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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/).

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Task 1 Close Reading

Exemplar 1 Level 4

8 marks

Word count incl. quotations: 1213
Word count excl. quotations: 1000

‘Comment closely on the writing of the passage at the end of the chapter

‘Cyclops’ (‘Mendelssohn was a jew’ to ‘Little Green Street like a shot off a shovel’) considering ways in which it demonstrates the style and concerns of the novel as a whole

In the chapter ‘Cyclops’, Joyce focuses on multiple ideas throughout the passage, one of them including the myopic point of nationalism, which reinforces the idea of Bloom as being an outsider. This is supported in Chapter 12, ‘Lestrygonians’, where Bloom drifts from pub to pub because he doesn’t fit in; “Out. I hate dirty eaters”. The passage highlights the stark contrast between the stubborn citizen and the placid Bloom. Joyce uses the style of mock heroic whilst identifying Bloom as the hero, because of the unkindness of the citizen. This is corroborated by ‘Silver Casket’, which is an example of the idea of a mock heroic.

In the passage, Joyce conveys the theme of unkindness through the use of anti-Semitism, as Bloom is portrayed as the subject of discrimination in the pub, because he shows his support to Judaism. In Dublin 1904, the relationship between a Jew and an Irishman was

1 Joyce, J., ‘Ulysses’ (HERTS: Wordsworth, 2010) pg 151
described as; ‘You cannot get one native to remember that a Jew may be an Irishman’. This unkindness is highlighted at the beginning of the passage, as Joyce illustrates the citizen’s narrow-mindedness by saying anti-Semitic insults towards Bloom whilst leaving the pub; “If the man in the moon was a Jew, Jew, Jew and a slut shouts out to her; ‘Ey Mister! Your fly is open, minster’.  
He also ironizes the citizen’s aggressive language, by threatening Bloom with God’s name whilst taunting him about his religion; ‘By Jesus I’ll crucify him so I will’ and ‘I’ll brain that bloody Jew man for using the holy name’. Joyce also satirizes the ignorance of the citizen through the dialogues of ‘Your God’. Therefore, Joyce is bolstering the citizen as being unkind and bigoted through the use of language and adolescent prejudice. Throughout the book, there are multiple characters which convey anti-Semitism thoughts. This is confirmed through the first chapter of ‘Telemachus’, as the headmaster is anti-Semitic and describes his dislike against the Jews as; ‘England is in the hands of the Jews and they are the signs of the nation’s decay’.

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2 Joyce, pg 309
3 Joyce, pg 31
Joyce also illustrates unkindness through the citizen’s dialogue; ‘tear him limb from limb’, which shows the violent and graphic language, which makes us, readers, sympathise with Bloom. The theme of unkindness carries on throughout the book, as anti-Semitism is also exposed in Ithaca, Chapter 16, as Bloom talks to Stephen about the issue of being a Jew. ‘He called me a Jew in a heated fashion offensively’. Throughout the passage, Joyce illustrates the unkindness of the Irish citizens when confronted with Judaism. Joyce also shows the theme of cruelty through the nastiness of the citizen describing Bloom being as “old sheepface”. Overall, Joyce exemplifies the theme of unkindness through the discrimination of Bloom because of his beliefs.

One of the themes explored in the passage is the distinction between good and evil. Bloom is presented as reasonable and kind. Other examples, of Bloom being portrayed as caring is in Chapter 15, where Bloom is afraid of Stephen losing his money and, so, therefore pays the prostitute for the damage, just because he wants to look after Stephen. “Christ was a Jew like me”; the use of short sentences shows the typical style of honest talking of Bloom, which re-emphasises Bloom’s thoughtful nature. Joyce uses a mock epic style at the end of the passage through exclamation whilst conveying the image of heroism through Bloom.
turning into Elijah in the chariot; “clothed upon in the glory of the brightness”. In the ‘Oxen of the Sun’, Bloom visits a lady in hospital who has been in labour for three days, without no support from husband. “The man hearkened to her words for he felt with wonder women’s woe in the travail”. This illustrates Bloom’s kind character, as he is concerned that the baby hasn’t been delivered, so he waits to see what happens.

Another theme Joyce explores is Ideology, through different narrative styles. The passage is split into 3 parodies; the first parody is the journalistic style of Bloom’s departure. The second parody is the description of the biscuit tin and the final one is the parody of the miracle between Elijah and Bloom flying to heaven. The juxtaposition between the parodies makes everything else in the passage seem more brutish.

The journalistic style airbrushes the unpleasant information, just like daily newspapers. The Journalistic drama juxtaposes the aggressive tone of the mock heroic. The description of a biscuit tin as being ‘executed in the style of Celtic ornament’ satirises the style of the journalistic account. Joyce also uses classical allusions which adds to the chaos in the

4 Joyce, pg 349
passage through the upset in the syntax. ‘There is no record extant of a similar seismic
disturbance in our island’ Joyce uses the parody of the newspaper account of the chaotic
disaster, through the use of hyperbolic and pathetic in its description of the throwing of the
biscuit tin, whilst being a part of the ideological conflict. The comical ideology of a mock epic
is shown through the use of beacons and cheers for Bloom’s departure on a boat and later
on in the passage, when Bloom goes in the carriage. The narration represented through the
passage is different compared to the rest of the novel, as the readers are no longer in
Bloom’s stream of conscience. This creates an uneasy sensation as the readers are distant
from Bloom. The polite style of journalism through the second parody is juxtaposed by
Joyce satirising nationalism in brutal and nasty forms. Joyce illustrates Bloom as an antidote
to myopic and prejudicial viewpoints. Joyce uses ideology through the point that there is an
aspect of perceptive which is reduced and, therefore a negative tone is created as the
readers are viewing Bloom through a filter. ‘Messers Jacob agus Jacob’, Joyce ironizes the
biscuit tin name as it’s Jewish.

The final theme that Joyce portrays is Identity through the failure of Nationalism. This is
bolstered by the point that the citizen is a nationalist tainted by anti-Semitic views; ‘You
Examiner commentary

The essay contains a number of relevant points, though they are not clearly connected; the first paragraph is typical of the rest of the piece. There are some grammatical errors and slips such as anti-Semitism being treated as a literary technique. The essay has some focus on the language of dialogue to show hostility and there are links to other relevant parts of the text. For example, a number of references to different parts of the novel help to develop the characterisation of Bloom. While each paragraph is clearly focused, they are not connected coherently. In the strongest section, narrative style is examined with comments on the parodies, including some focus on language and imagery. Few of the comments are developed very far.
Poem from ‘And Still I Rise’ – Maya Angelou- ‘Still I Rise’. Comment closely on how Angelou depicts finding strength to overcome adversity and how far it reflects the style and concerns of Angelou’s poems in ‘And Still I Rise’.

Within Angelou’s ‘Still I Rise’ she uses personal pronouns to open up her first quatrains stanza to highlight how she is personally addressing society’s depictions of female prejudice, Racism, and being the general underdog. As well as this Angelou uses within her dramatic monologue a song like rhythm in order to cast to the reader clearly that the narrator is comfortable and stable within themselves and no matter what society attack against her with she will ‘still rise’. We can link this to one of Angelou’s other poems in her anthology ‘Phenomenal Women’ in which we identify the narrator’s exhibