both Shelley and Carter wrote their respective works in periods of intense societal upheaval, yet their work still has the power to shock because of their radical messages. Shelley experienced a huge change in technology and science in the 18 years of her life prior to writing ‘Frankenstein’, yet it prepared Shelley because of its moral warning against the unassessed reach of technology and unfeeling ambition. Meanwhile, Carter wrote to inspire dramatic change in attitudes to women by ‘unlocking the latent sexual violence’ as she described it, of Fords. The sexual violence of Bechhofer’s short stories of ‘The Bloody Chamber’ provide scenes to even modern readers and resonate from the 1970s to today.

Mary Shelley was born at the turn of the 19th century, and therefore experienced dramatic scientific advancement between her birth and the publication of Frankenstein in 1818. The Industrial Revolution transformed industry in Britain, and individuals like Godwin were conducting grand-reading experiments in electrics and re-animation. Yet, this was still an intensely socially patriarchal and religiously esoteric society, which is why Shelley’s portrayal of Victor Frankenstein as playing God was so incredibly shocking. Protestant English literature stated that only God could possess power over life and death to create life, yet Frankenstein abuses science to recreate life and death, until they’re laid out
Before him. The creation of the creature is a grave sin and an affront to God in the eyes of most contemporary readers, yet, Shelley as Shelley highlights, many had no issue with the rapid spread of technology that was replacing human labour. The initial shock of Frankenstein proving God is outweighed by the shock of the redirection of many people's own ingenuity. Shelley was not an intensely religious person, as evidenced by her affair with the married Percy. Shelley, yet the intention of her attempt to shock is to highlight the need for a balance between technological progress and restraint. Victor himself realises the tremendous impact of his uncontrolled ambition to replace God with change his entire family dying at the hand of the creature— he evaluates Lemaitre's view, man, how ignorant are thou in thy pride of wisdom. This echoes the beliefs of the early 19th century Utilitarians who destroyed machinery in Northern England. Yet, Bennett does not agree with believe Shelley's caution late comes on. Instead, the claiming she relies on no feasible— evidenced context. Of course, Gelani could not possess restore the process of life, but Bennett ignores the less obvious alternate impact of technology to bone away the need for life. Mechanisation reduced the need for women, in itself a shocking development which reinforces the importance of Shelley's message.

Angela Carter was a prominent 2nd wave feminist author, an approach that influences every role within The Bloody
Chaucer. His primary goal was to establish women on the same social level as men in a patriarchal society that had subjugated them for centuries. This emancipation of women was achieved in 1970s, so it is largely a subtle theme in early works like Shelley’s ‘Frankenstein’ and Alcott’s ‘Little Women’, where feminist criticism is very restrained. However, the intensity with which Carter displays her beliefs makes ‘The Bloody Chamber’ collection so truthful. This is incredibly evident in ‘The Snow Child’, where the Count rapes the dead body of the child of a local female. This is the shortest tale in the collection, yet the lack of emotion or sentimentality provided by the third-person narrator only emphasizes the shocking brutality. This is done by Carter to show in simple terms the terrifying power of patriarchal society over women, where a man can rape a young woman with no consequences. This is symbolic of wider treatment, yet the fact that the child’s mum is ‘The Child of his Desire’ shows how, in Carter’s view, most men simply objectifying women are change is required. Even women can inadvertently support patriarchy, as the Countess becomes Sedulously of the Child and orders her to effectively cut him off in a race, reviving her ‘ammon blood’. Female participation may be even more shocking, yet it is necessary if females will ever remove emasculation. Wondersmer accurately supports Carter’s attempts to fight patriarchy, saying ‘Females are constantly slowing from the straight, straight of history, biology, and ideological essentialism – like shocking callousness of Carter’s male* and like modernists...
Shelley was born to two well-educated parents, Feminist Mary Wollstonecraft and writer William Godwin, from which she received a broad education in areas like philosophy. This education caused her to tread a less well-known, but still extremely strict in her divergence from typical Gothic villains being supernatural, inhuman creatures. The monster obviously commits terrible acts, killing William, Justine, and Henry, yet Shelley shrewdly refuses to portray it as a purely evil being. She was heavily influenced by John Locke's落下 describing, which claimed that no being is born inherently good or evil and any such behavior is the result of society's treatment of said being. The monster claims 'Missing' made him a fiend, and there is plenty of textual evidence to support this—like it saves a young child from drowning but is chased away and shot at, whilst it attempts to befriend the de Lacey family yet is only occupied by the blind father and chased away by the children. This dichotomy of good and evil is something not only as a departure from Gothic convention but as an admonition to the empiricism of Enlightenment thinkers. Shelley desired to have the monster defined into a distinct category, promoting Romantic ideals of free thought and emotion. However, Brown said the Gothic is not simply a reaction to the Enlightenment, which is entirely fair. This may be considered veering because of 188 

# A Level English Literature

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Impact on the Gothic came up to the fore, with Villiers having complex motivations and existing in boundaries.

For example, the dichotomous relationship of Dr. Jekyll and Mr. Hyde and the Ery-King in Corbey's "The Bloody Chamber" mirrors

Corbey's views of a second wave feminist cause her to reject the values of the first wave, not being political equality and participation. Her call for diverse action to bring about social change is shocking, not only to Parsons but also to feminists who may have preceded her. "The Bloody Chamber" is a bold resection of failed feminist principles. This is most evident in the titular tale, where the relationship between the mother and daughter is an allegory for societal change and change within the movement. The "villain" sexuality of the tale is shocking in its own right, with vivid imagery of the Marquis' Corbey chamber involving perverted corruption of women. When the girl sees herself in his dreams, his castle, she seeks for the first time in her innocent life a potentiality for corruption. The Blalock Females mean.

Criticism of male domination is shocking in their belief the conclusion of the tale is even more in. The mother, the well-traveled and experienced woman who forgets his son in Siam, is forced to prevent for her daughter being corrupted by taking action and killing the Marquis who plans to let her live.

This is obviously symbolic of the violent act of man in the real world, yet the underlining meaning of it is increasing attraction for the violence. Even the Even Corbey's description of the mother as a 'woman' entombed with a 'pliable' is
Examiner commentary

3: This is a very good answer, although structure and expression could be improved. It demonstrates a good grasp of context at the start and moves on to a detailed discussion of individual items of vocabulary. Expression is clear but not always elegant: for example, the candidate refers to an ‘immensely Gothic trope’. There is discussion of a range of Gothic elements including the use of an unreliable narrator; the candidate returns to this issue more than once during the answer, and attempts to explain an essential conflict between using a first person narrator and establishing verisimilitude. Overall, the answer is consistently detailed, if occasionally unclear, and achieved a secure Level 6 mark. 27/30

4(b): This is a substantial answer which generates a great deal of relevant material. The candidate tends to discuss ‘shock’ in connection with themes and especially the subtext behind Gothic texts, rather than relating it to stylistic issues such as suspense and frightening events in the texts themselves. The answer seems to suggest that Frankenstein is essentially opposed to the advance of science and technology and that The Bloody Chamber is opposed to the patriarchy; the texts are placed side by side in the essay rather than being compared in detail. The discussion is well informed and consistently detailed, but needs more shape and direction for high Level 6 marks. 27/30
Carmilla was written in 1872 by J. Sheridan LeFanu and was considered one of the first female Gothic novels. Although the use of the traditional Gothic trope of vampires had been seen before in literature, this was the first time that a female vampire had appeared. This could partly be due to LeFanu suggesting that women did not always have to be the victim but could in fact be the villain.

The extract is written in the first-person narrative form, which can be seen in the quotation "I had adopted Carmilla’s habit of locking her bedroom door". The use of the first-person narrative creates an unreliable narrator due to the fact that we only experience the events of the extract through the eyes of the narrator and this also means that their account could be full of bias. As the emotions of fear and terror took over the narrator, their thoughts became a lot more irrational and hence the unreliable narrator has been created. Gothic writers often use an unreliable narrator as it allows the reader to empathise more with their extreme emotions, and increases the entertainment factor of the book. One of the most famous examples of first-person narrative is in Jane Eyre to understand her increasingly unstable thoughts.

Animal imagery has also been used in the extract to demonstrate one of the key Gothic tropes of the supernatural. The narrator describes "a snarly black animal that resembled a monstrous rat" which combines the use of black (a traditional Gothic colour to represent darkness and monsters) with animal imagery to create a beast typically associated with witches and superstitions at the time in which LeFanu was writing. In the extract, animal imagery has also been used to highlight
physical and existential entrapment such as when the narrator describes “the little, sinister restlessness of a beast in cage.” This idea of animals being trapped in cages is commonly used in the Gothic to show how people are actually trapped in society, and this idea can also be seen in the neo-Gothic text ‘Lady of the House of Love’ by Angela Carter.

The extract also includes many cases of light imagery, and this again serves many purposes within the Gothic genre as a whole. For example, when the narrator says “a light was burning in my room”; the light is portrayed as good and as something that will protect her from harm. However, later in the extract Laura says “the room rapidly assumes and dances” which creates a sense of foreshadowing. This is commonly used in Gothic texts to create a sense of suspense and to keep the reader engaged with the text. The dichotomy of light and dark has also been used in the extract, in the chiasmus “light up dark rooms, and as darkness light ones.” This literary technique (chiasmus) involves plotting two clauses against each other in reverse order. The use of it here demonstrates the dichotomy of light and dark, which as in many other Gothic texts over time, is used to represent the dichotomy of good and evil. This particular quote appears to demonstrate the struggle between light and dark and suggests that light always prevails over darkness, further suggesting that good will always triumph over evil. This outcome is the opposite to many previous Gothic texts, so Fanon could be suggesting that things in religion and society are about to start changing.
J. Sheridan Lefanu has also used metaphors throughout the extract to create a sense of fear and terror. An example of this is when she says "a block of stone could not have been more still" and "there was not the slightest stir of respiration."

The effect here is that a sense of fear is created within the narrator, and the reader then feels this same emotion of fear due to the use of the first person narrator. The reference to "stone" links in to nature, and creates a sense of the sublime due to the overwhelming power of this seemingly innocent and natural object, thus suggesting that there is actually a power bigger than all of us. This only adds further to the creation of fear, which is a classic gothic convention used in the majority of gothic texts such as 'The Red Room' and 'The Tell Tale Heart'.

Structurally in this extract, dashes have been used such as when Laura says "I was afraid to open it -- I was horrified."

The use of dashes here has been employed by Lefanu create suspense and add to the entertainment factor of the text which would have been especially important to the Victorian readers at the time, as this was their primary motive for reading this genre. The use of dashes is most common in gothic texts that also use the first person narrative form, as they help to show the increasingly unstable thoughts of the narrator and their descent towards irrationality. A further example of this occurring in the gothic genre as a whole is in Joseph Conrad's 'Heart of Darkness'.

Lefanu has also employed the use of metaphors to show gothic villains, such as when Laura says "suddenly I felt a
Stringing pain as if two large needles thrust, an inch or two apart, deep into my breast. The metaphor here uses sensory language relating to touch and pain to draw the reader further into the position of the protagonist. The creation of pain, and hence terror, here gives the impression that the unknown beast, or is a villain, taking on one of the major roles in every Gothic text. However, following on from this section of the extract, the narrator says “I saw a female figure” which causes us to assume that the Gothic villain in this instance is actually a female. This is the complete opposite to most traditional Gothic texts where the male would be villain. However, it could be argued that Lefanu has created a female vampire villain to portray how women are not weak and not always victims, and this could link to changing views of women at the time he was writing. The idea of a female villain can also be seen in Angela Carter’s ‘The Lady of the House of Love’ where the Countess is the villain due to her nature as a vampire.

In conclusion, J. Sheridan Lefanu has used many traditional Gothic elements and tropes in his work ‘Carmilla’ such as: the first person narrative to create an unreliable narrator; animal imagery; mental and existential entrapment; the supernatural and superstitions which are explored further through the use of traditional Gothic colours; light imagery; the dichotomy of light and dark and how this represents the binary opposites of good and evil; a sense of suspense and foreshadowing; the sublime; the extreme emotions of fear and terror; and the Gothic villain. I think it is very significant that Lefanu has created the first female vampire in the novel ‘Carmilla’ as it could be
The idea that ‘Gothic writing must always have the power to shock’ is one that has been present since the start of the Gothic genre with many different texts being viewed as shocking for various reasons. For example, Stoker’s ‘Dracula’ would have appeared shocking due to the suggestions about foreign immigrants, whereas Shelley’s ‘Frankenstein’ would have appeared shocking because it suggested the dangers associated with scientific advancements. Shock can be presented in many different ways in Gothic texts, such as through violence; the supernatural and unexplained forces; taboo; or in what individual characters suggest about society.

In Angela Carter’s ‘The Bloody Chamber’, it is considered shocking in the way that the Marquis kills his wives so violently and also the fact that he manages to get away with his crimes until right at the very end of the text. With the protagonist discovering one wife in an “iron maiden” and another with the “rule imprint of his stranglers fingers” around his throat, the reader is shocked at the such violent ways in which women met their ends, but it also leaves us fearing for the fate of the protagonist who up until now had “felt no fear, no imitation of
A Level English Literature Exemplar Candidate Work

“dread.” Angela Carter chose to write within the parameters of the Gothic genre because it gave her the power and freedom she needed to shock her audience. Carter was a feminist and was writing in the post-modern period when great social change was occurring. The violent ways in which the Marquis kills his wives coupled with the fact that the locals know what is going on in the “castle of murder” and continue to let him get away with his crimes appears very shocking to readers, and allows Carter to demonstrate her point that society needs to change to give women a more prominent position and that people need to be punished for their crimes no matter how powerful they might be. What’s perhaps even more shocking to readers however of this story is that Carter has also chosen to base her texts on fables and fairy tales following the way the Gothic genre “draws on literary traditions” as described by Maggie Liljegard.

The Wasp Factory most definitely has the power to shock readers for many generations to come, particularly through the murderers that Frank commits even though he is still a young child. Frank says “you wouldn’t guess I had killed three people” which originally shocks the reader as we can see his blasé attitude towards his previous actions. We later learn that he put a snake in the prosthetic leg of his cousin Blythe as revenge for killing Eric (his older brother’s) rabbits; he encouraged his younger brother Paul to hit a bomb until it exploded while he watched from afar, simply because he didn’t like him; and he sent his younger
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Cousin, Esmerelda: flying off over the North Sea on a tile he had made himself, simply to even the gender ratio and end his isolation. Banks used the Gothic genre because it allows him to present ideas about family and society that would otherwise be considered taboo. Banks has used these violent murders to suggest how the isolation caused by society can have disastrous effects, and can lead to people acting out, perhaps in order to gain attention. Frank is completely isolated from society on the island and he feels trapped with the only attention he ever receives coming from after a murder. Critic Baldick has suggested that violence in the Gothic comes from "childhood confusions of identity," which could clearly be a contributing factor for Frank, and this allowed Bank's to make the events seem all the more shocking.

Arguably, the most shocking event in the whole of Angela Carter's collection is in the very short story of the 'Snow Child'. The Count creates "the child of his desire" and the Countess "hated her" and tries to get her killed. The use of the Gothic genre here by Carter allows her to present social issues such as the fact that society forces women to be jealous of each other instead of working together to try and create equality which was a key issue when Carter was writing. However, the most shocking scene is the necrophilia scene, described by critic Sarah Whitehead as "darkly funny" when the Count "thrust his wild member into the dead girl". This presents a very 'taboo' image and so clearly is
Very shocking for readers, Carter has used the Gothic genre here to present one of the most ‘taboo’ things of society, and this allows her to suggest that those in power should not be allowed to get away with the shocking crimes that they have for reasons, and she clearly hoped that this disturbing image would inspire social change to occur.

The idea that Gothic writing must have the power to shock can also be seen in The Wasp Factory when it is revealed at the end how Angus (Frank’s father) had been giving Frank “hormones-male” for his entire life, despite pleading that “it was all just an experiment. Frank, it was all just an experiment.” One of the traditional Gothic hopes was secrets, and another was distorted family relationships. Banus has employed the use of the Gothic genre for his work because it not only allows him to highlight how you cannot necessarily trust your family or those close around you, but also science and medical advancements should not always be trusted. Fred Batting said “uncertainties about the nature of power, law, society, family and sexuality... linked to wider threats of disintegration” which suggests that Banus has played on the idea of the power and influence of family, traditional Gothic conventions, to show just how shocking their actions can be. This event in the text also highlights the taboo topic of the 1980’s of gender transformation, and Banus has only been able to discuss the issues society has with this through his use.
The Company of Wolves by Angela Carter could be considered to have a shocking ending as it is not what the reader expects to happen. The reader anticipates the traditional fairy tale ending where the young girl is punished by death for "leaving the path"; when in actual fact the girl triumphs over the wolf because "she knew she was nobody's meat" and ends up "sleeping between the wolf's tender paws." Angela Carter has employed the use of the Gothic genre because it allows her to play around with the usual villainous male villain and female victim dichotomy to suggest how women do not have to be victims. It also allows her to suggest that the only way women will be able to gain in equality is by "leaving the path" and this idea alone would have proved very shocking to readers at the time of Carter's writing as a patriarchal society was still firmly in place. Critic Robert Wieley said the Gothic was not only about confusion, it was written from confusion and both Angela Carter and Ian Banks exploit this in order to allow the presentation of these seemingly shocking events.

In conclusion, I completely agree with the statement "Gothic writing must always have the power to shock" and I think that this view is clearly and accurately represented in both Ian Banks' "The Wasp Factory" and Angela Carter's "The Bloody Chamber and other stories."
Examiner commentary

3: This answer shows a good understanding of the extract and some of its contexts, and is clearly structured and expressed. It offers the accurate information that Carmilla is the first literary female vampire, showing a good knowledge of the topic. The answer offers a clear explanation of the passage, dealing in an organised way with a series of relevant ideas such as the effect of the contrast between light and dark, the use of metaphor and chiasmus. There is a reference to the use of first person narration which makes an unconvincing link with Jane Eyre and ‘her increasingly unstable thoughts’, but generally connections to other texts are clear and fairly straightforward. Overall, this is a proficient response earning a secure Level 5 mark. 23/30

4(b): The introduction to this answer outlines some clear areas for discussion and references classic gothic texts, *Dracula* and *Frankenstein*. The essay goes on to look at violence, first in *The Bloody Chamber* and then in *The Wasp Factory*, taboo ideas (necrophilia in Carter and gender issues in Banks) and then considers unexpected outcomes in *The Bloody Chamber*. The candidate demonstrates a good grasp of texts and contexts and presents ideas clearly and efficiently, but could do a lot more to bring the texts into contact with each other; as it is, they are discussed alternately. Level 5: 23/30
The extract is from ‘Carmilla’, by J Sheridan LeFanu, published in 1872. The passage exhibits a plethora of typical gothic tropes, which create an atmosphere of uncertainty. This evokes a sense of fear on to the reader, making it an unnerving read.

The writer utilises a common gothic convention through their usage of a first-person narrative. This can often make texts more ambiguous, through an unreliable narrator, or it can evoke a greater sense of fear into the reader, as the narrator text becomes more personal. Moreover, the writer develops upon the uncertainty of the extract through Laura’s recollection of her dream. Dreams are frequently featured within the gothic genre, as is seen in ‘Frankenstein’. It often bestows greater doubt on the reader, as we cannot be sure what is real.

Furthermore, the writer alludes to the gothic convention of liminality: ‘I cannot call it a nightmare, for I was quite conscious of being asleep. But I was equally conscious of being in my room.’ This reapplies the sense of uncertainty which is apparent throughout the text, as it makes the reader question what is happening is real.
However, given this is a typical gothic convention, a reader who is accustomed with such features may recognise that often there is some truth within the dream. Therefore, this could forebode the horror or terror of what is to come, thus evoking insidious fear into the reader.

The writer’s inclusion of supernatural beings also resonates on being a common gothic feature. The noun phrase, ‘a monstrous cat’, alludes to this, as it is seemingly grotesque in size, and it poses a danger to the narrator. This is therefore going to add dramatic tension to the novel, as it is juxtaposed by the fact that the narrator had locked her door, which feeds into another gothic theme of entrapment. The narrator is vulnerable, and the reader is made to feel claustrophobic. The compound adjective ‘sooty-black’ has connotations of danger and possibly death. Also, it could be the writer making reference to the industrial revolution, as it was written in 1872, during the period of it. The cat is likened to a ‘restless beast’, who’s ‘pace was going growing faster’. The use of the present tense verb ‘growing faster’ placed the reader in the worsening situation, which instills an increasing concern.
In the reader, the writer then goes on to describe a 'female figure standing at the end of the bed.' The use of the noun figure feeds into the uncertainty of the extract, as the narrator cannot identify what it was. The semantic field of darkness is continued, as she wore a 'dark loose dress', which gives the extract a deathly feel. It also feeds into Freud's idea of the uncanny, as the writer is clearly confused about bewildered, making the text more unnerving.

There is also a sense of superstition which is conveyed throughout; this is a typical gothic trope. Firstly, 'Carmilla's habit of locking her bedroom door' suggests that there is some reason for this, beyond an 'assassin or robber'. In the narrator adopts it too. Furthermore, Laura has 'an old habit' of leaving a light burning in her room. The idea of having superstitions is often linked to underlying fears or omens. However, the idea of light is juxtaposed with the room growing becoming 'rapidly darker and darker', as the creature comes closer to her. This could suggest that the contrast could be symbolic of the darkness representing something bad, as is often the case. Nonetheless, Laura's 'steady burning light may be ak
Overall, J. Sheridan LeFanu utilizes a range of typical gothic conventions, which allow the text to develop into an unnerving read, which instils fear into the reader, through the narrator’s exploration of the uncertain.

4. b. Gothic writing often explores the issues of society, and in turn offers its reader some moral message, which is often open for interpretation. This is established through the gothic genre’s ‘power to shock’. ‘The Bloody Chamber’, by Angela Carter, shocks its reader through its vivid depictions of gender inequality, the exploitation of women, by men. Similarly, ‘Frankenstein’, by Mary Shelley, develops her message through the shocking behaviour of Victor, and the creation of the creature. Therefore, gothic writing must always have the power to shock, if it wants to succeed in making a statement.

The critic, Day, argued that Carter’s use of ‘fiction was too extreme’. However, I disagree, because Carter uses fiction...
Specifically fairytales, in order to 'extract the taunting underlying content' to illustrate how women are being mistreated. The novel was published in 1979, and Carter herself won a part of the Second Wave Feminist movement. She used her novel to highlight how women had been mistreated within society all throughout history. The opening self-penny story, 'The Bloody Chamber,' is a reworking of 'Blue Bearded'.

A young, unnamed, heroine marries a 'leerine' from Moravis, who takes her virginity. Carter's use of taboo language to describe it shows that the gothic must always have the power to shock. 'My cunt splits like a fig,' the vivid imagery and simile allude to the shock Carter wants to instill upon her reader. Carter's depiction of the Moravis is that he was 'like a canssewir inspecting herself.' It illustrates how Carter sees men objectifying women. This idea is also seen in the Erl-kings, as 'he stripped her like a rabbit.' It has very raw and demeaning connotations, which Carter wants her reader to think about. exit is a reflection, albeit grossly shocking, of how men objectifying women sexually. Carter also uses natural, raw imagery in 'The Bloody Chamber' as the narrator says the sea, which surrounds the octopile swells like
\textit{amniotic salinity.} Thus, Carter is using shocking imagery to highlight the position of women. The \textit{amniotic} sea traps the heroine, which could be read as Carter saying women are confined, constrained by the expectation of childbirth. Nonetheless, it shows that gothic writing must always shock to illustrate the writer's point.

Alternatively, \textit{Frankenstein}, which was written in 1818, shocks its reader through undermining Christian beliefs. This would be perceived as being more shocking to a contemporary reader than a modern day reader, because we tend to hold more secular views. However, Victor's creation undermines the cornerstone belief of Victorian society, that God was the creator. Instead Victor assumes the role of God in his attempt to beat death. Victor states he "life and death as boundaries which should be challenged. Furthermore, the creature is developed. However, Victor becomes acquainted with the "dangers of the acquirement of knowledge," as the creature begins to kill his family. The critic, Frankel, believed that Shelley's novel demonstrated the limits of the individual, which is true, as Victor's desire to explore the unknown, "deprive him
of health and rest’, as he surmised Walton.
Moreover, the deaths of his family, and himself are shocking. This could be read as Shelley offering a warning against scientific advancement.
Shelley noted ‘Calvinism’ as a source of inspiration for her novel, in the 1831 edition’s preface. Suggesting that Shelley was attempting to shock society so that they become more cautious in their scientific advancements.

The most overtly shocking story of Carter’s, ‘The Bloody Chamber’, is ‘The Snow Child.’ It is most shocking, because it addresses the issue of paedophilia and necrophilia, both of which are possibly the most taboo issues of within society today. The story is the shortest in the serial, but is still the most shocking, because it undermines the reader’s moral code. The Count is described to ‘thrust his virile member into her dead body.’ Carter’s use of elevated lexis only makes it more shocking, because it is presented as so matter of fact, which evokes disgust in the reader. However, the Countess is equally as shocking, because she simply stands and watches on. This
is clearly Carter addressing the issue of paedophilia, as being disgusting, in recent times it has become almost a media sensation, which desensitises people. Although Carter’s raw, and unnerving and shocking depiction of it reduces it back down to its raw, truly disgusting form.

The treatment of the Creature in the novel still remains to be a factor which shocks readers today. It lacks parental guidance, and therefore acts out in order to gain acknowledgement from Victor.

The Creature is likened to a ‘fallen angel’ by Victor, which is a reference to Milton’s ‘Paradise Lost’. It lacks guidance or companionship, which initially evokes sympathy from the reader. The critic, Punter, said that Shelley makes it so ‘the reader sympathises for the Monster’. He says, ‘there is no Eve was there to soothe my wiles’ because he is denied the rights of a human, based upon his appearance. The DeLacy family reject him based upon his looks, although the blind man does not.

There the Creature learns of the ‘beastliness of man’, he is labelled a ‘dawn’ and a ‘wretch’; he is never given a chance to
He comes to 

dislike within society. He comes to 

admit 'no man loves a wretch', upon which 

he seeks revenge, by killing Victor, who he 
describes as a 'tormentor and tyrant', which 
he is, as he neglects his powers as a parent. This 
shocking behaviour from both Victor and the 

Creature, could be seen as Shelley implying 
we should not treat others differently, because 
they are less fortunate than ourselves. This 
point resonates with the fact the French 

Revolution had just occurred, whereby 
the peasants were executed as they, because 
they were mistreated. Another interpretation 
is that the Creature's shocking behaviour 

develops out of the fact Victor creates the 

Creature unnaturally. Thus undermining 

the role of women, so it is a message 

against censorship excluding the role 
of the woman. This too can be evidenced 

by the fact Shelley's mother, Mary Wollstone 

craft, was a female rights activist, so it 

would be uncanny of her to have no 

feminist aspects. The gothic's power to 

shock is vital if a point is wanted to 

be made.
Examiner commentary

3: This is a clear, straightforward commentary, well focused on the passage and going through a series of Gothic conventions, briefly exemplifying each one from the passage. This is a competent but somewhat mechanical approach; the candidate tends to close down each example rather than exploring the text in greater depth and detail. There is a competent grasp of Gothic conventions by way of context, but only one brief reference to another text (*Frankenstein*), and an unconvincing suggestion that the ‘sooty’ black cat evokes the industrial revolution. Overall, this is a competent response with enough detail to reach the Level 5 borderline. 21/30

4(b): This is a generally competent discussion, very clearly arranged and expressed. The candidate takes quite a broad approach rather than generating the detailed material relating to texts and contexts that would be needed for Level 5 and above. The answer is inclined to discuss the texts alternately rather than genuinely comparing them, so AO4 is underdeveloped. There are some competent AO5 references, but AO3 (context) is more mixed; the reference to the French Revolution which has the peasants rising up against Napoleon is particularly weak. Overall, the general grasp of the topic and the clear presentation suggest a mark at the top of Level 4. 20/30
Lefanu's "Carmilla" is a Victorian Gothic and this is evident throughout the passage. Lefanu adopts Gothic conventions of the era, for example, she explores the trope of the supernatural and seeks to create a heightened sense of psychological terror for the

Lefanu establishes a sense of fear and dread through her use of personification. The narrator details their fears about uninvited intruders, and then suggests the narrator then suggests that dreams are also intruders, as "dreams come through stone walls," and "their persons make their exists and entrances as they please." By personifying dreams in this way, Lefanu evokes fear as the image of dreams passing through "stone walls" implies that dreams cannot be controlled, stopped, as "stone" is often associated with protection and strength, yet this strength cannot stop dreams. Also, the phrase "as they please" conjures images of dreams having authority, as they can do
As they wish. By personify dreams, Lefanu depicts dreams as uncontrollable powerful forces. This’s portrayal was not atypical of the Gothic - Victorian Gothic, as Victorian Goths such as Shelley’s Frankenstein used dreams to present dreams as domineering. Thus, Victorian Gothic explored this because it aimed to evoke fear and Victorian society feared what it could not control.

Lefanu also uses the first person narrative perspective to create a sense of realism. Each detailing of the events is introduced by ‘I saw’, and the use of ‘I saw’ conjure denotes that what the narrator is stating was in fact true. This is because it leaves no room for questioning and is a matter of fact. This could therefore create a sense of realism, because the information is presented as an account. Lefanu continues to use the first person narrative to reinforce this idea, due to the constant use of ‘It was’. The phrase again suggests that
the passage is an account of events rather than fiction. The description is characteristically gothic, and texts such as Gaskell’s ‘Curious, if true’ and Perkin’s ‘The Yellow Wallpaper’ use the first person narrative to create a sense of realism, as the narrator gives a witness account of the occurrences. The Gothic wanted to explore this idea because it wanted to terrify readers by suggesting that the terrors they are describing could actually occur to them. This would have been successfully achieved on Victorian readers who were consumed by a fear of these terrors entering reality.

Moreover, LeFanu explores the theme of the supernatural through her use of animal imagery in order to evoke shock. The unknown supernatural figure resembled a ‘stout sooty-black animal’ and appeared to be a ‘monstrous cat’. The words ‘sooty-black’ depict a lifeless predator figure, as darker, more camouflaged animals are predators. Also,
The image of a contorted, disfigured cat creature is conjured due to the her use of ‘monstrous cat’. Thus, Lefanu depicts an image of a deformed and aggressive animal. This image is further reinforced by the supernatural figures movements, which were that of a beast in a cage. The word ‘beast’ again depicts an image of a predatory creature, whose restlessness implies it has an aggressive nature. Lefanu may be using animal imagery to signify the supernatural, as this was characteristic of the Gothic. The Gothic often used animals as a signifier to depict the supernatural, as it allowed the reader to use what they are familiar with to picture the supernatural, thus ensuring that the reader was shocked by the repulsive nature of the supernatural. This is evident in texts such as ‘The Strange Case of Dr Jekyll and Mr Hyde’, in which Hyde is depicted as animalistic.
Lefanu also uses varying sentence structures to create a sense of terror. Towards the end of the passage, the narrator shifts from using short sentences, as ‘I walked with a scream’ to long sentences, as ‘The room was lighted by a the candle that burnt there all through the night…’ Gothic writers often use short sentences to create a sense of breathlessness and thus fear, and use long sentences to create a sense of overwhelm. By juxtaposing the two, Lefanu shifts the atmosphere from being filled with dread to being overpowering. Lefanu repeatedly does this at the end of the passage as ‘There was not the slightest stir of respiration, is accompanied by ‘As I stared at it, the figure appeared to have changed its place…’. Thus, Lefanu uses varying sentence lengths to create a shift from dread to being overwhelmed. This would evoke terror, as the surge of emotions creates a heightened sense of tension and shows to the reader the strain that the
The narrator is under. Lefanu may have done this as the Gothic is concerned with evoking terror which was explained by Radcliffe, who states that terror is far superior to horror as it stimulates the mind. Ergo, by using varying response length, Lefanu is able to capture a sense of fear.

Lefanu’s "Carmilla" is characteristically Gothic. She plays with Gothic conventions in order to insight terror. Lefanu’s work can be likened more to Victorian Gothic’s than more traditional Gothic’s, as she explores Freudian ideas and manipulates sentence structure.

This is because the Victorian era was consumed by Freud’s research into the power of dreams and how they impact an individual. The Victorian is both feared and revered Freud’s work.
Carter’s ‘The Bloody Chamber’ and
Morrison’s ‘Beloved’ are post-modern
Gothic texts. This allows the writers
to both adopt Gothic conventions, such
as violence and power, but also
subvert them. Thus allowing the writers
to evoke shock.

Both Carter and Morrison
use this shock by subverting
the Gothic convention of gender roles.
Carter does this through her
exploration of the theme of gender.
Throughout the tales, many women
are presented as physically strong,
and this is evident in the
‘The Werewolf’ were the female
child is presented as ‘strong’ and
feared nothing. Thus, Carter asserts
the female figures power as she
depicts an image of a powerful child. Carter
further reinforces this idea of women
being physically strong in ‘The Courtship
of Mr. lysand in which her feminity transforms into a beast, which is
a symbol of her new found strength.
Carter subsequently evokes shock,
as despite being a Gothic text, Carter
subverts the Gothic portrayal of
women, which is typically demeaning.
which is made evident in texts such as 'The Picture of Dorian Gray' where Sybil Vare is a weak character. Carter's radical and shocking portrayal of women may be a result of her involvement in the Second Wave Feminist Movement and her championing of women's rights.

Similarly, Morrison also subverts gender roles, but instead does so through her exploration of the theme of evil. The character of 'Beloved' is a filled with evil and as the writer Heinze noted in 1973 that 'Beloved (from haunts the novel).

Beloved can also be seen as a manifestation of Sethe's evil, and as just as Sethe killed Beloved, Beloved ate up Sethe's life'. Thus Morrison depicts Beloved both as evil and as a 'devil - child'. This would shock a evoke surprise and shock, as in Gothic texts women were scarcely portrayed as villains, as the Gothic authors wanted to promote ideas of women being passive, and was influenced by works such as 'The Argosy in the House'. Morrison rejects this and so does Carter, as both female writers
give rise to ideas of women being powerful and having the capability to be as sinful as men. Morrison may have wanted to portray women in this way because she believed that ‘definitively belonged to the definer, and not the defined’, and ergo maybe wanted to dispute the definition of women being weak.

Moreover, both Carter and Morrison explore the idea of sexual violence in order to evoke shock. Carter use the genre of fairy tales in order to explore sexual violence and thus evade shock. In ‘The Bloody Chamber’ the female is forced to whether a ruby choker as both a symbol of the sexual power and violence the Marquis has against her. Also, in ‘The Erl-kings’, ‘The Snow-Child’, the Count (mashing his virile member into the dead girl) is a clear display of sexual violence. However, the writer Roberta notes that it is not a vice sexual acts themselves that are shocking, as writers such as
have explored this idea before in ‘Fear & Flying’, but the fairytale setting in which they take place, for example, ‘The Bloody Chamber’ is an adaptation of Bluebeard, which makes Carter’s work ‘terrifying’ and ‘exciting’. Carter may have used this setting to explore sexual violence as the Gothic is concerned with discussing the taboo, and this excited Carter, but Carter also wanted to repulse readers and by incorporating the taboo within fairytale, Carter creates the uncanny and succeeds in her quest for repulsion.

Morrison also explores the idea of sexual violence, but instead uses food imagery to do so. This is because the slave owners are often consumed by ‘appetite’ before committing violent sexual acts against women. By using food imagery, Morrison invokes shock, because she takes the innocence of eating, and similarly to Carter and her corruption of fairytale, taints it with sexuality.
Sexual suffering and shocks the reader. Morrison may have done this because she was greatly influenced by Poe and enjoyed the way he took what was familiar and made it uncomfortable and unsettling.

This is also noted by the writer David Gates who states that Morrison is the ‘last American writer to write in the style of Poe’ and studied his work at college.

However, Carter does not and Morrison in that while Morrison continually shocks, Carter occasionally highlights what is not shocking and is already familiar. This is evident as Carter shows that women are often controlled by men through her exploration of the theme of power. Throughout the tales, the female characters are not given economic power, as noted by Roberts who states that the females are given domestic roles with no economic title.

Also, at the end of ‘The Courtship of Mr Lyon’ Beauty takes the name of Lyon, which is a symbol of her relinquishing her power. By
refusing to give her female character economic power and name status, Carter reminds the reader that women still lack power in society. This, however, is not shocking as many earlier texts such as Perkins’s ‘The Yellow Wallpaper’, whose female protagonist lacks power and is ignored, highlight this issue. However, Carter may have decided to include this regardless, because she herself felt affected by this, as she was forced to continue to write under her ex-husband’s name despite divorcing him.

Harrison, however, differs from Carter and continually shock the reader and this is made evident through her exploration of the theme of the past. The narrative structure in Morrison’s text is complex, and despite discussing the past, the past narrative perspective is often in the present tense. For some writers, such as Heinzel, this is a Morrison’s method of showing that the past still affects the present. Thus, Morrison shows the reader as she implies that the past can’t be escaped. While Carter...
Examiner commentary

3: This answer shows some competence but also has a number of flaws. Context is especially confused, since the answer attaches both Mary Shelley and Sigmund Freud (referred to as ‘Fraud’) to the Victorian period. AO2 discussion is usually better, going through the passage to identify as series literary methods such as personification and first person narrative, and Gothic conventions such as the supernatural. The answer sometimes spends too long on general discussion: for example, the explanation of first person narration and references to other texts such as ‘The Yellow Wallpaper’ take the answer away from close consideration of the passage. Overall, the quality is broadly competent. Level 4: 17/30

4(b): This answer starts by identifying the subversion of Gothic convention as a source of shock, immediately moving to the discussion of gender roles, and from there to a consideration of sexual violence. These were the most popular areas for consideration in responses to this question, and both tended to move answers away from literary considerations. The essay goes on to compare Carter and Morrison, also introducing an AO5 argument where it is suggested that Carter does not necessarily seek to shock the reader. Overall, the answer is competent and clear, but lacks the detail needed for Level 5 marks. Level 4: 19/30
Dystopia

Questions 5 & 6

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

Either

6. (a) George Orwell: *Nineteen Eighty-Four*

‘Dystopian writing is usually deeply pessimistic.’

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

Or

(b) Margaret Atwood: *The Handmaid’s Tale*

‘Dystopian writing often features the misuse of power.’

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

Or

(c) ‘The imagined settings of dystopian novels reflect the social and historical contexts in which they were written.’

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

In your answer you must include discussion of either *Nineteen Eighty-Four* and/or *The Handmaid’s Tale*.
This passage, taken from Stephen King’s ‘The Long Walk’, follows many of the traditional dystopian tropes, namely a literal ‘battle for survival’ and its distortion of the past to accommodate the tyranny imposed by the ‘Major’, who resonates with the Commander in ‘The Handmaid’s Tale’. It is a more humane version of ‘ Nineteen Eighty-Four ’ ‘ Big Brother ’.

The setting of this passage, described by the use of pathetic fallacy as ‘swallowed, smothered and buried’, immediately suggest the brutality of the event that has superseded the towns and rendered it a shell of its former self. The vivid detail is common in the typical descriptions of previous inhabitants of the towns ‘for loathsome fatuous men’ suggests that is easily replaced by a lack of vivacity, a common dystopian trope as can be seen through the ‘vines’, and ‘outer panels’ of Orwell’s ‘ Nineteen Eighty-Four ’ which classify people and aim to reduce their individuality.

The sinister nature of objects that typically resonate with joy and celebration ‘coultric’ and ‘magical strong’ are described as being ‘plowed through’ and a ‘shooting blizzard’. This representation of winter-like imagery suggests the bleak and suppressive nature of the totalitarian dystopia.

The American jocularity to the scene is seen through ‘coiters, coady’ and ‘John Travolta’, humour
this does not appear to bring comfort to the
inhabitants, rather it serves as a reminder
that the sense of normality cannot be under-
misted. The ‘long walk’ appears to be a daily
voyage on tire seem to drag on as the
way is filled with ‘dark and oazy air’ which
suggests anything but a typical ‘walk’. Sur-
rounded by peaceful nature, the walk is
usually uneventful. With that in ‘The Road’ which
depicted a treacherous walk down an
ever-ending road. The ‘gorged’ and ‘glutted’town demonstrates the stagnant nature of this
dystopia, and people appear trapped into walking
this ‘walk’. The ‘loopy crowd’ in reminiscent of
the crowd at the ‘prevagenance’ and more
brutal ‘participations’ is the Hardwicke’s rule in
which mass hate similarly overpowers the inhabitants
of Gilead.

The characters that are presented in the passage
suggest we choose a third person omniscient
narrator who offers both of insight into the severity
of the distortion. As the ‘walking contest’ is underway
by 1000 teenage boys, this perhaps
suggests counteractively
that feminism which grew with equality in the 1970s
can be seen by the lawmakers case of Roe vs
Wade regulating abortion in 1978, it is those
who are being made to suffer. The ‘major’
Source much like the 'Commander' in 'The Handmaid's Tale', as both have a militaristic, militaristic name, not to represent military credentials but rather to show that they are in charge and not to be questioned. 'Crowd' is an oppressive, figure who appears to oversee this totalitarian regime,occasionally as 'unification'. As more suggests that it is not a single figure but the unification of all those who support this regime. Descended as 'a Voice and an Eye', 'Crowd and Harmony' Stephen King appears here to be reiterating the growth of surveillance and CCTV which began overwhelming public places at the time. The 'handmaid' which was 'no body, no head, no music' appears strangely similar to Orwell's 'Big Brother' who is not a real figure but merely represents the ideologies of Oceania. As 'Crowd' was to be made sacrifice, who, in this apparatus acts as a justification for the slaughter of all 99 boys who do not survive the 'cottage'. 'Carmody' is one of these 'boys' even his words, electrical descriptions by what 'he owns' his 言Visible, are feeling off a useful weight. Carmody describes the 'cottage' as 'walking between giant electrical pylons', having eyes that 'boggle', and roll 'in their beds of mossy'. Carmody appears to be the protagonist of King's dystopia as it is his thoughts and feelings that are described, despite not being.
In 'Grafty Four', the 'shifted eyes' of Hilligan are the only character that is described to evince death as a result of his power, even though it is said to have 'sucked them all'. This sacrificial act connects with the women in the Handmaid's Tale who due to their respective classes undermine each other and do not sacrifice themselves, almost worse than their male counterparts.

The tone of this passage combines familiarity with an eerie distortion of normality and renders death as normalized. Although the walk is characterized as being 'at the height of the excitement', the brutality of it is shown through the 'thirty-seven that were left', demonstrating how 43 teenage boys' lives had been taken. The normality of the 'fate hill' or the walk is distorted by being 'on '202', an eerie distortion that is a common trope in dystopian literature, as seen in Orwell's 'room 101'. The closed society is such a 'zoo', where 'we' which presumes its inhabitants as numbers. This use of number allows for easy recognition whilst not unveiling the objectives or intentions of localities or said numbers. The gradual power of society that is style of described as a 'straining, unrelenting power' such as subsides, only partially by the
And of King’s passage means that the judge reinforces the brutalities of the totalitarian state. However, it is not such a brutal description as that of Hitler’s whose earth shattering paw renders his death more of a seduction than a punishment. Trying to hold his brows, his men bowing, kneeling, “merciful” on the rack liberates him from the pain, much like GMeeting appears to do at the end. He promises that was the end of the executions. The description of the “Mayor”, drawing away from them to his jeep like a hallucination, and holding his salutecock stiff”, appear reminiscent of Hitler who followed similar practices 40 years beforehand. Not only this but Stalin’s continuation of these practices, termination of trying people to ensure compliance to the USSR, would also have similarly influenced King.

This passage is particularly effective in its pursuit of total compliance from and whatever it follows dangerous practices that result in death, which ensure loyalty. The use of euphemism to hide the brutality is where the passage excels on. If they hide the reality of the distortion totalitarianism.
"The imagined settings of dystopian novels reflect the social and historical contexts in which they were written.

Both Orwell’s ‘Nineteen Eighty-Four’ and Atwood’s ‘The Handmaid’s Tale’ rely upon historical and social contexts to base their didactic novels upon. Orwell bases his novel written in 1949 on the isolated Scottish island of Jura upon his experiences of the Spanish Civil War, and more importantly the Cold War, along with Hitler’s Germany, and Mussolini’s Italy as it is a politically dystopian. However, Atwood chooses to rely upon her experiences of Puritanism and the potential of a post-feminist backlash as she wrote 30 years later than Orwell, even choosing to dedicate the book to Perry Miller, who taught her about Puritan fundamentalism.

These imagined settings are seen to mirror social and historical contexts through central characters, the hypocrisy of the regime based upon controlling hypocrisies and the danger of complicit effect of torture and brainwashing which results in compliance.

Firstly, both ‘Nineteen Eighty-Four’ and ‘The Handmaid’s Tale’ present the importance of social class in their contractual lives over
inflict it upon the unwaged settings. Whilst Orwell chooses to do this in the setting of 1984, Austin's inhabitants are not due to the influence of communism upon his work. Ahmed chooses to do so in a society where women are being suppressed by men and where they are the social hierarchy due to the fear of a post-war backlash, but Nineteen Eighty Four does not represent the lower class to society, despite the fact that they make up the majority, and are granted none of the privileges that those who represent the 'party' area. George Orwell again represents women as equals to the proletarian man in Orwell's work and their separation from the party would seem to reinforce this view. The literature that the 'Lower party' are granted, which Winston is a part of are small, victory gin and cigarettes which are described as 'sickly' and the 'bitter' chocolate. This is evidently based upon the social context of post World War II England which still required rationing and granted its inhabitants the scarce 'victory' supplies, as despite their victorious outcome the future appeared bleak. The 'Upper party' receive Chinese servants, real wine and much larger and more luxurious homes, and hence comply to within and with the demands of the regime. These luxuries are based upon the Soviet
Union's legacy to reward all those who comply with party orders that defy the objective of communism. Thus utter compliance from party members is perhaps why Winston states 'if there is hope it lies in the prose' as he knows that only those who suffer will be the ones prepared to defy the regime. Atwood similarly raises the inhabitants of Gilead, however she does so by fostering in the women's feeling. The subversive nature of the Handmaid's newly Commandant's along with the women who are essentially raped, mothsly in 'the Ceremony' is Atwood's way of poaching out the story of Romania's 770 Devas which states 'process is the study of all fertile women, and banned abortions to women over the age of 40'.

Hence demonstrating how the 'repressed telling' of this process reflects the Atwood's social context. This process forced some Commandant's to death on the Commander's emotionally do the same thing. The possibility just between the women of various classes, 'economically', maids, 'Aunt's Wives', and 'Handmaid's' demonstrate how their male have the power to control not only their own thoughts towards women but other women's thoughts towards women. This effectively reflects the historical context as Rowling.
Regan's conservative America urged women to stay at home and proceed whilst declaring those who didn't. Orwell merely states there's nothing in The Handmaid's Tale that hasn't already happened, somewhere, in Britain in the Commanders, and the priviledges that they enjoy such as Jerahmeele associate clearly with those of the upper party.

Both novels also reflect the hypocrisy of the social and historical contexts that they are living in by employing similar tropes in that 'unregarded settings'. While Orwell chooses to satirise the hypocrisy of war, namely the cold war, Orwell chooses to satirise biblical distortion and the manipulation of it by Puritans... In Nineteen Eighty-Four Orwell's choice to have Oceania at constant war with both Eurasia and Eastasia does not go unheeded... The recurring of England as Airstrip One implies the historical irony that England now used as a landing base for those against America, which gradually took over the country. The continuous war is what Winston can barely remember which country they are at war with... highlights the shifting alliance of the 1940s and 1950s. Whilst 'Uncle Joe Stalin' was depicted as a 'friend' to England during WW2, he
quickly became a job during the cold

war. Orwell also seems to be aware of the
significance of war as he chooses to have 'Winston Smith', as his protagonist, unlike
his forebear, as one of a hero 'Winston
Churchill and to survive as a common man', a
hypocrisy within itself. Similarly Atwood
highlights hypocrisy through the use of
Ptolemy's 'Of-lies' and 'Of-glory', which
are contextually based upon women losing
their husbands or marver after marriage.

However Atwood mainly aims to highlight
the hypocrisy of Puritan Judaism and
their distortion of the Bible. Described
as an 'incendiary device' and locked out
of reach of anyone except the commander
highlights how it has created. It could,
undermine the system, hypocrisy and
deception. 'Praise be' and 'blessed be He the
Lord' are how the Hebraically great each
other, however the reader requires that
'blest be the meek' to be true saying
and has been distorted. Atwood contextually
chose this puritan Judaism to occur
on the base, characters upon real life
evangelicals, such as Annabel Lee who is
based upon Phyllis Schlafly, a protestant
conservatives urging for women to remain
In the home, both novels are particularly effective in highlighting hypocrisy, and Goebbels states 'Hitler's Fuhrer concerns are plans here, but so too are her concerns for human rights' thus showing how the work is linked together with a common aim to expose unjust-controlled settings.

Finally, both novels demonstrate how their imagined settings reflect their social and contextual settings through their use of distortion and context to guarantee compliance to the regime. Both show torture as a way of ensuring loyalty, however Nineteen Eighty-Four journeys more on monitoring and surveillance whilst The Handmaid's Tale ensures morality is destroyed with bullying and the regime. In Nineteen Eighty-Four the thought police are seen to be based upon the Soviet Union's KGB who imprison or execute those who act or adequately comply with the regime. These thought police impose a fear, along with the 'eyes' even within they are not present on the fear of torture and execution as well as vaporization, met with Jews close to subvert the regime. The Holocaust physically reminds a modern reader of technology nowadays in the
...
Examiner commentary

5: This answer, in common with many others to this question, makes some errors in reading early in the passage, assuming that there has been a catastrophic event which has ‘suppressed the town and rendered it a shell of its former self’. There are many excellent qualities which also emerge, especially the detailed attention to language, for example noting the contradictory effect of the wintry ‘sheeting blizzard’ of celebratory ‘streamers’. The candidate does well to combine cotton candy and John Travolta in a comment about the cultural atmosphere which is generated. Comments on the Crowd are mixed, effectively likening it to the ‘prayvaganzas’ in The Handmaid’s Tale, but less helpfully identifying it with Big Brother in Nineteen Eighty-Four. Overall, the best fit mark was low Level 6. 27/30

6(c): This is an excellent answer, highly detailed and consistently comparative throughout. The candidate sketches out areas for comparison in the introduction and moves on to deal with the treatment of social class, the presentation of war in Nineteen Eighty-Four and of ‘biblical distortions’ in The Handmaid’s Tale, the treatment of hypocrisy in both texts and the restrictions imposed by both regimes. The texts are fully contextualised, introducing material such as Stalinism for Orwell and the Christian right for Atwood, but the answer prioritises the texts and literary concerns over context. Level 6: 29/30
The passage from "Long Walk" depicts the theme of power, control, and death. The passage describes the journey of 100 teenage boys who are unable to stop walking in a walking contest, and if they are found to have stopped, they are "instantly shot dead." The passage is filled with literary techniques which depict an image of a dystopian society, linking to other dystopian novels as well as historical events such as Nazism and Stalinism.

The passage begins with the description of a desolate town that has been "swallowed, strangled, and buried." This polysyndetic list highlights the bleak nature of the passage, and already gives the reader a sense of worry and confusion. Kije describes the town as being "buried" which links to the theme of death, and perhaps highlighting how insignificant the town of these were, to the extent that the town in which they had once lived, was "buried" too.

Kije describes "Crowf," an omnipotent figure who is "worshipped" even though the
The creature has "no body, no head, no mind." This asynchronous list adds to the fear created by the creature through King's description of it having no presence, but always being there. The "God" is capitalised, similarly to a "God" in which one worships. This links to Orwell's "Nineteen Eighty-Four", or those who were part of the Party worshipped "Big Brother." This also links to Nazism and the utter control that Hitler had over his citizens, to the point where they would sacrifice their lives for him. This is backed up by the short, simple sentence, "God was to be worshipped and feared," highlighting the dystopian nature of the extract, whereby a non-living entity is omnipresent and has all power over its citizens, also once linking again, linking to "Big Brother."

The description of "giant electrical pylons" links to the sense of danger as well as the advancements in technology, perhaps leading to people fearing technology due to its capabilities, and the misuse of it from the state. This also links to Orwell's "Nineteen Eighty-Four" through the development of "telescreens" and "tuncheons" which act
as a symbol of authority and promote fear within society. In addition to fearing technology, individuals are made to fear the crowd as they are to "sacrifice" themselves to the crowd. The religious imagery through the use of "sacrifice" highlights the God-like nature of the crowd. This links to Atwood's "The Handmaid's Tale", whereby the Aunts manipulate religious language in order to control the people of the Gileadean state.

The description of "plowed through ankle-deep drifts of confetti" seems to contradict itself as "confetti" is light, and plowing through "ankle-deep" confetti seems to satirize the situation and turn what would be considered tragic into humor such as dark humor. A semantic field of darkness as well as the volcanoes is touched upon throughout the passage, which further depicts a typical dystopian society whereby all life is lost, and people are reduced to functioning, unappreciated tools.

The use of dark humor is also touched
When Kip describes the "walkers" as "that of an instrument, the strings were not broken on their emotion, only their body, out of tune," perhaps Kip is using instruments as a metaphor for to describe the "walkers," depicting them as being ready to play with and manipulate, whilst also being easy to reduce to insignificant tools of work's labour, with misery right within society.

What instantly shocks the reader is "the thirty-seven of them that were left" from an initial 100, proving that death is their only fate, similarly to those of the Jewish faith during the Nazi era, and the insubstantial that their life had during the time, emphasising the dystopian nature of the extract. Their life is given to the "Crowd" and this is accepted by them through "death-worship" and "death-wish." Once Gavrily feels a "stabbing, needlelike pain in the left side of his chest," it is almost as if he prepared for death, as he promises, "that was the end of the storms", whereby his life is essentially given to the crowd. The power of his brain "trying to hold his brain in" shows how he has lost all control of his body, having
given his body to the crowd as a symbol of “sacrifice”, similarly to the Nazi soldiers, the SS and the Gestapo who sacrificed their lives for Hitler and the state. It is also similar to those who worshipped Stalin like a God, during the communist era. Because it was written in 1979, it can be deduced that King is writing as a response to these historical events such as Communism and post-war Europe, similarly to Orwell in “Nineteen Eighty-Four”.

Lastly, the use of dashes and pauses like hyphens add to the suspense of the extract as no one truly knows when they will be the next to sacrifice themselves to the crowd. This is thought provoking to a modern day reader as it allows them to question whether this could happen to the society in which they live, further highlighting the dystopian nature of the extract.

Thus, we see that Stephen King’s passage of “The Long Walk” contains many parallels with dystopian literature, and the effects of the passage are elevated through literary techniques which provoke the reader, and allow
6 a. It is indeed true that ‘dystopian writing is usually deeply pessimistic’ as dystopian writing acts as a warning to society of the future negative impacts that the government or state can have on people. Orwell’s ‘Nineteen Eighty-Four’ is written as a condemnation and highlights the indoctrination of citizens through fear and brainwashing through class and in the case of ‘The Handmaid’s Tale’, on gender. Both texts show a range of pessimistic features, particularly through their main characters, Winston and Offred, who despite their controlling state in which they live.

The pessimistic nature of dystopian texts is particularly present the end of both novels whereby both Winston and Offred fail in their aim to overthrow their state. In an act of rebellion, Winston is tortured by O’Brien in ‘Room 101’, as he is forced to believe that ‘2+2=5’. To a modern day reader, this would be seen as shocking as it acts as a reminder of recent
events whereby individuals such as Edward
Snowdon aim to represent the truth
but end up being caught in the pessimistic
nature of society, and "brainwashed." Here,
individuals are reduced down to functioning,
unappreciated tools who have no choice
but to abide by the rules of the
Party. Similarly, Atwood responds to Orwell's
quote through, "one and one and one and one
and one does not equal four, each one is
unique and isolated." Here the Commander is
controlling on women and marking them as It
is interesting to reflect on K. Rekhari's
belief that those from the "Gilead
patriarchy, lack the control and power
over their own bodies," which highlights
how they have been reduced to two
legs and a womb, and are used solely
for the purpose of reproduction. Atwood's
pessimistic nature is emphasised by her
use of first person narrative, where she
introduces the reader to the state of Gilead
in a negative and pessimistic manner.
This highlights the pessimistic nature of the
novel, and we also see this through Winston
completely thought came when he says "down
with Big Brother."

Another example of pessimistic behaviour is
through Parson’s kids, who are known as “little savages,” who are not indoctrinated by the Party, to the point of complaining to the Party of their own father, Parson. This links to Huxley’s “Brave New World” as children are “manipulated” into believing in the state by taking “a dose of soma.” It is also interesting to point out how this is similar to the Hitler Youth, who were also indoctrinated by Nazi Party. Joseph Scherbel Schellenberg points out how it is impossible to break the social construct of Brother “Big Brother” society, due to one man’s resistance,” but we can see that it is not only Winston who wants to “rebel” against the Party, but it is Parson who most definitely feels this inside, especially after his children’s death.

Therefore, dystopian texts can be seen as pessimistic, even if they are those individuals are not outwardly shown it.

After Winston is tortured in “Room 101,” he is brainwashed into believing that “he loved Big Brother,” similarly to Harrison Bergeron and their acceptance that the members of society had to the 21st, 21st, and 21st amendment of the constitution. Lewis and More agree with that the conditioning that the Party has is indeed
Passimistic, as they believe, that “Newspeak is a method of controlling speech, and in turn controls the mind.” This is true as we see this through Parsons children and through Winston’s belief that “he loved the Party.” Winston eventually “worships” Big Brother as though he were God, and Karl Marx supports this through his claim that “religion is the opium of the people,” meaning religion is just a construct in order to control the citizens of Oceania. Similarly to the hints in “The Handmaid’s Tale” and their manipulation of religious language in order to control the handmaids. This highlights the negative and pessimistic aura that dystopian novels give off.

Although Winston and Julia promise “not to leave one another,” they are broken into “betraying” one another like the Kinski and his mother from “The Machine, Stairs.” When Kinski asks his mother to meet properly, not through the “wearable machine,” she replies “you must not speak bad of the machine,” highlighting the indoctrination of individuals who see themselves to an unknown object or an unknown entity, which to a modern-day audience, would give off a
passimistic and a real view on society, perhaps also suggesting to the reader that it could happen to them in the future without them knowing, highlighting the lack of hope for the future and therefore emphasising the passimistic nature of the text.

Lastly, the historical notes of “The Handmaid’s Tale” highlight the passimistic nature of dystopia. Professor Picrenz reality women by calling the "Underground Railroad" the “underground female road.” Though mocking women, Picrenz denies the women’s suffering in Gilead and says they were "recruited" and chose to have their patrilineic names. This denial highlights the passimistic nature of society as a whole, and shows little hope for the future, even though Offred left her “tape” which should be a symbol of hope to society, it is the individuals who maintain their deeply passimistic nature, perhaps symbolising that dystopia will continue there will never be an end to dystopia.

Thus, we see that dystopian writing is indeed very deeply passimistic, as Orwell and Atwood should link to deeper social forces such as Nazism and Stalinism which will always be seen as
Examiner commentary

5: This is a very good answer, especially when it stays close to the passage; at times, it moves too quickly to prepared contextual material. The answer starts with some uncertain reading, assuming that the town is permanently damaged by its ‘burial’ and that ‘Crowd’ is analogous to the Big Brother figure in Nineteen Eighty-Four. The reference to the ‘giant electrical pylons’ is promising – in many answers, candidates offered thoughtful analysis of the electrical energy described in the passage – but moves on quickly to contextual matters (technology and George Orwell). However, there is better material on the use of figurative language relating to confetti and musical instruments, and some detailed analysis of the presentation of Garraty. Overall, a very good answer which could have offered a fuller reading of the passage. Level 6: 27/30

6(a): This is a very detailed answer, generally well argued and supported by references to set texts and contexts. The candidate starts by comparing Winston from Nineteen Eighty-Four with Offred from The Handmaid’s Tale in connection with the theme of pessimism, then placing Parson’s children from the Orwell novel against the children from Brave New World. The answer offers historical context, such as references to Stalinism and the Hitler Youth, and literary context with references to a range of writers including Vonnegut and Forster. Overall, the answer offers clear discussion of ideas, which could occasionally be developed in a little more detail. Level 6: 27/30
The extract appears to be from a totalitarian society and this is suggested by the forced context, whereby boys have to walk, and the last one standing is the winner. This passage shows many totalitarian dystopian conventions, starting with the imagery of a figure head, someone who is in charge: ‘the Major’. ‘Major’ has connotations of power, authority and key importance. This image of a powerful figurehead can link to the dictator in Koestler’s ‘Darkness at Noon’, who is known as ‘Number 1’. While it’s not certain, King here could be criticizing sole power and the control over society. The image of a powerful figurehead or dictator can tie in to the ‘dictator in Aldiss’ ‘Earthworks’, known as ‘the Farmer’, while both are powerful individuals, the ‘Major’ is more explicitly focused on power, where as the ‘farmer’ creates a misleading image of nurturing society.

Another key dystopian convention that appears to be being explored in this extract is the idea of riot surveillance. ‘Crowd’ is described as being only ‘a voice and an Eye’, and the image of ‘Eye’ clearly has connotations of surveillance. This image can link directly to the ‘Eyes’ in Atwood’s ‘The Handmaid’s Tale’. This can also tie into secret police, which is a common theme in many dystopias, such as Zamyatin’s ‘We’ and ‘The Guardians’. The image of an omniscient being is further enhanced in the extract by the comparison with the being to ‘God’. The description in the extract of being constantly watched by a ‘Crowd’
could link contextually to the fear of technology that reached its peak not long before the novel by King was published.

This extract creates the image of a sinister and violent society, starting with the image of the town having been killed and buried: “swallowed, strangling, and buried.” “Buried” has explicit connotations of death, and could suggest that the town had undergone a massive change that “strangled” it, leaving behind the corpse of what was a properly functioning society. Throughout the extract, King uses traditionally positive images, turning them sinister, and this suggests that this society has lost all humanity and happiness.

For example, the image of “confetti” while the boys are walking could normally be an image of celebration, and appears to be so for this society. However, this image of happiness and celebration is juxtaposed with the images of it being a “blizzard,” in which “the Walkers” are getting lost. “Blizzard” has clear connotations of cold, dark and harsh, and this is much like how the society and its walking contest is presented. The contest could appear to be mundane because of the image of a “walk,” however, like in the short story “The Lottery,” these mundane images appear to be violent and cruel, and a way to reduce the population. This could be read as satirizing population control and could link contextually to Swift’s “A Modest Proposal,” where he suggests that
in order to aid poverty and overpopulation, they should eat the poor children. This could be King satirising or challenging ways in which society deals with issues such as overpopulation. The idea of overpopulation is also explored in the environmental novel ‘Make Room! Make Room!’. King also presents this society as violent through the killing of the losers of the competition. They are described as being “mercifully blasted”, and this could be presented as the society justifying murder on a basis of compassion, when, in reality, it is not the case. There is much imagery of death and fear scattered throughout the extract, including the images of “sacrifice” and “death-worship”. These could show the society as having regressed to a more sinister and primitive time, and the fact that the contest is “annual” creates the idea that the society is centred around this death practice.

The effect on the Walkers creates the image of a harsh and violent society. One of the Walkers is described as “falling to his knees”, and “knees” create an image of him as powerless and possibly supplicating. Furthermore, the Walker’s emotions are described as being “out of tune”, and this creates a clear image of the effect on the society. However, arguably, this extract shows the strength of the human spirit because their emotional strings were “not broken.” Arguably, the metaphor presenting their emotions as an instrument as
The society and 'Crowd' are presented as 'gagged and glutted', suggesting that the town has become greedy and could therefore arguably be criticizing capitalism and consumerism. This image of gluttness can link directly to Koelker's 'Darkness at Noon', where Rubishow says that the Party has "gout and van'one reins in every limb'.

It appears that society in the town is described as a monster called 'Crowd'. This could be reducing all members of society to just one entity, trading the key dystopian convention of non-conformity. This image of conformity can link to 'Brave New World' by Huxley, where individuals are purely reduced to their social status, such as 'alpha', 'beta', all the way down to 'Epsilon', genetically engineering them so they cannot fall outside of this group. The 'Crowd' is referred to as a "creature" with "nobody, no head, no mind", and if this is meant to represent reality and the people, then they are being dehumanized. The image of it lacking a "mind" creates the image of society becoming mindless, robose with a lack of control over their own body and mind. This can link to the brainwashing in many dystopian novels, such as in 'a Clockwork Orange' where Alex is told "you are to be made into a good boy 6655311". The society or 'Crowd' is presented as having replaced religion as it is compared to called
“God” and it says that “Crowd was to be worshipped.

The ‘Walk’ is presented as almost like a catharsis for the crowd as an audience. The description of the crowd as reaching the ‘height of excitement’ adds to this. Furthermore, the images of the crowd as out of their own control (“unable to stop cheering”) adds to the sense of madness as they are “reeling” and “completely loopy.” This can link to the ‘Two Minutes Hate’ in 1984, where the members of the Party can’t help but join in, both out of control over them and fear of being caught otherwise. The image of the audience during the competitive killing spree by the supposed government, can link to Stalin’s ‘Show Trials’ where people were publicly denounced and killed.

6 a
It can be argued that ‘dystopian writing is usually pessimistic’ In both Atwood and Orwell’s writing, there are elements of hope, however, some of these also have an element of pessimism to them. While some may see dystopian fiction as a way to show the severity and hint of valuing of societal problems, as Aldiss argues, ‘dystopian fiction is prechronic’, diagnosing the problem with the new. This shows dystopian fiction as a whole or not wholly pessimistic, because it presents the writer as a doomsday figure, trying to diagnose in order to help society.

It can be argued that in both Orwell’s 1984...
and Atwood’s *The Handmaid’s Tale*, they are presented as “deeply pessimistic” through the exploration of fragmentation of identity. Oppen says that the feel like the word “shatter” and this can link directly to O’Brien telling Winston after his torture that: “we have broken you up”. Not only do “broken” and “shatter” create a deeply pessimistic image of a fragmented identity, but Orwell’s use of “we” and “you” create a image of fear alongside isolation and being at numbered. This can be to fragmentation of identity can tie into Dick’s *Flow My Tears the Policeman Said*, which creates a clear image of a damaged identity through the “cracked vanity mirror”. Furthermore, both Orwell and Atwood show a fragmentation of identity in their novels through the conformity through name, and numbers. To start, “Oppen” is a palming name, and presents her as a commodity who belongs to her Commander: “Oppen”. Furthermore, Oppen’s identifier is compromised through us not knowing her real name, though some critics have argued that it may be “Jane”. The use of number used for people shows a lack of identity, as Oppen has a number tattoo on her (linking to Nazi concentration camps). This can link to Winston’s number “Smith, W: 6079” and also to “D-503” in Zamiatini’s *We*. Therefore, both Orwell and Atwood present a “deeply pessimistic” society through loss of identity, with the purpose of aching as a social
Both Orwell and Atwood present a “deeply pessimistic” world in order to satirise and critique modern society, through the control of the mind and body. A modern reader may make links between the brainwashing in 1984 and Project MKUltra. In 1984, Winston is, ironically, tortured in the Ministry of Love, and when he is brainwashed, O’Brien says “we will pull you with ourselves”, and this creates a dark and pessimistic image; especially when put into the context of Winston’s failed rebellion.

Like in 1984, Alex in ‘A Clockwork Orange’ is tortured: “You are to be made into a good boy 665321”. This can also link to the “great operation” in ‘D-503’ in ‘We’. Orwell and Atwood also explore control through torture. Moira, in ‘The Handmaid’s Tale’ is tortured after attempting to escape the ‘Red Centre’. She is “dragged” into a science lab in the school she is in, and this is symbolic because it shows how education and science has been replaced by religious doctrine. Moira is unable to walk after being tortured, and the handmaids are reminded that “for our purposes, we don’t need your hands and feet”. This not only objectifies the handmaids as ‘walking wombs’ or ‘creatures’, but it also shows the cruel nature of the theocracy of Gilead and paints a “deeply pessimistic” picture of dystopian fiction.

In both Atwood and Orwell’s novels, betrayal is
a key show of the 'pessimistic' nature of dystopian fiction. In 1984, after 'Room 101', both Winston and Julia betray each other: "do it to Julia!". This can be emphasised in 'The Handmaid's Tale' when Mara is talking about the torture and says "you don't care what you say". This can be like 'Zamyatin's 'We' and 'Brave New World's betrayal of the rebels after the 'Great Operation'. However, it can be argued that unlike 1984, Atwood's novel is more hopeful than 'pessimistic' because Nick appears to not have betrayed Offred, and this is assumed because the tapes were found outside of Gilead. Therefore presenting Atwood's novel as ultimately more hopeful than the 'pessimistic' 1984.

The inclusion of rebel groups in both Atwood and Orwell's novels shows an element of hope, rather than presenting them as purely 'pessimistic'. Both Offred and Nick, and Winston and Julia have sex as a means of rebellion, and Julia appears initially to be active, plunging away her Junia and anti-sexy league cash. The idea of sex as rebellion is also clear in Atwood's novel through 'Jezebel', because Offred sees it as an image of hope. Furthermore, the existence of rebel group is hopeful rather than 'pessimistic', as the 'Brotherhood' in 1984 and 'Mayday' in 'The Handmaid's Tale' create the image of community and rebellion against the regime. However, it
can, again, he argued that '1984' is more 'pessimistic' and 'The Handmaid's Tale' is more hopeful because it is alluded to that the 'Brotherhood' isn't real and were just a fabrication of the Party'. However, we know that Mayday is real because Offred does escape and is able to write the tapes so we find out in 'Historical Notes'. However, while rebellion is greatly hopeful, sexual rebellion is presented by both Orwell and Atwood as a hindrance to the real, political rebellion. June is presented as uninterested in the politics, and this can also be read on pessimistic because, as one critic argued, it presents June. Orwell's presentation of female characters as 'glib, clumsy, and not a little sexist', and this can also be true for Offred, as she loses interest in Mayday, as she starts gaining love for Nick. Therefore, both Orwell and Atwood are ultimately pessimistic, but with the purpose of warning society.

The use of the framing narrative by both are arguably hopeful rather than pessimistic because both show that the regimes have fallen. Orwell's framing narrative was inspired by London's 'The Iron Heel'. However, Atwood's "Historical Notes" could arguably sound a warning (Foley) because she prefers
Examiner commentary

5: This answer starts out with apparently thematic organisation, taking a dystopian idea (such as use of a figurehead, surveillance, violence) and linking it to the passage and to other dystopian texts. The answer seeks to reference a lot of other dystopian writers including Koestler, Aldiss, Atwood, Zamyatin and Swift; the effect is to produce rather a disjointed reading in the early stages. The response moves on to make some very good points, especially about the apparently regressive and primitive nature of the society which celebrates this annual dark ritual; some of the comments relating to totalitarian themes have not been very helpful to the answer, but the link here to the Two Minutes Hate is effective. Overall, the response achieved a mark high in Level 5. 24/30

6(a): This answer is proficient, beginning with the idea of dystopian fiction as ‘prodromic’ and going on the compare Nineteen Eighty-Four and The Handmaid’s Tale in a series of paragraphs dealing with fragmentation of identity, control of mind and body, betrayal, rebellion and use of frame narrative. The answer is very clearly organised, bringing in references to other dystopian writers such as Philip K Dick, Zamyatin and Burgess during the discussion. Historical context of the two core texts is rather rushed into the conclusion. Overall, this is a very good answer, achieving a top Level 5 marks. 25/30
The extract given from Stephen King’s, The Long Walk, has many examples of dystopian features which can also be found in many other dystopian novels, which will be discussed.

The first example of a dystopian feature within the extract is environmental decay, which can be seen in the quote, “The town itself had been swallowed, strangled and buried.” The appearance of the town has been dramatically changed to how it was before, as shown through King’s use of tense. Environmental decay in this extract has been used to show the major difference between how the town was before and after to show that the society is dystopian.

In relation to other dystopian novels, environmental decay as a dystopian feature can also be seen in the novel, Ender’s Game. The citizens in Ender’s Game are forced to live in space as the previous environment had decayed—"walls
to keep out the cold space and air!" 
The Road by Cormac McCarthy also contains this dystopian feature: the environment in the novel has been destroyed.

Evidence of a totalitarian government is also seen in the passage. Totalitarian governments use extreme force in order to have control over the citizens and to take away all individuality and power, and as a result totalitarian governments are feared. Evidence of a totalitarian government is, "Crowd was to be worshipped and feared." This quote demonstrates that a higher force in the novel has control over the Wickers since they are 'feared' and 'worshipped.' King could have been influenced by this use of a totalitarian government based on history of totalitarian governments, for example, Hitler and Stalin in Germany and the Soviet Union, as they used force and control to keep their people in their places, during the 1920’s, 1930’s and 1940’s.

Similarly, totalitarian governments
can also be seen in the modern dystopian novels, The Children of Men by P.D. James and The Hunger Games by Suzanne Collins. A dictator is in charge of England and uses force to get his own way, evidence of totalitarianism in the novel can be seen in the quote, "Xan, the warden and dictator of England." In The Hunger Games, the government order for twenty children every year to be killed by using force, which shows evidence of a totalitarian government in the novel.

A third dystopian feature in the novel is dehumanisation - "and then Milligan was merciably blasted". As a result of the contest, 99 boys were to be shot and killed. By taking away a large number of innocent lives so easily through violence, and dehumanises the society and effectively turns them into animals ready for slaughter. King could have again been influenced by context of World War 2 as like similarly to the novel, Hitler and the Nazis.
slaughtered millions of innocent lives through concentration camps and other ways of murder, just as the Major in *The Long Walk* does.

Evidence of dehumanisation can also be found again in *The Hunger Games* by Suzanne Collins and *The Children of Men* by James. Like Hitler and the totalitarian government in *The Hunger Games*, orders for a large amount of lives to be taken away which dehumanises the society as these young people are forced to kill each other, taking away human qualities - "today is the day of the reaping". In *The Children of Men*, women are no longer able to have children, which takes away a woman's main physiological role in the world which as a result dehumanises the citizens across the world - "dropping to her knees... picking up the broken pieces of the doll".

These which tear people away of their basic human rights, and therefore dehumanising them and causes for women to become mentally unstable.
Another type of dystopian feature in the extract is social divide, as shown in the quote, "Crowd was both God and Mammon". The quote demonstrates that the crowed is of a much higher status than the wakers as they are compared to God, which is one of the most highest status figures. Social divide is used within dystopian novels to show the difference between peoples lives and the way in which they get treated. King cond have used social divide in his novel to demonstrate the difference in social classes during the time he was writing as divides between society and classes has always been common for dystopian writers to discuss social class divides within their novels for satirical purposes.

Social divide mammonism is also used in many other dystopian novels, including George Orwells, 1984 and Collins’ Hunger. The Hunger Games. Within The Hunger Games, citizens are divided into districts and the Capitol, in the Capitol the rich pans live without a care for the poorest
people in the districts - "they make themselves sick to eat more whilst we're starving in the districts". In 1984, citizens of Oceania are divided into groups: the Party members and the proles.

Lastly, evidence of control is also seen in the extract, as demonstrated by the quote, "hodding his salute ramrod stiff".

In conclusion, Stephen King's The Long Walk shows evidence of containing many dystopian features to show the total control and manipulation that the totalitarian government has over the citizens which can also be compared to many other dystopian novels, including The Children of Men by P.D. James and The Road by Cormac McCarthy.
The imagined settings of dystopian novels can often reflect the social and historical contexts in which they were written, which can be particularly shown in George Orwell’s Nineteen Eighty-Four and Margaret Atwood’s The Handmaid’s Tale.

In the first instance in Nineteen Eighty-Four that demonstrates dystopian novels reflecting social and historical context is through the indoctrination and manipulation of the citizens of Oceania. Through Big Brother in order for Big Brother to have ultimate control over the citizens in Oceania, and to prevent the citizens from rebelling, they indoctrinate the citizens by using propaganda to show the benefits of the Party, despite. For example, Big Brother uses posters and the two minute hate to do this. This is evident in the quote, "BIG BROTHER IS WATCHING YOU, the caption said." This demonstrates the propaganda used by the Party in order to have complete control over the citizens of Oceania. Similarly to Big Brother, Hitler and
Stalin also used propaganda during their time in government to indoctrinate and have control over the real people in their countries. Hitler and Stalin both convinced millions of people that their way of ruling was beneficial to their country, just as Big Brother did. Big Brother and Hitler and Stalin’s way of ruling through propaganda resented in the indoctrination of millions of people as they presented their societies as a Utopia. One critic, The New Yorker said, “a utopia is a paradise, a dystopia is a paradise lost”. This critique of dystopian societies shows how Big Brother, Stalin and Hitler presented their society and the way in which they were able to manipulate their followers.

Similarly to Nineteen Eighty-Four, Margaret Atwood also uses her imagined dystopian setting to reflect the social and historical contexts of which they were written. During the 1960s, third wave feminism had began to emphasise change the roles and rights of women, for example
feminism had begun to challenge
the stereotypical role of a woman the
way they dressed, the way they were
perceived by men and many other
aspects of womanhood. As a result of
this, Atwood based her imagined
dystopian setting on women's rights.

Feminism tried to change women's roles in
society, yet Gilead, the totalitarian
government in the novel, took women's
roles literally and manipulated the
women into their roles. For example,
handmaids were manipulated into
giving their lives to having children,
Martha's were forced to become
into looking after the houses and cooking,
and the Commander's wives were
manipulated into being responsible
over their children and to be there for
their husbands; all of which were
was part of the stereotypical housewife.
Evidence of this in the novel is, "We
are two-legged wombs." Atwood's
literal portrayal of women's rights and
feminist feminist context from the 1960s
remind
this quote shows how women are now only used
for their physical uses in Gilead society.
demonstrates how imagined settings of dystopian novels do reflect the social and historical contexts of which they were written in.

During the second world war, many people were employed by Nazis to act as spies and to find out if anyone was against Hitler's party, which if they were, force was used. Similarly to Big Brother, Hitler, Big Brother also used ways of keeping an eye on all citizens of Oceania to ensure that they would not go against Big Brother's ruling, and if found guilty, the individual will be vaporised and killed just as Hitler did. Evidence of this is shown in the novel in the quote, "The thought police would eventually come" and "(telescreen it was called) could be dimmed but there was no way of shutting it off completely". These quotes therefore
illustrate how like Hitler, Big Brother used methods of keeping an eye on human control to ensure that the citizens of Oceania remained indoctrinated at all times and therefore once again demonstrating how imagined settings of dystopian novels do reflect the social and historical contexts in which they were written.

Within The Handmaid’s Tale, evidence of the Arms Race which took place in 1969 between the US and Russia also can show how dystopian imagined settings of dystopian novels reflect the social and historical context of in which they were written. For instance, the colonies were places in which sterile women and women who had no use to Gilead were sent. The colonies are also filled with radioactive materials as a result of a nuclear war. Atwood used the social and historical context of the Arms Race between the US and Russia to warn people of what could happen if an arms race did take place; and also used the colonies to show the audience
Examiner commentary

5: This answer is clearly presented and shows a competent grasp of its material. The approach unfortunately privileges context, although the primary task is to write a critical appreciation. The candidate identifies a series of ideas emerging from the extract and moves quickly to discuss the treatment of these ideas elsewhere, so that the expression ‘swallowed, strangled and buried’ leads to discussion of *Ender’s Game* and *The Road*; the idea of totalitarian context leads to *The Children of Men* and *The Hunger Games* and the death of Milligan becomes a springboard to discuss Nazism. Overall, the candidate demonstrates competent understanding of the passage and a highly competent grasp of the topic, and achieved top Level 4; more AO2 analysis would be needed for Level 5 marks. 20/30

6(c): The introduction to this answer is again clear and extremely straightforward, suggesting no more than ‘competence’; a good introduction would bring in more detail and find a more interesting way in to the essay, perhaps by mentioning specific examples from texts or contexts to be dealt with in more detail later. However, the answer goes on in proficient style, offering World War II contexts for *Nineteen Eighty-Four* and feminist contexts for *The Handmaid’s Tale* and relating this material to relevant episodes from the novels. Overall, this was a good answer with enough detail to achieve a mark in the upper half of Level 5. 24/30
The passage presents an interesting and uncommon approach to dystopian literature. The dystopia is largely based around the theme of death, which is common to see within the genre of dystopia. The "Long Walk" is an example that the event passage is surrounded by. A very dystopian example of created events within a controlled society created by the author to create a truly terrifying spectacle. Stephen King does well to create a bureaucratic lead society that encompasses this idea. The passage explores many ideas about the restriction of movement, control, and the control and submission of the citizens. There is a seemingly obvious relation to the societies of society's manipulation over pressure onto put onto its which are both dystopian features. These are both seen very commonly in dystopia.

The idea of restrictive control is seen throughout the extract in both the actions and imagery that is presented. There is often imagery of forceful control like sewing in the idea of "eyes" being "squeezed shut," creating visual imagery that suggests the forceful closing of the character's eyes. It also carries connotations of not
being able to see the truth and wrongness of what is happening is surrounding them. It is common within dystopia to see characters being unable to see the truth or becoming very adapted to their situation until it becomes a blinding norm, like in ‘1984’. Winston, the protagonist, eventually gives in to the system allowing it to become the norm due to the torture inflicted upon him.

There is further imagery of restrict also imagery. Subtle imagery of trying to resist this norm restrictive norm having with ‘hands pressed to his temples’ which evoke ideas of painful resistance similar to that of a throbbing headache. Pressed against ones temples. This could signify a need for resistance and rebellion, which could be a foreshadowing of what is to come, or a of the common restrictive idea of rebellion seen within dystopian and an idea that could follow later in the novel.

Pain is a very useful medium used by dystopian writers to present ideas of unwanted suffering. In the case of the novel, in terms of the novel, it seems to be voluntary suffering as the proper run: ‘long walk’ paired with the conceptual run ‘supervision’ suggest an event that is not forced but guided.
The proper noun suggests a bureaucracy is in place since it is a known public event. When placed with "supervision" it suggests a feature that is not a guardian based on an event that participants enter with some guidance by others. Stephen King manages to take the caring noun of "supervision" and turn it into the supervise supervision of a "death-wish". The create this is not a very common to see in dystopia as volunteering for death is something unthought not thought which is also what makes it a truly dystopian since this society have driven people to free ideas with by watching, acting like "death-worship", they "death-worship". The idea of worshipping death is. The worshipping worship is demonstrated by the piece of "confetti" symbolising it as an event of celebration. Celebrating the ultimate fear of death is definitely a frightening thought that Stephen King has taken advantage of too portray a truly dystopian world.

The overall idea of an unusually created and supported society that embraces our most disturbing fears is seen very often in dystopia. This society
King has created is very dark and twisted. There are many instances of demonic, unsavoury imagery throughout the novel, creating a semantic field that describes the nature of the-like the crowd being described as a “creature with no body” suggesting that the people with in it have no control over their body and no individuality only to become this unionism of a creature. It is emphasised that they have no “head”, or “mind” showing the dominance and somewhat totalitarian aspects of this society. A society where constraints a society that controls the thoughts and actions of minds of its people. In a society like this, I would have expected the leaguers that were thrown around to be littered with propaganda but instead it was “Charles Atlas body-building” ads and约翰 Travolta” ad. This signifies that the society has already been severely brainwashed into its totalitarian beliefs. This is common to see within dystopia and Stephen King manages within this extract from “The Long Walk”
The long walk. Step Bahman
step
long manages to is a terrifying thought
as it removes your individuality
and individual thought.

Within the passage from Stephen King’s
the ‘The Long Walk’, Stephen King
manages to create a dystopian society
based around humanities darkest
most feared deepest fear of death. He
was obviously seemed to be influenced
by other novels like that present the
idea of a controlling society like George
Orwell’s 1984) and Animal Farm both
of which present the commonly seen
dystopian feature that of a totalitarian
based regime. He was also influenced
toy could have likely also been likely
influenced by the Hitler’s youth’s brainwashing of the “Teenage
and their brainwashing of the “Teenage
society. His influences effectively
portray a dark dystopian world that
I would consider Orwellian.

6 a “Dystopian writing is usually deeply pessimistic”

In dystopian literature there is always
a deep pessimism in it but most
The novels also include some optimism that is often portrayed in the form of hope for rebellion and resistance. A dystopia is the dark vision of a frightening future. These frightening features often drive and create pessimism. Pessimism is seen both in George Orwell's "1984" and Margaret Atwood’s "The Handmaid’s Tale". Control is a common feature within dystopia control has been used within both novels to create a feel of pessimism. This is demonstrated by the surveillance welfare of people within "1984" and the control of women in Atwood's novel. There is an underlying theme that connects all dystopia, being which is pessimism.

Control is a pessimistic trait that failure seen in both novels that attempts to isolate any idea of optimism, like hope. In "1984", 884 society is very totalitarian, the regime is very totalitarian led by a very manipulative government that uses "Newspeak" or a language in the control by stop language from having that are known as "Newspeak". This could have been influenced by the society that he saw under Stalin’s regime. In "The Handmaid’s Tale", Atwood uses...
the pessimistically controlled Handmaid’s that have no freedom, in a similar way to Orwell. I think this was directly linked to Atwood’s direct inspiration from Orwell. Her novel, *The Handmaid’s Tale* introduces the concept of a “Handmaid” which is a woman who is stripped of her identity and is used as a means of reproduction. This concept is directly linked to the theme of freedom and the loss of identity, which are central themes in Orwell’s *1984*. The Handmaid’s Tale also touches on the idea of a patriarchal society and the control that men have over women, which is also a central theme in *1984*. Orwell’s novel is set in a dystopian future where the government has complete control over the citizens’ lives, including their thoughts and actions. This is achieved through the use of the Thought Police and the constant surveillance of the citizens. This control is further strengthened through the use of propaganda and the manipulation of information. The Handmaid’s Tale also explores the idea of control and surveillance, with the Handmaid’s being constantly monitored by the government and their movements controlled. This control is achieved through the use of the Gilead and the constant surveillance of the Handmaids. The Handmaid’s Tale also touches on the idea of freedom and the loss of identity, with the Handmaids being stripped of their identity and used as a means of reproduction. This is similar to Orwell’s *1984* where the government strips the citizens of their freedom and identity. The Handmaid’s Tale also explores the idea of rebellion and the struggle against oppression. The Handmaids’ rebellion is a central theme in the novel, and it is through their acts of rebellion that they begin to regain their identity and resist the control of the government. This is similar to Orwell’s *1984* where the protagonist, Winston Smith, begins to rebel against the government and fight for his freedom. The Handmaid’s Tale also touches on the idea of the power of language and its ability to shape reality. The government in *The Handmaid’s Tale* uses language to control and manipulate the citizens, a similar concept to Orwell’s use of language in *1984* to control the citizens’ thoughts and actions. Overall, both *The Handmaid’s Tale* and *1984* explore similar themes of control, identity, and rebellion, making them powerful works of literature that continue to inspire and influence readers today.
the main communist party be
joined a Marxist one. This reflects the
idea of control bringing restricting
characters to have less hope and be
mostly filled mostly with pessimism.

Although there is a heavy emphasis
on pessimism in dystopias and both
novels, there is also an aspect of hope
and optimism. This genre depends on the idea of hope
to drive the narrative. In "1984," there is the manifestation
of the "brotherhood," rebellious group and
similarly in "The Handmaid's Tale," there is the idea there is a
rebellious group that aims to take
Gilead down lead by Nick. Both of these
could be influenced by Stalin's regime,
which was like with any oppressive
regime has features of resistance.
Additionally, Atwood could have seen
Hitler's manipulative regime and
seen how co-operating the citizens
within their particular society were
towards it, which is why there are
also some characters in the novel without
hope and instead pessimistic following of
order, signing agreement with the regime.
In 1984, the "dialry" winston wrote in could be seen as hopeful optimism the opposite of pessimism as he hopefully writes "DONW WITH BROTER." Another instance of this opposing characteristic of optimism against pessimism is the inclusion of an appendix in 1984 "The Handmaids Tale" and the "Epilogue" in "The Handmaid's Tale." They both express the idea that the regimes have fallen. In the epilogue we are presented with professor pipette talking about "offred" as a light an icon of resistance. Very optimistically. His name is related during constataions. It has connotations towards Pope Pius IX who was-in-repressive repressed values that of repressed values that repressive showing that they are not yet in the optimistic-an optimistic world but a pes society that still contains pessimism.

"Therm-A-Annie-Marie
Therm-A-Annie-Marie says a dystopia is a "dream turned into a nightmare." says a very pessimistic statement towards dystopia stating that a
"dystopia is a “dream-tarnished into a nightmare” (2009). This is true in the case of both novels. In "The Handmaid's Tale" there are implications of a "toxic" nuclear war which was a very pessimistic fear of the future during the 1970s and unfortunately came true after Atwood wrote her novel with the Chernobyl incident in 1986. This could have lead to the drop in birthrates seen in the. In 1984, it is a world that has been primarily controlled by a totalitarian figure called "Big Brother" instead of the commandants, but this dystopian world hasn’t been plunged into a "radioactive era".

Both Margaret Atwood and George Orwell have been present ideas that are "deeply pessimistic", as well as the opposing idea of optimism. They were both clearly influenced by their surroundings which Atwood branded as being the idea of "speculative fiction".

...
Examiner commentary

5: This answer offers a rather speculative and confused reading of the passage. The introduction is awkwardly expressed at times and meaning does not emerge clearly (for example in the expression 'beuracratic [sic] lead society'). There are some strained readings of parts of the passage such as the image of 'eyes squeezed shut'. Material about the celebration of death is better, but the idea of the brainwashing of society is not fully backed up. The answer introduces a range of contextual material at the end, including Animal Farm, Nineteen Eighty-Four and Hitler. Overall, although there is some competence shown, the candidate struggles to deal with parts of the passage, gaining a low Level 4 mark. 17/30

6(a): This answer again starts with rather a confused introduction, then goes on to compare Nineteen Eighty-Four and The Handmaid's Tale, offering context for both novels and intermittently challenging the notion of pessimism by introducing the concept of hope. Overall, the answer is broadly competent, offering straightforward views of both novels and their contexts; there is some repetition. The response achieved a mark low in Level 4. 17/30
7. Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature.

Either

8. (a) Jane Austen: *Sense and Sensibility*

‘Female characters in literature often dominate in home and family life.’

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.

(b) Virginia Woolf: *Mrs Dalloway*

‘Capturing the woman’s viewpoint often means telling the story in a completely new way.’

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

(c) ‘Female characters in literature are often depicted as victims.’

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*.
The passage discusses ideas of female expectation and suppression in a society that values regularity and passivity. It demonstrates the expected roles of men and women, husband and wife, in the 19th century. However, it also demonstrates the ideas of feminine defiance to a system of restraints, the often conflicting dialogue in the passage creates an impression of rebellion about Edna. In the narrative descriptions of the female mind, we also get a sense of the internal passions and "desire(s)" of the women.

Initially, the passage depicts the expected roles of women as subservient to their male counterparts. Mr. Pontellier is portrayed as "a rather courteous husband," which shows him to be an entirely proper and regulated man, here described through his role as "husband."
and ultimate head of the household. It also expresses the idea that "a certain tacit submissiveness" is expected of a wife. This is reminiscent of D.H. Lawrence's *Women in Love*, where passive feminine figures are seen as "passive thing(s), consenting like slave(s)" and highlights the dominant role of the husband in marriage. Similarly, the passage describes the role of a woman as "the head of the household, and the mother of the children"; in this there is a regularity and lifelessness created. Women are portrayed as entirely domestic — not of their own self, but responsible entirely for the "house" and the "children" — and they are completely eclipsed by these "dukes of motherhood" (E.M. Forster, *Where Angels Fear to Tread*) and the role of wife. The only employment that a wife was expected to hold was that of "contiving for the comfort of
her family", which - with its alliterated "c" - creates an aimlessness and mundanity to her role of wife and mother.

The passage depicts marriage and motherhood as positions, formally carried out and absent of freedom and passion.

Just as Mr. Pontellier - who is never addressed by his first name and therefore remains distant and aloof - criticises the role of wife, he also criticises feminine sensibility. Any emotion which his wife evidences is to him "bewilder(ing)" and "shock(ing)", as deep-set 19th century values suggested that women should not be passionate or emotional. This impression is again shown as he regards Edna's passions as "the utmost folly"; Mr. Pontellier is entirely dismissive of his wife's "desire(s)" and it is suggested that he does
not care for Edna's "womanly feelings or thoughts" (p. H. - Lawrence, Lady Chatterley's love). Women were instead of feeling, expected to channel their energies into "music" and accomplishments that were seemingly more respectable. Jane Austen often references these accomplishments—"a thorough knowledge of music, modern languages," a (Pride and Prejudice) was essential for a respectable woman. Here, there is a suggestion that without his regularity of countenance, me "family (will) go to the devil"; this hyperbolic statement gives the impression of emotion as irregular and immoral. This is furthered, as Mr. Austen regards this intensity of emotion as his wife becoming "a little unbalanced mentally." Women were often associated with a propensity for madness, as it was associated with
Menstrual affairs; this again creates the impression of entire unreasonableness and immorality. In feeling, Edna becomes to her husband "not herself," however, in reality she becomes more and more herself. There is a sense of the role of the husband to "manage (his) wife." (E.M. Forster) In the role of a "fictitious self," "like a garment with which to appear before the world." This creates a complete superficiality to the role of women, as they are entirely subject to the whims of others, they are passively placed before "the world," without any will. This "fictitious self" and "garment" creates a distinct impression of "the body she wore" (Mrs. Dalloway).

The role of a woman is a respectable façade and an all consuming cover of her true self; often regulated by the husband or male society.
The passage ultimately evidences a strong female rebellion against these social responsibilities and roles, which entirely dictate their lives. Edna becomes a figure of rebellion as their is imagery of “growing” and “new and unexpected” movement. These descriptions suggest a vitality and liveliness, not evidenced in the mundane roles of wifehood and motherhood. Further evidence of this growth and freedom of expression is exemplified shown in the narrative, which creates a lyrical sense of happiness and contentment. The depiction of the “atelier – a bright room in the top of the house” creates an impression of escape and harmony above the rest of the household and the household duties that directly contrast her husband in his “office”. Perhaps Edna’s most vital description
are shown as she muses on her "recollections" - similar to Clarissa Dalloway’s reflection of the "lark" and "plunge" of her youth. Images of movement and the natural world create a romanticism, in "the ripple of the water, the swaying sail," and the "gust beating of the hot scurn wind." The sensory descriptions use monotonous to create an impression of beauty and liveliness; this seems to resonate as "a subtle current" through her body. There is a strong sense of the physicality of me feeling and the mention of "the glint of the moon" - a strongly female image, as shown when Jane Eyre is guided by the moon, her "mother!" - creates an innocence of me, power of feminine desire. The also elemental "burn" of her eyes further creates the power of emotion in her - me, internal fire of passion which is sparked in Edna. She
appears in this passage as an entirely free and emotive being.

In his lively description of her emotion, she shows a true sense of defiance and rebellion against the expectations of both society and her husband. She defines herself, rather than being defined as he immediately see a connection to "Edna" rather than Mrs. Pontellier, a product of her husband. What her husband views as "insolence", the reader is inclined to regard as defiance. She "resolved never to take another step backward" and is therefore depicted as entirely as a strong and resilient figure. Through the passage, she refuses to become a "masquerade" - the idealised depiction of a woman and seemingly a superficial image depiction of the "perfect female similar to the image of "The Home" that Gudrun recognises
In D. H. Lawrence's "Women in Love," "I feel like painting," and "there" creates a distinct impression of Edna's emotions as guided by "feelings" and emotions rather than superficial responsibilities. Her defiance and shout, "Oh, I don't know. Let me alone, you horrid me," gives me a sense that she is rebellious and the short sentence structure evidences both an anger and a strength in her speech. Her actions are motivated by "energy and interest" and a desire for "satisfaction"; she becomes a figure of defiance, as the established household is somewhat "let-go" in place of her "desire(s)." This is evidenced as the house. This becomes evidence as the "drawing-room" went unchanged; however, in place of domestic values, she adopts "art" and creativity. She becomes a figure of dominance and the "boys" passive to new objects.
as she "posed for her", she gains a control and dominant position as she "enrolls" Ombos in her service. She ultimately "becomes" herself and creates a feminine connection with her feelings, through art. The description of the "young woman's back and shoulders", "moulded on classic lines", suggests an intensity of feeling and affiliation with both the feminine form and the freedom of her art. This freedom is again shown through the "hair, loose from its confining cap"; in Jane Eyre, hair becomes a symbol of repression and regularity, in the "elaborately curled tresses". Here, however, hair becomes an expression of abandonment and a truer self which "(inspires)" and delights. Jane's rejection of societal and marital norms is suggested in the passage, as she finds freedom and enjoyment in art and feeling. Her final "song"
of “Ah! si m savais!” creates a sense of secret defiance of her husband and a final defiance. The use of foreign
further suggests a creative and unexpected freedom; her
purity of feeling and rebellion, as suggested by the title—
The Awakening—gives the impression of Edna as growing
beyond expectation and discovering something more.

The passage creates a sense of the role of a 19th century
husband to control his wife
and regulate her. In the image
of an ideal woman. There is
a strong impression of the
shift in the realm of conformity,
both for women and the “quadroon”; who is labelled
a “savage”, and therefore a
primitive and lesser abomination.

This distinctly suggests the
“demonic” and “savage”
Bertha in Jane Eyre, who is
often considered Caribbean;
women are also branded
Abominations in the passage, with "mental unbalances due their intense emotion. However, ultimately Ena is a figure of defiance and purity of feeling, who rejects and expects her "desire(s)" rather than no cultures.

In both Mrs Dalloway and in Jane Eyre, women are clearly depicted as victims of both societal expectations and literally in marriage. Men are then respectively shown as those who victimise women, as their "protest" or their "slaves". Bronte and Woolf also portray characters who are victimised due to their apparent "madness"; their mental instability allows them in society to be suppressed and hidden a way. There are many figures in both texts who are entirely victimised and dominated, however more
We also have those who refuse to be a product of their situation and define their own existence in the face of those who would seek to compromise them.

Women in both texts are portrayed as falling victim to a society that “respects beauty and style” (showalter). There are figures in both texts that conform to the expectation of women, often a superficial regard for the standard of beauty and class. In Jane Eyre, women such as Georgiana Reed, with “her beauty, her rosy cheeks,” and Mr. Brocklehurst’s relatives—“lady people who have a profusion of elaborately curled tresses”—conform to a surface-level regard for beauty. Woolf evidences similar characters as Mrs. Dalloway is seen in a “green-blue mermaid dress... braiding her tresses.” This elevated depiction of women
who are rigidly dressed in splendid attire and have perfectly "curled" hair - an image of regularity and lack of freedom. This is suggested in Mrs Dalloway as society forces characters to be "rigged up in gold" or women to be "mummied in shawls"; this creates a strong impression of outward appearance and the superficial façade as something stifling or repressive, as the physical of imprisonment here suggests. In both texts people are "victims of a society that elevates regularity and conformity" (Outta). Similarly, in Jane Eyre, she is seen to be an "ape in a mannequin's jacket" and adorned by a "diamond chain". This suggests a naivety to the expectations of beauty, but also creates a victim of the women who are expected to conform to it; as the "diamond chain" is suggestive of the figure
"graven with diamonds" (Perech) who is claimed by Caesar. Throughout both texts, women are subjected to superficial expectations of beauty and become victims of conformity.

Women are similarly victimised in the lack of opportunities or positions available to them in society. George Eliot recognised "the slavery of being a girl" and D.H. Lawrence the "thousands of obstacles in a woman's way." This is evidenced in Jane Eyre, as Jane is "poor, obscure, little and plain" — an orphan with almost no connections or wealth and is subject to societal expectations her only options were marriage or g eeness. As Bronte herself recognised, the life as a "governess...was no existence" as she were "not even regarded as a real being in Mrs. Dalloway, here are
also figures who are
restricted and therefore
victimized by a society which
limited women; Lady Bruton
is seen to be “debarred
by her sex”. She is afforded
little opportunity purely
due to her gender and weak
suggests all women experience
this, as Mrs Lady Brackshaw
is defined as a “typical
successful man’s wife”. In
both texts women fell victim
to the role of wife, as the
lack of societal opportunity
means that they have little
choice. Sylvia Plath, in The
Bell Jar suggests that
marriage and motherhood
is like being “brainwashed
...numb as if some private
totalitarian state.” In adopting
their role as wives and
mothers, women in both
texts fell victim to society
and lose all hope of
achievement.

As women become victims of
"the name of the husband is the strongest symbol of patriarchy (Fulis), as suggested when Clarissa is defined by her husband in the title Mrs Dalloway - the men become more dominant and virile. Bronte describes Jane Eyre as a “Roman emperor” (c) Nero and Rochester as a “Sultan”; both create a violent impression of dominance. In each case the woman, namely Jane, becomes a “slave” or a victim entirely dominated by male oppressors.

There is a strong sense in both texts of “fatal male sterility” (Woof, To the Lighthouse) and the evident dominance of male figures. In Mrs. Dalloway, Peter becomes an aggressor as he “sheathily finger(s) his pocket-knife” and similarly Richard “beared his flowers into a weapon”. In both cases the male influence is seen..."
as menacingly violent and oppressive; therefore, women become victims of violent control. Rochester also uses his position of male power to threaten, “I’ll try violence”, which similarly creates a victim of Jane. There is also a sense in both texts of a somewhat sexual dominance, as Woolf portrays Sally as a victim in that Hugh “kissed her to punish her for thinking men should have the vote”. This is an entirely victimising action which infringes the physical and emotional rights of Sally Bronte uses similar imagery of the “marble kisses” and “ice cisses” of St John, in both instances, a kiss, no longer presents as affection but is seen as an “invasion of me core” (“The Edible Woman”) of the female figure. This male oppression and domination entirely victimises women in
Women in both texts are created as victims within marriage and relationships, as "each household is a miniature patriarch" (Muker) which holds the wife as a victim. There are literal images of imprisonment in both texts, as in Jane Eyre, Bertha is confined to the "battlements" and the presence of a "bath" and "sullen fence" furthers the impression of imprisonment. Woolf similarly depicts the Clarissa as a victim in her own house, as she suggests "the emptiness of the heart of life; the attic room". Both Bertha and Clarissa are imprisoned into an attic room, where they become victims of their husbands' will. This imagery of imprisonment and oppression is again suggested as the
| third stone has a similar  |
| "chilly and vault-like  |
| air" to the "cool vault" of  |
| the Calloways' household.  |
| In both cases imagery of  |
| cold is used to suggest  |
| oppression and imprisonment.  |
| "vault" in both cases also  |
| suggests a morality and  |
| more free the entirely  |
| victimising  |
| descriptions of dozally  |
| marriage. During the 19th  |
| century, marriage was in  |
| fact entirely victimising  |
| of  |
| women as husbands were  |
| allowed to whip their wives  |
| with rods or tongs. Men  |
| their thumb and the the  |
| Matrimonial Causes Act (1848)  |
| stated that women could  |
| only achieve a divorce if  |
| their husband committed  |
| adultery and bigamy or  |
| rape. Ultimately in  |
| relationships  |
| women are victimised and  |
| entirely "subsumed in  |
| marriage" (Shawalter);  |
| Woolf suggests this in the  |
| "slow-sinking waterlogged of  |
her will into his”. There is
a suppression and lack of
vitality in marriage which
causes wives to become
victims of their husbands.
Similarly, Jane says “You
are killing me now”; both
examples create a violent
and deleterious suffocation
in relationships. Roles in
both Mrs. Dalloway and
Jane Eyre are entirely
victimised and measured
in relationships to men.

Wooll and Brooke again
suggest victimisation in their
texts, however, in Mr. Care
madness - not only for women-
creates a separation and
isolation to some figures.
Bertha is entirely separated,
both physically and
emotionally from society;
she is dehumanised as
“domnic” and a “savage”.
Gilbert and Gubar describe
her as Jane’s “truerst
and dearest double” to Mr.
is evidenced through 'mirrored' imagery. Jane, whilst she reflects in a mirror, sees herself as a "fairy phantom, half fairy, half imp". Bronte similarly looks into a mirror to see her "red eyes" - reminiscent of Jane's "glittering eyes" - and is described as a "German spectre - partial vampire". It seems that Brooke depicts two halves of a human in Jane and Helen - as Stevenson recognises, "men is not truly one but two" - and the wilder, more free side becomes a victim society; Bronte is locked away and suppressed. Similarly, in Mrs Dalloway, Clarissa and Septimus look through a window to see their "old" counterparts 'sawed back at' them; originally Clarissa was going to commit suicide and so Woolf seems to split one human between reason and freedom.
Sirius is similarly victimised as human nature suppresses him. Both figures, though ultimately are victimised to the point of death, as Berne "gave a spring off the battlements and sephimnus "flew himself clown vigorously, violently". In both instances they are entirely victimised, however they also have a "defiance" in death; they both refuse to be subjected and victimised to the brutality of society.

escape in death.

In both texts there are also figures who make themselves figures of strength and refuse to be victimised. Jane is seen to establish "I am an independent woman" - a statement of strength and defiance, where she no longer becomes a victim or reliant on anyone else. Elizabeth is similarly seen...
As an iconoclastic figure, as she "boasted me ambitious", and is described as a "pioneer", she essentially forges her own path and, like Peterson, argues that she creates new opportunities for her sex. Both figures also reject superficial society, as Elizabeth cares "not a straw" for "glow and hate". Jane similarly "renounces" and refuses to rely on Rochester and be his "English Jane Verens"; she would "rather not have jewels, house and Brona", nor depict women such as Jane, who do "not subscribe to the Victorian Mantra" (Mills); just as Brona herself, in her modernist style rejects the portrayal of the "Angel in the House". These are figures who refuse to be victimised by a society that entirely seeks to oppress women.
Examiner commentary

7: This answer is outstandingly good – responsive, consistently detailed and privileging literary issues throughout. The candidate charts the different aspects of the passage very effectively, dealing with the expected passivity of women, Mr Pontellier’s distance, Edna’s rebellion and her emotions and recollections, the atelier and the housemaid’s modelling. The selection of material for analysis and comment is impressive throughout: for example the way that as Edna is ‘not herself’ she is paradoxically ‘becoming herself’; the metaphor of the garment; the atelier representing ‘escape and harmony’; the ‘strongly female image’ of the moon. Context in the form of frequent, often detailed but brief references to other texts is exemplary. Excellent in all respects. 30/30

8(c): This is a wide-ranging and consistently detailed response which features what the original marker called ‘fantastically attentive comparison’. The candidate deals with a range of aspects under the umbrella of victimisation of women, including the imposition of standards of female beauty, the behaviour of dominant males, victimisation within relationships and issues surrounding mental health. The essay also challenges the statement in the question by considering female characters as ‘figures of strength’. There is detailed reference to texts throughout in the form of well-chosen quotation. Excellent. 30/30
Exemplar 2

53 marks

In this extract from Kate Chopin’s ‘The Awakening’, 1899, Kate Chopin depicts the widening gulf between a pompous husband and his henpecked, demurely resigned wife on the role of women in the context of family and his wife Edna named simply Edna.
Who has incisively ‘revolved never to
rule another step limitless’ referring
to the tension of her role within and
in the domestic sphere. Her inner thoughts
were increasingly away from the benes of domestic life. Her
variable nature, owing to the habits of domestic life, throughout
the narrative, although Chopin’s omniscient
narrator is privy to both Mr. Pontellier’s
depiction and Mrs. Chopin’s perspective. Her criticism of his hugely
more one-dimensional figure is
arguably explicit. This extract
demonstrates the role of
entertainment, sexual
entrapment, assumptions of
mental health that are found
passionately concerned about mental
health, that women’s legitimate power

professional gene only to reinforce
paranormal ideology, and a preoccupation
with the inner mind is a clear
example of women’s literature, a
text that thrives and works in
accordance with gynocriticism analysis
would reflect in the feminist (1880-
1920) and epoch of women’s writing.

In this extract, Chopin explores
male entitlement and the notion of
separate spheres. Chopin in denouncing
Mr. Pontellier by his surname Chopin
and Edna, merely by her forename Edma, imbues Mr Pontellier with a certain personalisation. This is reflected also in a semantic field that has an almost legalistic semantic field to “begrug,” “constant,” that Chopin dichos in when she; not: air explicitly naming tone, privileges Mr Pontellier’s astonishment at his wife’s behaviour: ‘constant’ writing of ‘conduct’ ‘duties’ and ‘absolute disregard’ later atonement.

In this opening paragraph Chopin astutely conveys the contrast between the couple’s through presenting through her use of balance: syntactical balancing. Mr Pontellier’s first thought, displaying a superficial, rather mundane and is punctuated on the a note the condition. Mr Pontellier had been a rather courteous husband to long as the met. a certain, quiet enamoredness in his wife. That abrupt death. & Chopin then, so employs a short sentence. ‘It made him to underline his tone sense of being ‘hailed’: & thank & more admiration: use of balance & even when Chopin wits. ‘When Mr. Pontellier
A Level English Literature

Exemplar Candidate Work

Edna "has refused" heaven to take a step backward, "expanded in expansion of the mind, material for the remainder of the passage. In this early summer, his spirit is a fortification. "It seems to me the utmost duty for a woman...to spend her afternoons which would be better employed courting for the family. Indeed, it is better to avoid authorities convinced of woman Edna...and are in truth contrast to the "impolicy" of Edna's "I feel like painting...Typical of the genre. My penchant is..." men...she who is...stated within the home is not bound by the domestic sphere; but, the fact he has the right to dictate the role of women within it..."
As the dialogue progresses, it becomes apparent that a gulf, not of mutual understanding and respect, for privacy, as Mrs. Dalenaraigh, Creenan would have it, but one of concern: "Let us alone; you bother me." exists between the couple. Indeed in Mr. Porthkerrner, fortifying on a woman's place, he is more akin to the Peter Walsh (the author's character, spans: 'for few he would bother to her too much, with Peter everything had to be gone in to,' and, 'she must herself on the point of marriage, too low, too — marvelling ascribed to')...
Rebecca John is the author of 'Men Explain Things to Me'.

The ironic writing style of the novel parallels with great sympathy for Chopin's character Maria, a woman who defies the expectations of her time. Chopin characterizes Mr. Power's realistic view of the world and women as a route to freedom. His use of absurdities like the 'plainly he could see the man, not herself. His years of age for his wife's mental health, endowing of the family of the child's (Gilmor) Peter as patriarchal domination thinly rested under the guise of patriarchal benignity.

The narrative voice undermines Mr. Power's in the passage: 'That is, he could see that she was becoming less and less and daily with more and more almost like a garment with which to appear the more the world. Here, Chopin employs inclusive language, demonstrating the conflict under现代化.
Capturing the woman's point of view can often mean telling the story in a completely new way.

Showalter 1st French
2nd Postwar
3rd Rejection Post-communism
by imitation Lines
and protest Helene Cixous
Anansi of Gilbert V
Woollf... antithesis... libidinal
Dark Fair - Hurst... and creative

"..." - Woolf

Yes, prototypic and... "LESBIANS!!"

In a heterosexual phallocentric matrix it is not hard to imagine how and why lesbians are not autobiographical - too feminine, too feminine...

Competition and companionship have an acquisitive, competitive... Woolf communalism
- Either individualism

"..." - girls who are "..." - unconcerned the BJ - that make me sick"
Self doubt...

- She would not try of anyone but in the world that may were they that she felt being young but at the same time indefatigably aged... she knew nothing.

inner mind not external - bringing free thought from in order that rational beauty in woman's regret, the extra mind fails itself to the body running around its guilt rage seeks to abandon its prison

Phyllis Chester

given Virgin

more dictionary

'God's gift, my free wife, and twenty one!' vertical

'Eric... you had to, Phyllis Chester... need Angel appearances in house.

known in his biblical sense'

'milk wouldn't have sex because reminded of her

Now no one can get her...

commit murder

\[ \begin{align*}
\text{(1)} & \quad \text{marital crisis} \\
\text{(2)} & \quad \text{vertical} \\
\text{(3)} & \quad \text{self doubt} \\
\text{(4)} & \quad \text{mental health universe} \\
\text{(5)} & \quad \text{learning}\end{align*} \]
b) Capturing the woman’s point of view...

often means telling the story in a completely new way...

Certainly it could be argued that

*Virginia Woolf*'s *Mrs. Dalloway* (1925) and *Sylvia Plath*’s *The Bell Jar* (1963)

...

In her 1972 essay *Towards A Feminist Poetics* Elinor Shwabalter describes three stages of women’s literary history.

The *Feminine* (1840-1880), in which female writers wrote to equal masculine literary�eks, the *Feminist* (1880-1920) and *epoch of protest* symbolized by the coined *New Woman* and finally the *Feminist* (1920-)

in which the writers reject both imitation and protest and instead draw on female experience to create fascinating works. Both Women.

Certainly it would be according to Shwabalter these antagonistic theories are a sort of Marxist dialectic or feminist literary theory, both equally valid.

Virginia Woolf's *Mrs. Dalloway* seems her community.
The novel is a searing indictment of mid-20th-century American society. It explores the limitations placed on women during that time, particularly in terms of employment opportunities. Woolf’s novel challenges the traditional gender roles and expectations that were prevalent in the 1920s and 1930s. The protagonist, Mrs. Dalloway, is a complex character who navigates the complexities of female identity and existence in a male-dominated society.

Woolf’s use of stream of consciousness is a hallmark of her writing, allowing her to delve into the inner monologues of her characters. This technique is particularly effective in capturing the fleeting thoughts and emotions that define human experience. The narrative structure is non-linear, reflecting the fragmented nature of the human mind.

The novel also delves into the themes of memory and loss. Mrs. Dalloway’s recollections and flashbacks are interspersed with scenes from her present-day life, creating a sense of temporal dislocation. This artistic choice not only highlights the passage of time but also underscores the profound impact of the past on the present.

In conclusion, Mr. Dalloway is a masterpiece that explores the intersection of gender, society, and the human psyche. It is a testament to Woolf’s mastery of the craft and her ability to craft a compelling narrative that resonates with readers even today.
Semi-auto. perhaps indebted to the distinction in age between the women the respective authors depict and a distinction in the wealth of both their protagonists and their authors. In short, women undoubtedly traverse a literary landscape, dictated and historian, by men and the art of writing itself being inherently rebellions and submissive, but crucially, class, race and etc. and other factors alongside gender also dictate the freedom with which women write.

"The master's tool will never dismantle the master's house." (Andre Lorde)

Women must capture capturing the woman's viewpoint. means rejecting the virgin/misce., mast/pure/mis/mix. etc., dichotomies, through which dictate how men have — the restrictionist archetypes promulgated by novel writers throughout literary history. In the Bell Jar. Worry writer to women wartime. it's particularly Plath's novel. the through butterfly. Without the one and — Erin. Estes, "Pretend it's the
sexual double standards and the pervasive virgin/whore complex through Esther's conversations withoptimizer

Buddy: Wimund and Eric, men who think Joan Churchill, with god

reason, deserves as 'patron'; 'Buddly

Wimund, the young man who Esther
is now betrothed to, displays a

frugant feature: he lives a 'double life' in which he

sleeps with girls, yet he is not financially

required as 'good white

and twenty-one'. Whilst Esther is

both sexuality is frustrated by the parents, interest in her own mother

and Mr Wimund, a blueblooded and

unmarried man at order, material figures

who are harriedly, compliant in

the petticoat and marching pile

and rage in the sexual protagonist.

Eric: Wimund, your fragment

virgin/whore complex whole jilt

sexual experience is just a middle

aged woman in church and working

conditions has a fragment virgin/

whore complex that limits his ability

to use Esther in a sexual context.
This trope is clearly definitive to \textit{heterosexual} relationships. This trope; 

\textit{cheerful}, has a destructive impact on women's self-perception and the 

extension of \textit{Milton's Bogy} (Woolf) been women from capturing and 

filling a "authentic" female identity in narratives. It is explored 

and replicated throughout the genre genre. Most ingeniously in 

\textit{The Mad Woman in the Attic} and 

\textit{Angela Carter's 'Birds' papers}. That 

\textit{inverted common} judgements such as 

\textit{In the Company of Wolves} to in 

which \textit{Woolf} \textit{ridicule} Dr. Hunter's character 

is given agency and sexual autonomy. 

\textit{Woolf's Mrs. Dalloway} by contrast 

\textit{Cynthia} is temporarily desexualised 

\textit{the demure, gentle, demure} 

\textit{by prose pursu as green 'white 

since her mind' – an assumption 

at wants to do what is her heart 

but possibly a reverence to \textit{Woolf} \n
\textit{inventions to make a novel 

deliberate explicitly with the scene's sense 

\textit{a taboo subject denied style, 

contemporariness as the 'little death'. 

Woolf consciously fannest scene within \n
\textit{...}}
a society that privileges the female,
deflected in phallocentric writing
and also in artistic representation
the now of women: women watching
with things: women. In
this to the Great Work of art
(Ways of Seeing) John Berger
elaborate writes (with insight of)
that women publish: men watching
women: a position expounded
also by Woolf who argued that
women: women: must: still: the
aesthetic ideal by which: through
they themselves: have been: made
in art: capturing: a woman's
point of view: remains by means
of pointing and rejecting the
vix: pervaive vix: women: dichotomy

Moreover: women: mist: in: as: in order to begin moving
women: men: in the absence of
Austen, Wordsworth, Gibbon and Gibbon's
revision of Harold Bloom: the
blatant: androcentric: and: Freudian
A Level English Literature Exemplar Candidate Work

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although on the whole muted
and moonlight remains spent within
vision in moments like this
her experience in the flower
She with Miss Lynn moving from
just ‘jew to jew’ to the main hall. Miss Lynn
turning her back and leaving the students
interrupted by a pistol that shot — the phalanx
intermittently. This
good and joyful exchange
as well. Richard’s hot water bottle
dropping when Charis mopes
she would not exist yielding to
the town of a woman sometimes.
a heart, a blush that yield to
expansion...a match burning in
a wear (unnatural, the adverbial
language yield to expansion) is
reminiscent more of the adverbial
long chevron by which...
Simon de Beausoleil demotes women
are feminized in to a submissive
sexual role; and men are masculinized
in to a dominant role. Initially,
hence, however, it demotes a willing
subjectivisation to one’s own sublime
femininity. Esther, opium, however
arguably to her youth and comparative
poverty, is not awarded the time
sexual liberty. ten years or so in
confinement in her youth that
f. chrisaene holds on to through a
sexless marriage. Esther’s attraction
to Dovera, denotes Dovera’s her
Amberite like Marlyn enque roommate.
as roommate as wenuing, gull.
lengthy pions his oils the colour
of fire, that you could barely see through
and stone to her by some kind
of electricity. Dovera exists primarily
as as Esther’s sexually liberated more
masculine double, but she also is also
the subject of Esther’s homosocial
desire. Esther’s rejection of Dovera
right away, following an evening with
Lenny Shroff, ‘I think I still
expacted to see Dovera the body, lying
there in a pool of vomit like an
ugly, unwell testimony to my own
dirty name’ evokes panic especially
at sight of the fact that the
electricity that tangles up electricity,
as a most imminent, morose for
sexual ‘agent’ around attests to that.
Esther’s Perv of her E.R.T, her E.R.T treatment
as punishment, for her sexuality,
Esther and Daphne are linked in
this respect with the belief they have
committed a ‘crime’ and their mental health treatment is inadequate. Mental health treatment is retributive for sexual deviance (eg, see ‘Septimus’ relationship with Evans) and evocative in the company of women has homocentric or at the very least homosocial undertones (in both texts). Unfortunately, their internalized repression of homosexuality has not been challenged (as it is by Dr Nolan who, in response to Farhad’s bewilderment at Joan and Deidre, replies that ‘homosexual impurity that women feel is inherent in one another’).

In ‘Farhad’ other emotions (that slant me up) are early stage in the novel, but certainly, she and Worsley’s attitude to hetero- and homo-sexual desire in ways that might have dispelled the gross fear among men.

To conclude, it is a history dictated and recorded by men and a to literary canon marked by phallocentrism. Women must and undoubtedly enhance the A-quantive, if true, the values promulgated by the...
Examiner commentary

7: The candidate answered this question second and devoted six pages to it, compared to the thirteen pages given to Q8(b). The answer is noticeably rushed at the end, but is overall more disciplined and focused than the comparative essay. Much of the response focuses on the Pontellier marriage, showing how Mr Pontellier and Edna are characterised and pointing out that the omniscient narrator is privy to the thoughts of both. The reference to gynocriticism is clear and contextually helpful, showing how this text is best seen as a feminist work. The later stages of the extract are not fully discussed because of the timing problem, but the answer still attained a secure Level 6 mark. 27/30

8(b): This is an unusual answer, beginning with an ambitious theoretical overview of women’s writing and then seeking to show how the set texts fit in to this model. Many answers to this question chose to focus on narrative method; this one tries to show how female writers sought to change the whole literary landscape, in particular by ‘rejecting the pervasive virgin whore dichotomy’. Discussion of the set texts is sometimes side-lined by the theoretical interests in the answer and comparison is only quite faintly treated. The ambition of the answer is appealing and deserving of reward, but the lack of clarity and control at times affects the mark, which was placed on the Level 6 borderline. 26/30
In this extract by Kate Chopin, a complicated marital relationship is explored through dialogue and tone. In the first sentence of the extract we, the reader are told that Mr Pontellier expects “submissiveness in his wife”. This suggests that Mr Pontellier is rather dominant whilst his wife is more submissive. Chopin’s commentary on this relationship seems similar to Ibsen’s ‘A Doll’s House as Torvald patronises his wife by belittling her and calling her his “skylark”. In a similar way, Chopin’s character Mr Pontellier seems to belittle his wife as he admires her “submissiveness”. This is also explored later in the extract where Mrs Edna requests that Mr Pontellier leaves her alone as he is a “bother”. This tone of annoyance is present until Mr Pontellier leaves Edna alone, after this point the tone seems calmer. This is significant as it suggests that her husband is not enjoyable to Edna and perhaps never has been as in the Victorian era. Many people married to increase their social stature rather than for
This tonal shift could also be symbolic of her gaining back control as she thinks back to when she “had the whole household enrolled in the service of art.”

This extract also explores the roles of women in 1899. For instance, in the initial paragraph it is described by the omniscient third person narrator that Edna has “absolute disregard for her duties as a wife.” The use of “absolute” mimics Mr Pontellier’s outrage, and is likely to have a comical effect on readers in 2018 as “duties as a wife” are less rigid than they were in 1899. The phrase “duties as a wife” also links back to Ibsen’s *A Doll’s House*, as Torvald claims that Nora’s duties as a “wife and mother” override everything else. Nora believes that her “duty to herself is more important.” Women’s roles are also made present towards the end of the extract as Edna describes the young woman’s back and shoulders in detail. This suggests that women are most valued on
their beauty as little information is given about this “young woman”. This seems similar to Hardy’s description of Jess in Tess of the D’Urbervilles, as the description is very detailed. However, as it is Edna, an artist, admiring the young woman’s back, it could simply be her artistic observation rather than the mentality that women are only valued on their appearance.

Mental health is also a theme in this extract of “The Awakening”. Chopin’s use of the phrase “a little unbalanced mentally” highlights the Victorian taboo of mental health, a taboo that continues well into the 1900s, explored in Woolf’s Mrs Dalloway. The use of the adjective “unbalanced” suggests that Edna is unstable. It also has connotations of falling or getting worse, as she could easily become more “unbalanced” over time. The very end of the extract also seems to be linked to mental health as her “eyes began to I burn”. This image could be interpreted as a deterioration
of Edna’s mental health as of the “ripple of the water” beforehand could be a delusion. However, it may also simply be a memory that she wishes she could return to. Chopin makes this ambiguous to encourage readers to assess Edna’s mental stability and decide whether to be on Mr. Pontellier’s side or Edna’s.

Chopin also explores themes of separate selves, one private and the other public. This is conveyed through the tonal shift as well as Chopin’s lexical choice. The readers can sense a change of character in Edna when Mr. Pontellier leaves, as aforementioned. Edna seems more relaxed. This suggests that she almost puts on a different face for her husband. This is affirmed when the narrator states how Edna “casts aside that fictitious self... like a garment with which to appear before the world.” This again suggests that she is putting on a performance to everyone but herself much like how Hamlet puts on an “antic disposition”
on in Shakespeare’s “Hamlet” as he conceals his true opinions and secrecy from everyone. The use of the noun “garment” is an interesting choice by Chopin as it connotes a veil or cloak hiding her true self.

8 C In Virginia Woolf’s experimental novel, influenced by Joyce’s Ulysses, the titular character Mrs Dalloway, who Kinter claims is a “slave to society’s rules,” is arguably oppressed by a post World War One society that victimises her and her male counterpart Septimus Warren Smith. However, Mrs Dalloway also has some autonomy which she exercises throughout her “June day” deeming her not completely a victim. Similarly, Jeanette Winterson’s character Jeanette is also victimised by a religious society which considers her homosexuality in “Oranges Are Not The Only Fruit.” However again you could argue that she is not victimised but just is growing up in a hard and difficult world.

In Woolf’s Dalloway, Clarissa is
victimized by her society due to her gender, and in part, her sexuality. Victimization by society is present towards the middle of the novel as Clarissa claims that she is “no longer Clarissa anymore” but “Mrs Richard Dalloway”. The implication conveyed by Woolf here is that her marriage to Richard has stripped her of her individuality and her identity as she is “no longer Clarissa”. This evokes a tone of great loss which contrasts with her mood earlier in the novel when she exclaimed “What a here, what a plunge!”. Perhaps Clarissa is partly relieved that she is “Mrs Richard Dalloway”, as she has a husband to hide behind and gain stability from as in the 1910s-1930s a husband could provide social and economic stability. Another way in which Clarissa is victimized by society is when she feels useless as there is “no more marrying, no more having of children now”. This suggests that Clarissa sees no value in her life anymore as society had convinced her that she is only valuable when she gets
married and has children. Now she is married and in her 50s society has stripped away her value.

Winterson also presents victimisation from society in Oranges Are Not The Only Fruit. Jecanette was brought up in a very close penticostal community and as a result was victimised by the church for her sexuality. When Jecanette and Melanie are found being affectionate the church claims that they are ‘under the Devil’s spell’. The strong religious imagery of the Devil connotes evil and sin. This strong reaction from the church is partly satirical as it exaggerates the penticostal church’s detestation of homosexuality. Winterson uses the term ‘Devil’s spell’ to highlight the church’s belief in the passivity of her homosexuality, making her seem like a victim of the Devil. This stigma towards homosexuals was very present in the 1960s.

Jeanette is also victimised by her church when she goes deaf in one of the first chapters in the novel.
Her victimisation can be conveyed through Mrs. Jowbury’s statement “This child isn’t full of the spirit... she’s dirty”. Her community unthinkingly victimise Jeanette as they neglected her medical condition, claiming she is “full of the spirit”.

Alternatively, Woolf’s characterisation of Mrs. Dalloway suggests that she is not simply a victim. Throughout the June day, Clarissa’s autonomy is made present. In fact, the very first line of “Mrs. Dalloway” highlights her autonomy—“Mrs. Dalloway said that she would buy the flowers herself”. We later learn that Clarissa has a maid and is upper middle class, making this statement more meaningful. The use of “herself” emphasises her decision as it makes her seem more active in her own life. Her autonomy here suggests that she is not a “stale to society’s rules” as Kinzer believes nor is she a victim as she has the drive to carve her own destiny. Her autonomy is also briefly implied during her meeting with Peter Walsh as she...
Shouts “remember my party” and Peter later refers to it as Clarissa’s party”. The implication here is that she has her “party” as her own and something that she decided to put on. This is reinforced by the personal pronoun “my” and the noun “Clarissa” emphasising her ownership of this event. Whilst Clarissa is falling into the female “hostess” stereotype, that Peter teases her with, there is no sense of obligation to hold this party. She is not made a victim of societal pressure.

In contrast, Winterson’s ‘Oranges Are Not The Only Fruit’ doesn’t explore autonomy but explores the theme of growth through Winterson’s use of the bildungsroman form. In the novel, Jeanette is characterised by her innocence and inexperience yet that doesn’t make her a victim as it is part of her growth to maturity. Jeanette’s innocence is presented when her mother claims that two shopkeepers are involved in “unnatural passions” yet Jeanette thought that meant that “they put
Chemicals in their sweets. This comedic innocence demonstrates how emphasises her youth as the narrative voice seems to be quite intelligent and much older. Winter does this so that we almost hear the story from two perspectives, the younger Jeanette and the older Jeanette. In Genesis, Jeanette claims that she didn’t know “a time to ‘couldnt remember a time that she didn’t know she was special’. This also suggests innocence. While the community at times, victimised Jeanette, her mother always held Jeanette to the highest regard when she was a child. This suggests that Jeanette isn’t victimised much by her mother at all until the church disapproved of Jeanette’s homosexuality.

In conclusion, both Jeanette and Clarissa’s victimisation sprung from societal expectations which bind both characters. In other aspects of their lives, the two characters are far less victimised.
Examiner commentary

7: This is a good answer, characterised by a clear and direct style. It is inclined at times to description rather than analysis, preventing a mark higher in Level 5. The account of the Pontellier marriage is clear and sensible, and Ibsen’s *A Doll’s House* (presumably studied for Paper 1) provides helpful context; at times in the answer, the candidate is in danger of offering too much on other texts, however. The candidate realises that there is a change of tone in the last paragraph of the extract and is credited for this, but the answer struggles to ascertain just what the tone is at this point. The final comment about the ‘garment’ metaphor is oddly placed but offers a good insight. Level 5: 23/30

8(c): This answer proficiently outlines its chosen texts in the introduction, and then moves on to discuss them consecutively. Clarissa in *Mrs Dalloway* is seen as a victim of society in her persona as an ageing wife; Jeanette in *Oranges Are Not the Only Fruit* is seen as a victim because of her sexuality. The account of the second novel is inclined to fall in to description at times. The candidate then adds a paragraph about each novel challenging the notion of victimhood by way of AO5 discussion. This is efficiently and clearly done, but would need to be more detailed an analytical for marks high in Level 5. Overall, the response is good but lacks detail and development, especially in terms of comparison of texts. Level 5: 23/30
Exemplar 4

41 marks

This passage, from Kate Chopin’s work, The Awakening, describes the fractious relationship between Mr Pontellier and his wife Edna.

The passage describes how, Mr Pontellier would be a “rather courteous husband”, the adjective “courteous” suggests a sense that Mr Pontellier is a dominant but not an imposing, but not dominant figure within his marriage. The adjective “courteous” implies that Mr Pontellier is kind, respectful to his wife, only as caring as he chooses to be and he feels no obligation to treat her as his equal.

This notion of Mr. Pontellier’s dominance of his marriage is supported when the passage states that Mr Pontellier had only been courteous to his wife as long as he met a certain tacit submissiveness in his wife.

The use of the adjective “submissive” suggests that Mr Pontellier views his wife as someone beneath his own social standing.
Such a view would have been common amongst many late 18th century readers. Mr Pontellier is only courteous courteous to his wife as long as she remains submissive to him. This implies that this is not a marriage of equals and Edna is supposed to fit the role of a submissive wife. For Mr Pontellier to judge her worthy of his respect.

The notion of an unequal marriage between man and wife also exists in Virginia Woolf’s novel Mrs Dalloway. Clarissa describes her sadness at existing as not Clarissa, only Mrs Richard Dalloway. This mirrors the submissive status of women presented in the passage.

The imperative sentence “Then in God’s name, paint!” suggests a commanding tone. This is an example of Mr Pontellier’s dominance within his marriage as he feels comfortable to aggressively dictate to his wife.
What she has permission to do.

Later in the dialogue between Mr Pontellier and Edna, Mr Pontellier uses the interrogative sentence "On account of what, then?" This shows Mr Pontellier demanding an explanation for his wife’s motivations. He is unable to allow his wife to simply do as she pleases. He feels that Mrs Edna must justify her behaviour to him. For him, to accept it, this is another example of Mr Pontellier attempting to dominate an exchange between him and Edna.

The passage describes Edna’s behaviour as ‘insolent’. This adjective provides connotations of punishment or a lack of free choice. If one is free to obey one’s own will, then it is impossible to be insolent. For Edna’s behaviour to be described as insolent it implies that it had previously been dictated to her. Now she was supposed to behave. ‘Edna grew insolent’
sustains that she is her husband's social inferior and she is expected to strictly adhere to the social expectations of her sex. This notion of women suffering under the effects societal expectations in a male-dominated environment is mirrored in Mrs Dalloway. The simple idea of Clarissa saying 'she would buy the flowers herself' suggests that this is unusual, as why would need to she do this if it was a regular occurrence? Clarissa striving for a sense of independence is not compatible with her expected role as the perfect hostess.

The sense of women striving to be free from their expected societal roles resonates through both Clarissa's sense of independence and Edna's perceived 'insolence'.

The passage describes how Edna no longer wished to display tacit submission and how she now strives to disregard her husband's patriarchal pressures. The declarative 'You bother me!' is a prime example of Edna's newfound
Independence, as declaring that her husband is nothing her certainly rejects the notion of Edna being a submissive wife.

The passage also describes the treatment of those of lower class backgrounds in the late 19th century. The passage describes how Edna, "had the whole household enrolled in the service of art". The use of the term "service" suggests that those of a lower class are expected to do as they are commanded by their social superiors.

The passage's main focus is Mr. Pontellier's position as expecting to be dominant over his wife is reinforced when Chopin states that Edna's "absolute disregard for her duties as a wife answered him!" The superlative "absolute" suggests that Edna's rejection of societal norms and expected patriarchy was complete and this angered Mr. Pontellier as this was not expected of a wife.
In literature female characters are victimized in numerous ways, whether that be through societal pressures or assaults on their person. It is for this reason that I agree with the claim 'Female characters in literature are often depicted as victims' to a certain extent.

One such example of women being depicted as victims in literature would be the character of Mrs. Kilman in Virginia Woolf's novel Mrs. Dalloway. Critic Muriel Bradbrook describes how Miss Kilman is searching for a human connection in a world that has rejected her. This is a fair assessment of Miss Kilman's position as she finds herself victimized by her social position. The conservative hierarchical nature of post-war Britain made it apparent to everyone where they ranked in the social hierarchy. Miss Kilman is a prime example of the negative effects of such a rigid class system. Clarissa describes her as
A Level English Literature Exemplar Candidate Work

A 'poor, embittered woman' and loathes her for some other reason than that she is Clarissa's social inferior and it is for that reason that Clarissa does not want her interacting with her close family members, like her daughter. Miss Kilman's isolation due to her social class is an example of women being depicted as victims.

Another example of women being depicted as victims in literature would be the isolation felt by Clarissa throughout 'Mrs Dalloway'. Woolf presents Clarissa as someone deeply concerned with flashbacks and consumed by her own thoughts. This is Woolf showcasing how Clarissa longs for meaning, human interaction and her inability to find it causes her to be consumed by her own thoughts.

A prime example of Clarissa's lack of set human connection would be how her husband, Richard, wants to tell Clarissa he loves her but is unable to do so. Woolf uses omniscient heterodiegetic narration to...
demonstrate Clarissa's isolation and, in turn, showcases Clarissa's victimisation.

The extreme patriarchy of post-war Britain demonstrated in Mrs Pulteney serves to victimise women. Sally Seton is described in Clarissa's flashbacks as free-spirited during their time together at Bourton. Clarissa describes how she 'longed to return to her time at Bourton' as this was one of the few times in Clarissa's life when she had been free of societal pressures. Sally is victimized by societal patriarchy as her non-conformist nature has been repressed by the pressure's she has been subjected to. Therefore, when Clarissa and Sally reunite at her party it is clear that Sally was eventually conformed and is now married to an upright Scot and is the mother of numerous children. Critic Walter Kaiser describes this as 'an assault on Sally's character, as her true nature is repressed by patriarchal pressures.'
Leading to her victimization.

A more explicit example of women being victimized is presented by Sylvia Plath in her bildungsroman novel, The Bell Jar. Chauvinism is a long running theme in the Bell Jar with characters such as B đất, William and Lenny Shepherd. Sexual assault is spoken about openly as Doreen says Esthered remain with her at Lenny Shepherd’s apartment as she wouldn’t have a chance if he tried anything funny”. This brash attitude towards sexual assault suggests it is not an uncommon thing in 1950’s America.

The nonchalant way in which sexual assault is discussed in the Bell Jar supports the claim that female characters in literature are often depicted as victims. This argument is also supported by Esther’s sexual assault at the hands of misogynist normo, and also the rape of Tess in Thomas Hardy’s Tess of the d’Urbervilles. This suggests that female victimization is apparent frequently in literature.
in 'Mrs Dalloway' are apparent in 'The Bell Jar'. Female agents of convention, Mrs Willard and Betsy represent the effects of societal pressures on the ambitions of women. Mrs Willard says to Esther about what a man wants: 'He wants a companion and what a woman wants is infinite security.'

The prevailing view at the time the 'Bell Jar' was written was that women were expected to act as little other than companions to their husbands.

Critic Christopher Hart describes the way in which 1950s society victimizes women by stating 'Society will reward Betsy for conformity'.

Women are trapped in 'The Bell Jar' as the patriarchal nature of society is guiding them towards a life of submission to men. So when Esther states that she 'hated the idea of serving men' in any way, society victimizes her by making it difficult to fit into the world she lives in.

Just as 'The Bell Jar' is surrounded by societal pressures causing us Plath describes it women to be 'just waiting around hoping to get married'.
to some career man or another, 'Mrs Dalloway' revolves around the opportunities of women being restricted. Clarissa feels she has surrendered her identity by marrying Richard. 'No longer Clarissa, just Mrs Richard Dalloway.' Clarissa's victimization is similar to Esther's in the fact that she wishes to choose her own future. For example, once Clarissa married Richard she was expected to fulfill the role of the perfect hostess and forsake her independence. While in Esther's case she wants to marry and fall in love as well as further a professional career which in 1950's America the two prove mutually exclusive, thus both Esther and Clarissa are victimized by society and region in their independence.

To conclude both 'The Bell Jar' and 'Mrs Dalloway' revolve around the constraining placed upon them by societal norms. It is the very world both female protagonists live in that victimizes them, and it is for this reason I agree with the claim that female characters in literature are often depicted as victims.
Examiner commentary

7: This answer makes a series of straightforward comments on parts of the passage, but moves very slowly. The candidate tends to pick out certain words or phrases ('submissive'; courteous'; 'Then in God's name paint!') and to spend a disproportionate amount of time on them, sometimes losing a sense of their place in the passage. Mrs Dalloway is used as context for the passage, but there is a danger that the answer will spend too long on prepared material relating to the set text, especially in discussion of the passage where Clarissa decides to buy the flowers herself. The answer does not offer a full analysis of the passage; for example, the last paragraph, with its change in tone, is notably missing. The answer does enough for securely competent marks. Level 4: 19/30

8(c): This answer is rather better, showing itself to be clearly arranged and expressed and generally offering apt references to primary and secondary material. The candidate considers a series of characters from two novels, showing how Miss Kilman, Clarissa Dalloway and Sally Seton may be seen as victims, and then how the way of life depicted in The Bell Jar can make victims of women. There is a section of the essay which brings the texts together and looks at the idea of opportunities for women. At times it has a sense of the 'straightforward', but it builds a relevant response with a fairly good level of detail, achieving a low Level 5 mark. 22/30
This passage 'The Awakening' by Kate Chopin, depicts on the married woman's responsibilities of being 'the perfect housewife', through the character of Edna, who's "angering" her husband, "Mr. Pontellier" by "disregarding "her duties as a wife."

Chopin has portrayed this idea of Edna not wanting to conform to the expected roles of mother & wife, as when her husband "became rude" she grew insolent, creating this idea of a tense relationship between them, as all Edna wants to do is "paint." However her husband isn't happy with this, as he believes that a married woman's job is to be at "the head of a household". Chopin's use of the metaphor "don't let the family go to the devil" creates this idea that if Edna, rebels against her duties, it's a sin, used by the word of the "devil" and her family will suffer from the way she's demeaned & acted.
Mr. Pontellier is shown by Chopin to constantly put Edna down, as he explains the musician & painter Ratonhulle is "more of a musician than you are a painter" using this style of writing as passive-aggression towards Edna in Chopin's language, shows just how angered he is by her and her being constantly oppressed.

Chopin's intentions are to show what life was like in the 1800's, with the society in which women were in, expected to conform to the roles of married woman & believing that it was a 'great achievement', because no one 'wanted to be a spinster or labelled as a fallen woman.

However we see Edna challenge these ideas of how she should act, being "Inspired", "Interested", "Satisfied" "even in the smallest degree", which suggests to the readers that she is happy doing what she loves, and Chopin's conveyed this by the language & hyperbolic language, as she "has energy" & "interest", "without accomplishing anything", along with the use of dialogue as she says "let me alone; you bother me."
Chopin's description of her 'atelier' being out "the top of the house" suggests that's her own private, isolated room, where she can be happy without the confining roles of mother & wife, as "the house-maid took charge of the Children," as she could break free from the confinements of her life & husband. Even though her husband leaves, breaking free or rebelling from their roles would usually be labeled as "mentally unstable," or in Mr Pontellier's mind, "imbalance," therefore Chopin creating this image, creates a dangerous path for Edna to branch out from.

As we know from the end of the passage of the "Subtle Current... passing through her body, weakening her "hold" but her feeling the "moon" & "soft" southerly wind." This alliteration creates a soporific feel to the "ripples of the water", as she physically feels this image. However, seeing Chopin's decision for Edna's suicide towards the end of the novel, of her drowning creates a peaceful end as we can see Edna's "desire" as the feeling "moves her with recollections."
Born Virginia Woolf's novel of 'Mrs. Dalloway' & Jeannette Winterson's 'Oranges are not the only fruit' tell the story of characters from the woman's viewpoint.

For instance Woolf's narrative style of 'Stream of Consciousness' throughout her novel gives the readers an insight into the external perceptions & internal thoughts of the different characters. We see & understand the viewpoints of every character from their own thoughts & feelings. Woolf's character of Lady Bradshaw, an upper-class married woman we see her viewpoint on her own life, stay & feelings as her husband Sir Bradshaw has imposed his way on her life, "Slow simmering water roamed of her will into his". Where as Bradshaw sees his doing's as being "a master of his own actions". Therefore Woolf's viewpoint of these characters has been shown in a different way but not a new way.

Jeanette Winterson too has said her novel is about, "Expressing the habitual circumstances of the human condition."
and her character of Jeanette fights for what she believes in, "To me, pure all things are pure." Winterson’s novel, "Oranges Are Not the Only Fruit" being published in 1985, when the miners’ strike had just ended, had a similar meta way of expressing the woman’s viewpoint as Woolf’s ‘Mrs Dalloway’. However, Dalloway being published in 1925, 23 years earlier, would have had been a more challenging challenge in early-modernist literature, as other interpretations said things (Ros Edward), ‘criticism has been shaped by men throughout history’, whereas Woolf & Winterson challenged this traditional way by writing from a woman’s perspective.

Winterson’s strong female protagonist role of Jeanette, falling in love with a girl in a local North England religious community, was seen as a “provocative & experimental” novel, capturing every female’s viewpoint of telling the story. As the character of Jeanette’s feelings show within the plot “I love her, her women too also shows the hate directed towards Jeanette’s feelings. “Unnatural Passion” & seeing it a “Sin.”
However, the female viewpoint tells the story in how they felt, rather than from a male perspective, as "men have had every advantage of us in telling their own story" when "the pen has been in their hands" (from Jane Austen's Persuasion).

Similarly to this contrast of male & female viewpoints, Coventry Patmore's poem 'The Angel in the House' depicts the ways in which women should be "pure", "domestic goddess" & "perfect housewife", whereas in Woolf's novel we see the main character Clarissa feel as though "women must put off their rich apparel. At midday they must disrobe" taking this viewpoint from the perspective story of a woman, as she felt "invisible; unseen; unknown", and Woolf's idea of wanting to "kill the Angel".

Woolfson also breaking the confinements that women were expected to do, by having Jeanette be brave in love. She believes in a going against her manners views of being "heathen", "monster" and "feminist", she still manages to represent a strong woman within the novel. By 1918 women had only just gained the vote & more like this will have impacted
Examiner commentary

7: This answer begins with an awkwardly written introduction including an odd pattern of quoting. There follows a descriptive account of the conversation between Mr Pontellier and Edna, which is very broadly contextualised by characterising life for women in the nineteenth century: 'no one wanted to be a spinster or labelled as a fallen woman.' The answer goes on to write about Edna's artistic pursuits, but does so in a rather confused way. The candidate picks up the change in atmosphere at the end of the passage, but conflates this with a reference to Edna's suicide, showing some knowledge of or about the whole text. Overall, this answer bordered on competency, achieving a borderline Level 4 mark. 16/30

8(b): This answer is better, demonstrating a broadly competent approach and focusing from the beginning on the woman's viewpoint. Lady Bradshaw from *Mrs Dalloway* is rather surprisingly chosen as a focus for discussion, Jeanette from *Oranges Are Not the Only Fruit* less so. The answer is again rather patchy, including some quite arbitrary contextual information, for example the timing of the miners' strike. Various pieces of disparate information are placed close together in the essay, for example references to Jane Austen and Coventry Patmore. Overall, the candidate seems to have a competent grasp of a range of material, but struggles at times to present it clearly. Level 4: 18/30
The Immigrant Experience

Questions 9 & 10

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

Either

10 (a) Henry Roth: *Call it Sleep*

‘In the literature of immigration, younger immigrants accept change more readily than older ones.’

By comparing *Call it Sleep* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Or

(b) Mohsin Hamid: *The Reluctant Fundamentalist*

‘In the literature of immigration, heroism is hard to find.’

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

[30]

Or

(c) ‘Immigrants in literature often feel compelled to rediscover their roots.’

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]
In this extract Godin presents the arrival of an immigrant in New York, yet this is not a happy occasion but a claustrophobic, threatening and unpleasant one. While the literature of immigration often deals with the description of the New World where all their wildest fantasies come true, perhaps the narrator’s vulnerability is due to their being child, but what is certainly clear is that they do not arrive in America with the traditional naive optimism, but a grim anticipation of what is to come.

At the beginning of the extract Godin uses the harsh weather and urban environment of New York to create an unwelcoming feeling, thus highlighting the immigrant’s unmet. In Sam Selvon’s The Lonely Londoners, West-Indian migrants are shocked by the bitter cold of England, and we see similar ideas of the threat a New Climate poses in this extract. Our narrator units of the “hard battle (cost of snow)” that he “endured” through landscape. This metaphor not only portray the harsh, cold conditions, but also create the image of an America that has been seduced off to new arrivals — they are unable to penetrate the ember coastal. So while “it hurt our eyes to look upon such uncouth white-weakness” demonstrates that they are in physical pain due to the conditions, we also have to bear in mind that this is a closed off environment. Nothing could stand in greater contrast with the pure white snow than the convoy of socks, arriving in America, which “sleeted smoke from their chimney.” Perhaps this captures the
American sentiment towards immigration, that they will corrupt the pure landscape they call home.

It is certainly true that the attitude our ancestor towards his new home is far from typical of the literature of immigration. Godin destroys any romantic ideals and portrays a grey, hostile city. Typically, the immigrant portrays a great reverence and excitement at the ‘newness’ of their destination. In Chimamanda Adichie’s America, Helen is fascinated by the bustling shops on the American streets, the McDonalds, and the yellow cabs. It is so ‘classically American’ she feels she is in a film. In this extract, however, Godin seeks to explore the unfavourable view of the New York Bay. There are no bright, exciting colours, the ‘greyness’ of its aspect become greyer and the crowded out, nonreceptive view of the new country is maintained throughout the passage. Not only does Godin seek to portray America in black, but also threatening. “The skyscrapers tower over all the time higher and higher above us until our narrator as a small, insignificant entity in a big city, the repetition of “higher and higher” demonstrates that he feels ever increasingly so. Godin develops this sentiment with the powerful tricolor “small, frightful, revered”. It is essential to note, that this passage is written from the perspective of a thirteen-year-old child, and this may explain why this presentation of the New World is so atypical. While Adichie’s America deals with the immigration of a fully grown, Godin, our narrator here is only young, and there is a
Certain vulnerability that comes with birth. Therefore
in “Chill” that America has struck upon them may
not be entirely due to the hostility of the environment
but a childly hyper-sensitivity to their threat.

Godzi expresses this feeling of threat, creating
a semantic field of ‘pain’, so as to demonstrate
how ill at ease the child is in his new environment.

Upton Sinclair’s The Jungle similarly deals with
immigration to a cold, hostile America. But the
family in Sinclair’s novel are led by the paternal patriarch
Jurgis, who is willing to work himself to death to
provide for his family and his children are able
to face solace in his strength. Godzi stressed the
absence of the father in his poverty and perhaps it is
this which causes such a feeling of vulnerability in
his children. The previously mentioned semantic field
was from the “doom” of the anchor dropping into the
harbour, to the “frightened” of the immigrant
recognising people who live (one to meet him. The
incredibly passive image of the immigrant “cowering his
fingers with his hands” seems to convey a degree
of fear in every immigrant, but do most readers
shortened sentence is projecting his own fear onto others,
my newly. Shield their fear from sparks of anger
and not a real threat. As previously mentioned,
the anchorors are probably less some effect on this
vulnerability, but we know from the key line
had a “hard life” which had “left us too short and thin
for our eyes”. A person used to plunger and hardship.
It is likely to be hypersensitive to it, in the present, and their physical weakness is no doubt of genuine concern in the poetic environment Godot portrays. The narrator’s inability to see his father over the river, due to being too short, is highly symbolic of the powerlessness he was expected to one day be expected to.

As mentioned, the absence of the parents heightens this sense of vulnerability, and Godot portrays a child that feels alone and unprotected in this strange new world. Of course, the mother is physically present, but Godot stresses “too much” as “too cautious” to pay attention to her children, the repetition of “too” exposing her emotional instability, in a world where everything has changed. Our narrator needs something to rely on, and the mother cannot be that anchor. This idea is furthered with his reaction and its contrast to the rest of his family’s reaction, to be moving his father. The paragraph in this extract is of a fairly correct length, but this continuity is sort of a fairly hasty habit, but the three-word paragraph “It was, you, father” is simple statement has no value judgment attached to it, the we or we who to ensure an inventory, this is to become, they, brothers, or unsure. The narrator’s “unhappy event,” refers to an involuntary, eye of his father due to abandonment. Previously, the father has gone ahead to buy the property for a new life in America and called his family over when ready. This is not an uncommon idea of literature.
of immigration, the previously mentioned link to the
lovely Londoner’s protagonist Major is symbolically moved
so as to connect to his Jewish counterpart who
led the Jews out of Egypt — a link Major
pursues the very for the rest of his life.
It does not seem unreasonable to assume that his
father in his current life has done a similar thing,
particularly as his daughter is “moved” to see him
again and you have explained that he is a
product of his background, therefore, that he is
unable to understand the complexity of the situation.
He poorly believes his father has abandoned him,
and as he left him he was “a five year old
child”. How could he be expected to understand.
The older sister being “wild and free” and being removed
will not joker in this new country seem more
typical of the immigrant experience. She feels the
rejection and love that our immigrant Vulnerability
has caused them to forget. It is important to recall
the sacrifices the letter was made for his family. It is
therefore surprising that the youngest child’s
question which ends the letter reveals his upswing:
“Which one is my father, mother?” He has sacrificed
his relationship with his children so as to give them
a better life. We can only hope that our time here
women will lend and this will become a reality.
In his extract Godin provides a child’s-eye
view of the immigrant experience and its dread
and uncertainty which are with it. Then seems to
be a rebel and thriving like grief, but we
must hope that this is the product of childhood
fear, and the family will be able to become an
essential part of the traditional American Dream.

10. C immigrants a literature often feel compelled to rediscover
their roots.

1) Change only to escape having roots. (many - dry, bare)
2) Stimulation provided by escape. (no roots).
3) Change forced to rediscover roots. (no choice)
4) Heritage about complex origins. (rich, dark, fiery)

Characters in the literature of immigration often find
themselves trapped in a liminal state between the pull
of 'home' and the excitement of the 'New World'. One
example of this is the complete assimilation we see
in Philip Roth’s Goodbye, Columbus, or Jewish immigrants
who openly reject the importance of their 'roots'. In
Harper Lee’s To Kill a Mockingbird or
Andre Leger’s Small Island or the immigrants’ relationships
with their home countries so clearly shown. Change
Cortez seeks a return to his roots after the terrible
events of 9/11, or a way of establishing an identity
in an ever-changing world, but Hertford’s relationship with
Jamaica is so horribly scarred by the impact of British
Colonialism that a return to her roots appears impossible.
Both writers, however, endeavor to show that the correct relationship with your past and therefore your 'roots' is an essential part of personal identity. For C. Flanagin said: "To be a human being is to be a hybrid being."

Flanagin portrays Chang's willingness to completely forget his Pakistan roots at the start of the novel as a comment on the seductive appeal of capitalist America. Indeed, from the first page Chang tells us that "I am a lover of America," and like many relationships he is so concerned with the intense emotion he feels the power to check whether he or healthy. Nothing could prepare Chang for "the power of the dream of the US from the lobby, and it is this power that makes America so attractive to him. The world of high finance is so attractive to him that he is willing to forget his Pakistan roots, even feeling ashamed of them. In Levy's Small Wind we see a similar relationship between Morton and Jamaica. England, on the other hand, "The mother country", is the ultimate ideal, and feels great disdain for anything Jamaican. This can be seen in her "passion for crossword" or insistence that her cooking be "decoration of the Stones of an English tea-room." The key difference to the Reluctant Fundamentalist is that the dialog occurs when she has even left Jamaica. Chang's most effective power of the capitalist system must be able to "speed with impunity in an hour more than my jet."

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| In a Week, Sayer he is seduced. Mortweck's contract is exercises with England before she leaves her feet foot in the country, and the reason for this can be found in Jamaica's colonial history. All of Mortweck's life she has been under colonial rule, her mother country not only a powerful entity, but one that preserved its own beauty. This rescue for England worked its way into Jamaica in culture and education, and can be seen in the willingness of Jamaican men to sign up to fight on Britain's behalf at the outbreak of WWII. Therefore, both Mortweck and Charles see the misadventure with their new home. But they are willing to adapt completely ignore their roots of the defining of both novels. This is not an active choice, however, and being was the psychological damage of colonialism to explain the fact that Mortweck left an 'overseas identity' in the first place, and his no room to return to. Indeed, when Mortweck thinks of herself is of her "English manners and Christian discipline" endemic of the "white man's burden" of colonial times. Contextually, the English felt it their moral duty to "tame the savages" through removed and we see this embodied in Harney's character. Indeed, she speaks the "Queeny English," exposes English custom and fully embracing of a British citizen. In her essay 'Conflicted identities' Cornelle Dodson refers to this "scurrilous irony."
She is more English than the English. And yet he thought he and his peers, grown-ups of the London Cockney, and their lack of knowledge of British history. Cheyes, however, never forgot his Pakistani roots in quite the same way. He may be willing to blend largely into American culture, but "my Pakistanism was铭刻, burned by my patriotic, my cultural, is very much closer, and this is totally important. Pakistan is no reason to return to..." and Cheyes is still there, deep down. The dangers of complete assimilation and forgetting your roots are a key factor of immigrant literature. As mentioned, Phillip Roth, (Goodbye, Columbus) deals with a tenacious rejection of identity, Cheyes even getting a new job to "fit" for Jewish role. Due to his treatment of the time, Roth was labelled as "self-hating Jew", but he is not "Jewish" in the same way. Despite this, he wholeheartedly embraced America at the time, and it demanded you wholly embrace America. This is still the case, even twenty years later, present in The Reluctant Fundamentalist, and best seen in the America demand that he shun his blood. The link to his Pakistani culture is too much for his country at night. So when the most ethical of "wrong answers" is not far, and he is very near that American demands he reject his Pakistani roots entirely. In the
Some very important English colonies continue to owe allegiance and devotion to their roots. American identity is rooted in the past, and it is implied that this will not be allowed. In the aftermath of 9/11, Chavez has himself joined American identity ripped away from him, and is not compelled to rediscover his roots. The 9/11 terror attacks drove fear into the heart of America. George W. Bush strongly remarked that "America is under attack," and the nation is present present The Reluctant Fundamentalist. Chavez says that "your country has invaded New York after the attack" and that the United States is consistent throughout the rest of the novel. In his review of The Reluctant Fundamentalist, C. J. Clifton writes that "Chavez is no longer an economically viable asset," and of Capitalist America, "it is all about profit." He rejected him. In such a time Chavez must cling to something, to anchor himself, and this is his Pakistani roots. The unity of his life, his sense of his identity, and his decision to return to Pakistan can be seen as an attempt to ground himself in an everyday life. Similarly, the events of 9/11 occurred at an exact moment in social history. The occurrence of 9/11 shattered the Anglo-American worldview, and the British, who were no longer upheld, independent enemies, but required the support of their allies. The Loya joins the
A Level English Literature Exemplar Candidate Work

Extra novel with his English depending through her group set at the British Empire exhibition.

Queenie's father may refer to the 'Countries we British call', hinting at imperial ideals of dominance, but he ran from Jamaica', "he speaks from Edward's explanation how dependent England is on other cultures for its survival. It needs its colonies to supply it weeks, or it is nothing. This, while

in the Relentless Fundamentalist it is Change who returns to his roots as a result of its socio-

politic circulation. In small words it is the English, owing to their nativism, owing to return to their roots and a time deep desire.

Changeg return to Pakistan, his searing of his culture, is undoubtedly a good thing. Any reader

has interpreted his relationship with Eric as an altering as to his relationship with (An) Eric. If the

is the case, their sexual counter "pretend I am him" were Changeg has to assume the identity

of Eric's power over the defence of the America absence of him. He has to pick a lot, and

decide sexually he is not. When

Nature is threatened in a similar way, rejected by

England, he has no decision. 'Jamaicans' to stay

go. Unlike Changeg, he is told to return to her

roots in self-defence.

Eric, however, does not take a pessimistic view, and while he does change returning home, (as

portray) Nature is not for our identity, a
Hybrid one, in England, that of ‘Black Britishness’. Hybridity is a key theme in the literature of immigration, a way to reconcile two conflicting identities. It is important to note that Lanz’s writing is the translation of the West–East divide, one largely influenced by Saeed Jones in the ‘Joker of Black British writing’. Like Jones, the portray of the western identity is eventually at odds with the English. As the process of decolonization occurs, represented in Small Island by Elwood, the Jamaican identity will reemerge to be contradicted with the English. It would be easy to see Lanz’s return to Pakistan as an abandonment of his American roots and a claim that hybridity is impossible—he is not rejecting one identity to maintain the other. This is, however, not the case. The theme we see is in Lanz’s still bears the markings of his American experience. He lives American in ("creepy") cattle and often references popular culture. The key is that he is now, what Herrick calls "a hybrid being". His in America is made the mistake of attempting to fully reject his predecessors, and he will not make that mistake again. In his most recent novel, Exit West, he would write that in rejecting "the murder from our lives, the tears behind!" Dolly Small Island and The Reluctant Fundamentalist demonstrate that this is not the case, but a successful migration requires a balance, a hybridity, and an awareness of our rooms. So while neither character is expelled to
Examiner commentary

9: This answer is consistently detailed and imaginative, entering quite strongly into the world described in the passage and successfully linking events and descriptions to other relevant texts. The candidate analyses the description of the cold, harsh conditions experienced by the immigrants and likens them to those described in Sam Selvon’s *Lonely Londoners*. The grey scenery is characterised as ‘unromantic’ and the answer picks up on how the towering skyscrapers leave the narrator ‘small, frightened, cowed’. There is a telling contrast made with *The Jungle*, which covers similar territory but feels very different with the presence of a powerful, patriarchal figure in Jurgis. The answer concludes with thoughtful analysis of the final meeting and the impact it has on the watching children. Excellent. 30/30

10(c): This essay offers a range of texts but privileges as the chief pair for discussion *Small Island* and *The Reluctant Fundamentalist*. The answer is structured to support comparison, showing how both Changez and Hortense are initially enthusiastic to embrace a new culture (or, in Hortense’s case, finally meeting the culture she thinks of as her own). The candidate compares Hortense, ‘more English than the English’, with Changez, who remains closer to his roots throughout. The answer offers discussion of hybridity as a thoughtful route to a conclusion. Apt historical context is offered for both texts, and illuminating references are made to *Goodbye, Columbus*. 30/30
The immigrant experience, as a literary genre, explores the suffering of lost family, love, and renewal in unknown territories and how as "immigrants," one becomes a collective, suffering the same pain and heartache over displacement from their homelands. Alexander Godin, in "My Dear Brother Comes to America," published in 1984, and Mohsin Hamid, in "The Reluctant Fundamentalist," published in 2007, both explore these themes surrounding the experience of immigrants, better in the 20th and 21st century.

To begin, this passage explores how the collective pronoun "he" becomes utilized to represent a collective body of displaced people as a "ship" or "group." Throughout the passage, we arrive in New York Bay during the winter of 1934. Godin acknowledges that "their eyes" view the scene presented in front of the immigrants, evanesced by the "sorrows" present in New York harbor. At first glance, the immigrants see the physical, darkness scene of the Western World, within "slippery" domes. The use of pathetic Schoen exaggerates the historic surrounding which symbolize either of the American dream, which many immigrants yearned for, departing from their homelands in Chicago's "City of Gold." Many believed that America
was full of hope, prosperity and life, however the hostile scene of Winter with its hard battle cast presents a negative connotation of the passage. One can only presume that these immigrants passed through Ellis Island in the 1930's, the site of their registration into the “New World” with a sense of excitement, nevertheless the island upon us portrays, once again, this era of distress and negativity.

Furthermore, Candin highlights the "whiteness" witnessed by the narrator, as "Changing in the middle of the color spectrum" the new immigrants witness a mix of new races and ethnic diversity. The sweep of the brush conveys, nevertheless, a tarnished "whiteness" about the place, very stereotypical of immigrant witnessing. Many authors have noted that the treated culture in the 1900’s long believed to be very biased to the middle-class white race, with new ethinus becoming more common after the later on through Eastern assimilation. The unknown author, representing of a new immigrant at this time, shares a sense of shock with the reader through their eyes being "enamored" by the sea barbar-sick scene.
Gölin continues to present colour to convey a sense of bustling towards the next arrivals. Whilst the water nearest to New York is “transparent” symbolic of the glass-faced high rise buildings, Gölin renders the water further away as being “stale and dirty.” This implies that, as a collective, the Horton inhabitants find the new immigrants to be unclean and dirty, from poorer communities like Pilgrim, for example. The prejudice that many immigrants suffered in the early 1900s and still today is encapsulated in this feeding scene of purity andsanity.

In addition, Gölin uses repetition to convey the dark dreaming scene of “progress” about the “New World,” its “Skykeepers” towering all the time higher and higher. This scene implies the need to transform New York’s infrastructural woes physically daunting for the new arrivals, many of whom probably having come from impoverished homes. Gölin notes the way in which “masochism” is greatly possessed about the city, becoming a member of the social elites

*Honored if "flaunting his credit card" about the place*, particular, soon. As a result,
When he is on a business trip in Manila, a driver Pakistani driver looks to change with " digestion " as he drives past seated in a landscape to the jeep driver using technology appropriate to his own heritage instead just in the car's feet get " driver's goods and carers" for a scene, Neil Hughes in "Goodbye Nana" is amazed by the luxury his quarterback Brenda is brought up in at the short hills country club. According to the New York-based also the home of the 21st century that is the home of the true home of the " New York " the writer ignited the sense of lost relations in this passage. The unknown narrator is reconciled with his " father " although their own " unhappy " about such an occurrence, since he had left the boy at aged five. Now a growing boy, this moment did not have "same meaning" for him as for his relations.

Throughout the immigrant experience literature it is often portrayed how one must leave family roots in order to prosper in a globalized world. In this instance one may find the boys hostility to his father as old spirit and unnecessary as he is to be in the company of his parents and siblings, an uncommon occurrence for family's who could not afford to pay for everyone to
relocate in the 1930s. The frantic yell of recognition — in the scene of longing for reacquaintance in this ebb of circumstances, screaming women and children. The boy narrates the emotional sense of his mother’s encounter in seeing her past-lover once more, “too much, too repetative” to even take in the scene of New York. The stand-alone line further displays the insignificance of this moment — “It was future.” The final line of this passage, however, implies a saddened past and yet hopeful future. The “youngest child,” “in the cradle,” born nothing of her father, the circumstance of their separation is unexplained, only that he had to leave them behind to fend for themselves. The question, “which is my father’s nose?” implies that the girl and boy may perhaps get to experience growing up with him, unlike the narrator.

Another moment of inspiration.

Even though the immigrants were welcomed with “port and coffee” by a “shoral scene, the unification of family through as little as a bag of oranges” conveys the hope of and silver for the immigrants in the near future. Often in the immigrant
texts, facts and other evidence from a novel are used to support the historical context of the metaphor. The poem uses the imagery of the poppy seed to show the pain and suffering of those who were not able to participate in the war. The poem also highlights the hopes and desires of those who were left behind.

10 c Immigrants in literature often feel compelled to rediscover their roots, as witnessed by the protagonist Charlie in the novel "The Bell Jar" by Sylvia Plath. The novel explores the need for Charlie to experience the life of a white Anglo-Saxon Protestant at Princeton University in order to make a balanced judgment on his heritage. Born and raised in Las Vegas, in which the cultural and ethnic influences of American life are intertwined with an
exist at a university and thereafter earns a degree in law from a. The place is a prestigious law firm. Throughout Changes it is clear in America, is associated to elite social groups and the masses are divided. Erika Unbeknown to Changes, their model all change after the events of 9/11. In contrast, when he is left "shipped down" and "extracted by armed background" at the airport and his return to America

In contrast, Neil Kleinman, a library assistant at the Newark Library becomes fascinated by the idea of a new department in his firm with Brenda Patinkin, a daughter of a butcher. The setting is a neighborhood being raised by second-generation immigrants, led by Aunt Gladys. Neil believes that he must detach himself from his past in order to prosper financially and personally, hoping, like Changes, to be elevated an insider. However, because these protagonists are compelled to "rediscover their roots" after they are forced to return, ultimately, with the "eyes of a foreigner."

They being brought up in Lahore, Pakistan, Hamid recalls his experiences as a Pakistani immigrant in America, and the
prejudice he underwent after the terrorist attacks on the Twin Towers. As the literary writer Karen Olsen has noted, the new hatred of Pakistanis as ‘the other’ was instilled in him and heightened by his media coverage after 9/11. Charger left his family behind, with little money and having to be an ambulance part-time. He left his college and his family to survive, take care of his elderly father. His brother was killed in the war, but Gladys, his strong, belief that the Sabihkans cannot be ‘real Jews’ if they live in Flatbush, considering the social status of many Jewish families. In the 1930s, Flatbush was an area where Jews lived in a happy household. In contrast, Philip Roth does not explore the hostile ties between the two Jewish classes. The novel depicts the struggle that the Jewish community underwent during the Holocaust and how the older generation fought and died, whilst their successors fought and
prepared" newspaper, whilst the wife
sent Gladys attempts to hold onto
her nephew, as by disregarding the shallow
impact highlife it's trancy clubs goes.
Neil eventually learns that it is safe
and more stable for him to remain
in the home of his Blood relatives,
returning in "New Year," after
Bande has left him; just in time for most.
In companion, Charley returns home,
haunting "immediately Nan-Yamei"
leaving a stable care. He does not recognize
the "place of his birth." It's a story of reconnection
reconnecting with roots as Popular
among immigrant experience writers.
A recent recent picture book publication
by Jhan Tan explores the journey of an
Bahama man, left behind.
the reader to fill their own experience of this
immigrant, who arrived at Ellis Island
immuned by foreign creativity and in
The need of accommodation must be
Having left his family in a brand new
engaged city. The figure emphasizes
the various circumstances immigrants
are left in, due having only a
suitcase and $20 when they arrive. The
music Tan has at cards to turn from
piece encapsulates the emotive state.
The principal character, Justin Chang, has resonances of his family life with him when he
arrives. In this instance, a photo in
his suitcase.

In order for Chang to re-discover his roots, the protagonist has to experience
projection and a traumatic dismantling
of America's financial structure. Though
some readers might determine Chang's reaction to the failure of the
Two Towers, 'I was remarkably pleased'
are disturbing and disturbing of humanity,
the unreliable narrator protagonist
equally did emphasize to the strange hostility
opposed him. Justin's should not
believe that 'all Pakistanis are potential
terrorists, just as we Pakistanis should
not believe that all Americans are
assassins. On returning to America, Chang's previous
love towards the Western culture, quickly
diminishes. Instead, disregarding the advice
and his colleagues and family, Chang chooses
to plant his beard about the place,
leaving judgemental glances and
side-ways comments.

On the other hand, other readers of 
*The Reluctant Fundamentalist* may not believe
that change as the fact compelled to
realize their land circumstances
were different. When Changey arrives in
New York, he immediately feels positive and
enlightened by the high-rise buildings
surrounding his place of work. Similarly to
immigrants who chose to move to that Island in search of freedom and
new life in the 50s and 60s, Changey
experiences his stay in
Rhodes and more particularly in Malaga and
Malaga, two bustling cities with
successful financial independence.
Greatly contradicting to his place of birth, Mike
feels the dream of his people
"home" is the ideal of dreams for
the vast of immigrants. When
Christopher Columbus finds gold in search of new
colonies to establish, little did
he know that his venture would result
him to land in his land and the
island that since became the land of
dreams for immigrants throughout the
past. In discovering new lands, immigrants
hope not to return to their old impoverished
states of living.
Alongside Changey, returning to Pakistan
owing to the rejection of his "American dream"
and thus "free, symbolic of America," her body
rejected me,” Neil returns to Newark & after
her parents Brenda’s parents learn about
her pregnancy, a fear of
inconception. Under the Jewish culture,
marrige was frowned upon when conception,
not rite of passage. To the deep disgust of
the Patrocinus, Brenda & leaves the
cigarettes at home after they find it
for them to find. When Brenda returns to
Rachel’s house, Rachel, Neil returns to
the sanctuary of the library.

The immigrant experience genre explores
the collective or individual immigrant
experience of the fictional character. From
quarrel. It could be argued that since
Change is an unreliable narrator, the true
experience he has endured is different to
that of whom he tells the listeners.

stranger seated opposite him. Summarizing
the stranger is the question of his
identity. Is he an undercover agent sent
here to assassinate the protagonist for
threatening acts of crime? He is merely
a man interested in the crucial sector of healthcare who acts suspiciously—
“With his back against the wall... his
jacket covering what looks like a gun.”

This clearly enforces Change’s mind as well.
As the reader reads, and therefore leaves Change
Examiner commentary

9: This is a very detailed answer, which opens more in the style of a comparative essay (where the texts are ‘My Dead Brother Comes to America’ and The Reluctant Fundamentalist) than a critical appreciation. The answer feels rather generalised at times, looking at context and subtext; where it focuses on details from the passage itself, it is always more successful. There are some doubtful judgements: ‘whiteness’ is felt to relate to ethnicity; the narrator’s antipathy to his father is described as ‘spiteful and unnecessary’; the material about the oranges at the end is unconvincing. However, the answer is consistently engaged and detailed and achieved a mark on the Level 6 border. 26/30

10(c): The candidate apparently feels more comfortable with the comparative essay, choosing to write on Goodbye, Columbus and The Reluctant Fundamentalist, and using these contrasting texts to enable discussion of first and second generation immigration. This is a helpful way of considering the importance of roots, looking at the contrasting experiences of Neil and Changez relating to ‘going back home’. In the early stages of the essay, the structure is disciplined and effective, enabling comparison between texts, but the answer becomes more diffuse as it goes on, keeping the mark low in Level 6. 27/30
In the extract from ‘My Dead Brother Comes to America’ by Alexander Local Godin, the experiences and conditions suffered by immigrants are explored, highlighting how feelings of otherness and liminality are significant on the migrant’s life.

A key concept of being an immigrant is the idea of liminality and having no real place of belonging or true identity, only a sense of being ‘in-between’. Godin describes the city as having a “greyness” that just became “greyer”, these adjectives suggest a sense of being in-between, with grey being a liminal colour, it implies that the character is already in a place of feeling ‘in-between’ and undergoing substantial uncertainty. This liminal feeling of being split across two places is also known in Mohsin Hamid’s ‘The Reluctant Fundamentalist’ where change 2 lacked a stable core and felt being an immigrant was caused a loss of permanence to identity. In Godin’s extract, the characters are on a boat along with other immigrants and the people of the host country are on the land, or in smaller boats, the sea could be seen as...
a place of in-between fluidity where the parents wrongly aimed packages, that could be viewed as immigrants; people trying to move somewhere their identity does not agree with. The fact that their mother did not care to worry about them ‘falling overboard’ shows how maybe falling into a place of liminality and in-between is inevitable for immigrants. The children climbing to the ‘top most beam’ can be linked to to Thirupa Jairi’s ‘The Name of God’ where Ashoke takes Gogol to the furthest point of man Cape Cod Bay and says about the feeling of going somewhere where there is ‘no further to go’. These things are important to the immigrant experience because they show how leaving the homeland provokes and losing their sense of stability and living or in a free and liminal world allows them to push right to the boundaries without a fear of crossing it as they desire to find a sense of belonging.

The extract from Godin explores what it is like to be an immigrant and the feelings of otherness when it comes to cultural differences. Godin’s description of the skyscrapers lowering “higher and higher” above them exaggerates how ‘other’ they felt in their new land, the feeling of being “small, frightened"
and cowed" are useful adjectives for the
description of the immigrant's experiences at a school. The
descriptive listing of these pessimistic words
exemplifies the difficulties faced by feeling
"othered" as an immigrant. The personification
of the New world as it "breathed a chill"
upon them suggests that their host world is
not even going to be very accepting. It is
here useful to notice that the extract is
from 1934 which suggests means that the view
of immigration in the extract is somewhat
different to today's modern perspective. In
Hamidy 'The Reluctant Fundamentalist', New
York feels like a 'second home' to him, he feels
and "comfortable" wearing his "hurta in the
Subway" due to New York being a "cosmopolitan"
place, suggesting that the time of the extract
was set had a different perspective. Feelings
of "otherness" are also shown with
"it hurt our eyes to look upon so much
whiteness" in a non-couple of ways. One
being a cultural difference in terms of the
climate, the weather being like fire is not
something they had seen before, separating
them once again. But also the "whiteness"
could be a metaphor for Western civilians'
culture, meaning how mix it is so foreign
to the immigrants that it physically hurt,
The extract implies that they have left home to find a ‘better life’ due to their homeland being so difficult; “our hard life had left us too short and thin...” John McLeod said for diasporic people, “they will always feel split across 2 homes; an and be ‘permanently displaced’ which we can be linked here as the hardship of their old lives will always be with them. Not only mentally but physically due to their appearance being affected (too short and thin).

As the extract is written in first person, it allows the reader to establish a sense of empathy and connection with the character. This makes the described pains of the young boy very effective at understanding what being an immigrant is like. The short sentence of “It was father” followed by the start of a new paragraph exemplifies the importance of the boy, father. The narrator shows how his negative feelings, placing a sense of blame on his father for making him how he is and hurting him, showing how immigration and a need to leave the homeland can cause pain and difficulties in familial relationships. Hamid’s ‘T.R.E’ references shows a similar idea with how
he leaves moves to America for a better life and sends money home to help his family who are in need, although they do not resent him with the same level of "frustration and pain" as the extract character. Both texts show how relationships with your family back at home are greatly disturbed by immigration. The extract is written in a very serious tone, which also helps to even portray the hardship of being an immigrant.

To conclude, the extract from 'My Dead Brother Comes to America' presents with the difficulties that immigrants can face, especially with the feelings of otherness and alienation when coming to a new country.
The idea that immigrants feel compelled to
rediscover their roots is certainly something
which can be seen in Mohsin Hamid’s
The Reluctant Fundamentalist (TRF from here)
and Triumph Labiris’s The Nameake, through
how the characters never feel quite stable
and assimilated in their new country, so turn
to their background, roots, to find a sense of
belonging:

The immigrants in my texts show how they are
influenced to rediscover their roots when they
feel as though they have betrayed their roots
in some way. In Hamid’s TRF, Changez at
first is very “comfortable” to within himself and
feels at home in “cosmopolitan” New York,
so does not feel a need to reconnect with
his Pakistani roots. However, once the Indian-
Pakistani war becomes bad and puts his
family in danger, along with 9/11 in America
which causes Changez to question his
identity and belonging, he feels as though he
should go back home and ‘rediscover his roots’
due to feelings of betrayal for leaving his
family and homeland. Gogol in Triumph Lahiris’s
The Nameake, presents a similar idea as
he at first is a very content American, showing
no interest in his family’s Bengali heritage. However, after his father’s death, he feels as though he has let him down, by changing his name and throwing aside his Bengali background.

Gogol then turns to reconnect with his roots in order to find a connection with his father; he shows his head after Ashima’s death to follow Bengali traditions. This idea agrees with the view that immigrants feel compelled to re-discover their roots, especially when they feel like they have betrayed their roots. The Namesake’s Ashima also shows how this sense of betrayal compels an urge to reconnect with her roots, as for example when giving birth to Gogol she is unhappy about bringing him up “in a place where we do not know, with people we do not know” because it is “not right and she wanted to go home.” This shows the American hospitalised way of giving birth is also very unlike the Bengali tradition of being at home with her family, all of this is difficult for Ashima to accept. Reaching leaving her with the desire to re-discover her roots.

Ashima attempts this by trying to make Bengali snacks, but the American branded ingredients always make it feel as though...
"something is missing," the dame when she tries to make Christmas cards like she did at home, nothing is quite the same in a new country, suggesting that immigrants are definitely often feel compelled to rediscover their roots, but they are not always successful when trying to do so in a foreign place.

John McLeod talks about the "certainty of roots and the contingency of routes" which is a key idea in both Haan and Lahiri’s novels. It could suggest that immigrants feel compelled to rediscover these roots, because they are the one thing which are a "stable" and permanent part of their identity. As no matter what route the characters take, their ‘roots’ will not change. Changez in TRF found that whereas he physically travelled, things always came back to rediscovering his roots. For example, in Chile, Juan Baptista asks Changez some questions that make him question his identity, which brings him back to his family and Pakistan. The same in Manila, where the "shared third world sensibility" Changez had with the jeepney drivers triggers Changez to make realite
How foreign the people around him were, his Undine and Samson colleagues, and how the related much more to the driver. This makes Cogol realize that his roots will always be a part of him to rediscover. In Lahiri's The Namesake, these ideas can be seen through Cogol's 'route' being his journey of relationships and how no matter who he is with, he can always feel his roots are something that will remain unchanged. Cogol's relationship with Maxine doesn't work out due to his need to go and rediscover the roots he has ignored for so long. The idea of roots also causes Max and Moushumi to break up as they have tried to force their Bengali roots down a 'route' which they do not fit. Moushumi's father was dead, and her European roots when going back to Dheemtech, her ex-boyfriend from Paris, showing that the being an immigrant will always lead you back to your roots.

Hamid's IRF and Lahiri's The Namesake allow us to the reader to see

By comparing Hamid's IRF and Lahiri's The Namesake, the reader is enabled to see how rediscovering roots is different.
depending on whether what generation immigrant they are. Throughout Immigrant Experience, the idea that there are generational differences is a key idea, the characters of TFE’s Changez and The Namesake’s Ashima are both first-generation immigrants who feel the urge to re-discover their roots much stronger and sooner than second-generation immigrants, such as Sagar. This difference could be because first-generation immigrants have left behind their place of roots and so will always be compelled to re-discover. Unlike unlike second-generation immigrants who need to ask if they understand the importance of their roots and the significance that roots have on their sense of belonging and identity, before really having the urge to re-discover them. In The Namesake, Sujata and Sagar knew no interest when on their trip to Calcutta, because they have not yet understood the importance of their Bengali roots. Ashima, however, longs to go back home throughout, despite most of her life in America, she does not do this though for the sake of her children whose roots are arguably in America as well as in Calcutta with their family. I agree that immigrants often feel compelled to
Rediscovered their roots, however the idea of roots are different between generations of immigrants.

Immigrants do often feel compelled to rediscover their roots as they have become "mixed" hybrid beings where identity is split across two places and will permanently be displaced and at a stage of ‘in between’. These ideas suggest that immigrants turn to re-discovering their roots to try and ground their liminal, floating sense of identity.

Gogol in The Remembrance faces identity issues when it comes to his name, with how he does not know whether he is Goga or Nikhil. In order to try and find a sense of identity, Gogol finally reads the book the ‘Lover’ book by Nikhil Gogol from his father. This shows how he is turning back to his roots in order to find a sense of belonging. Changre does a similar thing when he grows out his beard after 9/11 in order to give himself a stronger sense of his Palestinian core and roots; by standing up for his homeland through this use of appearance, he is showing no fear to present his roots to the world.
Examiner commentary

9: This answer starts with a clear, brief introduction, and then looks for the quality of ‘liminality’ in the passage; there is a feeling that pre-determined categories are perhaps coming in to play. This quality and the rather extended comments on set texts are inclined to take the focus away from the unseen extract. However, there is an improvement when the answer discusses the unwelcoming aspect of New York and the feelings of the narrator, ‘small, frightened, cowed’; the candidate seems to have developed a clearer sense of details in the passage which are worthy of comment. The answer finishes with perceptive discussion of the children’s feelings about their father. Overall, very good. Level 5: 25/30

10(c): This answer again starts with a clear, brief introduction, suggesting that the candidate is inclined to over-simplify matters. The answer suggests that a sense of having been betrayed leads both Gogol from The Namesake and Changez from The Reluctant Fundamentalist to try to rediscover their roots. The candidate indicates that they may have a desire for stability, quoting the punning idea that the ‘routes’ they have taken drive them back to their ‘roots’. The answer goes on to consider the significance of first and second generation immigrants, and finishes a little inconclusively with the idea of identity. Overall, a good grasp of the material is demonstrated. Level 5: 24/30.
"My dead brother comes to America" by Godkin seems to be a novel about an immigrant family moving to America to make up with their father - the reader is about the actual event.

The father is the protagonist is already in America and the protagonist says, "He left me as a ten-year-old child." This suggests that the father left the family and moved to America and the man in the 1920s by bringing their family to move to America and find the American dream such as many did in the "Gold Rush Generation." The man goes on, "The people moved to America in the quest of making their millions. Furthermore, the first-person narrative used by Godkin makes the reader sympathize with the young boy as we directly learn his feelings and thoughts.

The writer Godkin uses good imagery of the York and the harbour to show us how the character feels remarked: "how like cold g snow" suggests that what everything is dead as the sea is "hard little" and "sharpened" the character's thought of setting into a jagged country that may instant dealt with especially adjusting to different climates."
The setting of the novel is portrayed as "very dark and gloomy" by Godwin, who makes the reader feel as if they are "walking" through the novel. Godwin uses the word "gloom" to describe the atmosphere that is often associated with the experience of immorality.

The character says, "The New World brought a chill upon us, and this chill we felt was not entirely due to Godwin's use of a dark description of the world. The New World human feature, which is being able to bear a chill upon us, which is needed by Godwin to emphasize the power of anything as a chill to happen. The reader, as we often see in the novel, is often struggling to bring change to a haunt country, where the protagonist says, "This chill, we felt, was not entirely due to Godwin's portrayal of the search of a different human.

The awakening portrayed by the children trying to feel their head as the writing to the America is similar to "seen without any" by Godwin, where the protagonist says, "sheep paved with gold" in reference to America. The idea that America is a place in which anything
| 10 C | I believe in immigrant literature. Some characters feel compelled to return home in both "Brook Lane" by Monica Ali and "The Reluctant Fundamentalist" by Hamid. We see immigrant characters embrace the new culture yet some are caught up and are unable to leave their
roots behind.

In the Reluctant Fundamentalist, Haider prophesies Changue as a confident man who very labels himself as "a boy of America" however, Changue seems to enjoy his life in America. His isolation and loneliness in America could be what send him to look for America and try to reconnect himself in Pakistan. Changue is sent abroad to America, but he takes jobs at Princeton, an American school and when on holiday with his Princeton friends Haider writes "I joking that working to be a respectable lawyer with modern capabilities...

I was hard to explain, I was joking." Haider suggests to the reader that people had pre-conceived ideas hence why he had to explain he was joking again making the character, Changue, out isolated prompting his move back home.

As/array and Dr Azad in "Brick Lane" suggest that many of the immigrants in "Brick lane" have "going home syndrome", their bodies are here but their hearts are "peck home." This implies that many of the immigrants feel like they want to move home and physically revisit their roots. However, we see in "Brick lane" many people set up "Little Indoors" the way immigrants do when they move to a new country. This is where the immigrants will set up their own village and not adopt the new country’s culture and something even bigger, the immigrants will stick to their culture and laws.
and this can definitely happen in 'Brick Lane'. The idea of not adapting the new country culture is opposing to changes as he goes to America with Jacob Underwood and Samson (a huge companion) and he says "Underwood and Samson have to capability to make money and pay off a thing of the past" and it could be personal interpreted that Underwood and Samson actually shine for 'US' and show changes dealing into American culture which ultimately ends up in his unpreparedness before he chose to move back to Pakistan.

Although some immigrants do try to redress their old ways may embrace the new country such as Razia and Mrs. Azad in 'Brick Lane' Razia is seen to wear a "Union Jack" and Nelson writer to her son as say "Razia is so English, this like the Queen herself" which clearly shows the reader that some immigrants chose to settle in their new country. It is known that second generation immigrants tend to be more involved in the new country culture and this is shown in 'Brick Lane' on multiple occasions such as when Shabana carried Chinese English "I've worked away with you not advertise the wrong with you" which indicates the reader that it is usually just generation immigrants that are compelled to rediscover their roots not the second generation.
In America 9-11 changed and is the Americans, society and views surrounding immigrants. Many immigrants were affected as propaganda was released and gave the idea that many immigrants were dangerous and that they were just many immigrant stories because it brought out the ignorance in Americans and when Change is called a "Fooling Arab" it shows...the ignorance of just because he is not white yet has a beard they call him an "Arab" although he Pakistan which ir real just dog but made him an Arab.

Furthermore Erica (Changee's girlfriend) says to Changee: "9-11 channel up old thoughts you could be interned..." Erica stands for America and the old thoughts channel up were negative towards America and money and links with Algeria to Pakistan and Changee and Erica's break up. So we 9-11 not as a Catalyst for Changee move back to Pakistan yet we see it as a Catalyst for Nasser's new role. She requires many about dying and the 9-11 attacks and all this combined prompts him move to stay in England.

Change and his wife, Nazneen, have exercise visas in their summer country as Changee wants to move back to he says "I wanted to go home a big man" yet never achieves his goal or he is never given the opportunity to be an immigrant what was
All girls know to stay in English.

The plane leaves on Friday. She would not be
on it, and Noreen ends up achieving Savita’s wishes
and carries her own business and becomes one an independent
woman which is something she couldn’t have
been able to achieve in Pakistan due to certain
Shara Luas.

When abroad with work, Changer meets Juan - lakh.
These two make little reference to the Chilena Car
which was perceived by Chilena to be a demand
and yet not by America. President Nixon ordered
soldiers to kill Chilena citizens the death toll
was in the thousands. Nand writes for Changer

to have an epiphany where the American culture
is a genuine and many disagreed too small nations / too

This shows the difference in culture is shown
when Juan-Bolshaya ingres to Changer as a modern day
journalist” which is a person who fights for their
religion and nation where - Juan says “we fight
for our friends, our buddies” again showing an
difference in culture, the American show more care
to their religion... a nation... this is another
feature that makes Changer reference to his root. Furthermore,
Changer is says “I had the eyes of a
foreigner” when in his home country and a later
tem to say “I dreamed not of far but at home.”

Nand was the first Changer felt like
Examiner commentary

9: This answer is rather awkwardly written in the early stages but offers some valid contextual suggestions and gives a sense of competent understanding. There follows a rather straightforward description of the events of the passage with some response to the cold, harsh welcome and the chaotic atmosphere. The answer goes on to make quite a detailed and lengthy link to Small Island, which arguably detracts from the focus on the passage; there is no attention given to the important late stages of the passage where the father comes into view. Overall, this is a competent response with some detail, which achieved a mark at the top of Level 4. 20/30

10(c): This answer begins with a brief introduction name-checking Brick Lane and The Reluctant Fundamentalist; expression is a little confused, and as the essay proceeds the argument is not entirely under control. Discussion alternates between the set texts rather than developing a genuine comparison between them. The account of The Reluctant Fundamentalist is rather generalised and descriptive, suggesting that Changez comes to a time when his attention is directed back home. Contextual discussion of 9/11 and Underwood Samson shows a competent grasp of material but sometimes loses focus on the task. Discussion of Brick Lane is more successful where it deals with ‘going home syndrome’. Competent overall. Level 4: 19/30
The extract ‘My dead brother comes to America’ by Alexander Godin is written in first person narrative as the author allows the reader an insight into what it is like to be a first generation immigrant. The immigrants arrive in ‘New York Bay’ at the start of the extract, America is one of the world’s superpowers it’s seen as the “land of hopes and dreams” so perhaps they arrived to find financial support.

Immigrants can often feel rejected by their new society. In the extract Godin identifies the rejection through personifying when the narrator states “the New World breathed a chill upon us and this chill was not entirely to the season” by personifying the “New World.” The narrator is revealing how the New World is justified by the people that live there. Further more the verb ‘shivered’ has negative connotations of a cold breeze which could imply how the natives treat them out and they may be met with contempt. Moreover the adverb ‘entirely’ reveals how the narrator is already aware that something or someone else in the New World will bring struggles for them. In addition to this Godin describes the snow as ‘hard and brittle’ the adjective adjectives juxtapose what snow is supposed to feel like the harsh adjectives could be that the weather is so cold it is frozen the ice, yet it could insinuated that the snow could be represent what the
Natives would be ‘wile’ and they might be ‘hard’ and ‘breathe’ like the snow. Through the weather Godin attempts to reveal how immigrants may feel isolated from or rejected from their new society.

Furthermore the use of colour imagery may beGodin revealing to the reader how the immigrants may feel different from society. In the extract the ‘green and transparent water’ is contrasted with the ‘blue and dirty’ water. The colour contrast of where they just came from ‘blue and dirty’ to where they had just arrived to ‘green and transparent’ is striking as it depicts how the ‘blue and dirty’ water might have been a more darker life, as depicted by the adjective ‘dirty’. This is juxtaposed by the ‘transparent’ water where they can see everything clearly. Then the clear sea is juxtaposed by the ‘greyness’ which became ‘greyer’. The superlative ‘greyer’ suggest how at the start they thought things would be okay, yet they began to get worse, sense the ‘greyness’ by the city. The ‘white’ when they first arrive contrasts the ‘greyness’ that they are left with. Perhaps at the start they felt hopeful (‘white’) yet eventually they felt worse (‘grey’) thus musing how immigrants feel in their societies new societies too.

Cont on pg 5
Moreover, the extract clearly portrays how an immigrant may feel when arriving in a new country. Godin supplies us the fear of an immigrant when the narrator states the ‘skycrapers towered above us all the time higher and higher above us.’ The repetition of the adverb ‘higher’ reveals how an immigrant may feel insignificant. Furthermore, Godin uses the rule of three ‘we felt small, frightened, cowed’ to further reiterate the fear immigrants may experience. The listed adjectives reveal the emotions and of how the immigrant might feel insignificant feel like nothing in the world that has such large buildings.

However, although immigrants may often feel rejected and isolated, a world such as America may make them feel accepted into society. As the novel follows the theme of giving me your tired, your poor... They want to integrate people into their society, Godin perhaps wants to reveal this as he states: ‘small boats drew up alongside the ship, the “small” ships juxtaposed the ship yet they indicate the multiple small ships support them with food. Furthermore, they offer the immigrant jobs such as the narrator’s ‘father’, who went to America earlier in order to financially stabilize his family and build a life in America for when his family arrived. This idea is still
perhaps implying common even with modern day immigrants, who search for financial stability, in America in order to support their family “back home”.

Hodin heavily depicts how immigrants struggle to arrive into their countries into the extract.

* from pg 3

Such as in "Lucy" by Jamaica Kincaid where the supernatural, "black, blacker, blackest" are utilized to reveal the darkness of a new country can of the past, what it could have been like.

* perhaps implying how a more morbid time when they may not have been able to see their future.
An act of heroism is the act of saving someone from harm. Immigrant literature focuses on heroism and questions who the true hero is. Andrea Levy’s ‘Small Island’ and Mohsin Hamid’s ‘The Reluctant Fundamentalist’ both question who the hero is in their novels.

In both pieces of text, the protagonists from selves can be considered their own heroes. In ‘The Reluctant Fundamentalist’, changez is initially so infatuated with the country that he does not realise his infatuation with the now country is resulting in him forgetting about his own country. He attempts to ‘hide my [his] Pakistaniess and act more like an American’. Yet when he returns from Pakistan, he has an epiphany which results in him growing a beard. He realises the ‘veil has been lifted’. The beard causes an evident rift between himself and his colleagues, he states ‘It’s remarkable the effect a beard can have on a man of my complexion’. By removing the facade, he comes to the realisation that the colour of his skin separates him from his society. He realises his differences. This correlates with James Cameron’s ‘Indian Summers’, when the character realises that ‘I [he] have changed’ both realise before to they are harmed. Changez saves himself and moves back to Pakistan. Similarly Gilbert comes to the realisation that England is not all he thought it would be and controls his disappointment and anger in an attempt to save himself. He realises eventually that he means nothing to the mother country, as it would ask him ‘Who the bloody...”
Hello are you instead of releasing his anger which would result in abuse for him he composes himself and pretends ‘I can’t didn’t hear’. By not retaliating Gilbert saves himself from physical and verbal abuse. Both changes and Gilbert’s interests in their host country decreases when they know what it’s really like and therefore save themselves before they can be let down any further.

Furthermore, queer characters in fiction. Heroes in immigrant literature can often arise in characters who are more open minded. Queenie displays this open mindedness when she allows Gilbert and other blacks to stay in her house. Furthermore she states ‘she don’t mind being seen in the streets’ with Hortense. Her small kind gestures although not initially accepted by Hortense display her heroism of not allowing prejudice. This can be seen on a much larger Queenie’s friendly gestures may correlate with Ernest and her parents acceptance of changes. None of them view him differently. Ernest mother in addition to this his Underwood Samson colleagues accept him to an extent as he view himself as an ‘underwood Samson trainee’ and that they were all ‘equal’ with their ‘my league’ Adams

Another interpretation on text display heroism would be that it’s the host countries that are should be considered the heroes. Both America and Britain are considered superpowers, ‘great britain’ and considered to be two of the most powerful entities.
After World War Two, the British Government allowed people from Commonwealth countries to come and help build the British economy back up in return for British citizenship. This prospect led many Jamaican and West Indies immigrants to board the Empire Windrush. Throughout ‘Small Island’, the Jamaican characters reference to the ‘mother country’ with respect and hope. Furthermore, the Black Gits during the army are told they’re lucky to be in the army and should be grateful that they’re not treated like ‘darkies’. This reveals that those in charge (generals in the army) believe they are being help for allowing Black Gits to integrate. Corresponding ly in ‘The Reluctant Fundamentalist’, there is perhaps America believes they are doing a favour by allowing them in. Error can be seen as a symbolic embodiment of America, and by her allowing changes to ‘understand him’, it reveals how America believes they accept immigrants with open arms as the New Colossus states ‘Give me your tired, your poor...’ This symbolises how America believes they are heroes for accepting immigrants the same way Britain does.

However, despite this, it can be said that in immigrant literature there is no one worthy of heroism. Race racism towards immigrants reveals how the rich countries would not be...
perceived as heroes. Maggie O’Farrell states that ‘race is more of an undercurrent’ however this is
arguable as Levy uses race to display the inequities of race and post-war racial slurs of ‘N—’ and ‘Vigabo’ are consciously buried on the black GIs. Despite slavery being abolished at this time, black GIs were still physically and

verbally abused by white GIs. Due to the physical and verbal abuse it would as a result reveal how instead of saving them from harm the British were causing immigrants harm. Like wise in ‘The Reluctant Fundamentalist’ changes is also apprehended with racial abuse, although it’s not as outward as the abuse Hitler and the black characters faced in ‘Small Island’. Due to 9/11 and then the Bush doctrine “war on terror” there was an increase on racial attacks on Muslims or even people who look Muslim, changes is called as ‘fucking Arab’ and is met with verbal abuse from complete strangers. Although for changes the abuse was virtually minor, he declared that ‘Pakistani cab drivers were being beaten’. This correlates with another piece of immigrant literature ‘Yaffon dreams’ by Shumeirah Abdullah, where the narrator .

*As immigrants Levy herself could be considered a hero, as when writing the novel she revealed she was motivated by ignorance, the ignorance she heard black GIs had to face in the army, and the ignorance she may have received herself as the only black person on her estate. Small
Examiner commentary

9: This answer has a clear, straightforward opening and goes on to engage competently with the passage, identifying the ‘chill’ felt by the family as it comes into New York and recognising the ‘hard’ and ‘brittle’ reception they face. The paragraph on the writer’s use of colour is again competent, if a little overlong. Context is also handled competently, showing some awareness of immigration to the United States in the early part of the twentieth century. The answer only really deals with the first half of the extract, however, and has little to say about the material relating to the father, so the mark stays low in Level 4. 17/30

10(b): This answer begins with an introduction that seems uncertain as to the nature of heroism, but does attempt to define it. The ensuing discussion is often a little confused, apparently suggesting that Changez from The Reluctant Fundamentalist and Gilbert from Small Island are heroic because they save themselves from harm. There follows discussion of open-mindedness and of ‘negative attitudes’ which the candidate relates to heroism. Overall, the answer demonstrates a competent grasp of texts and contexts but an uncertain approach to the task which keeps the mark low in Level 4. 17/30
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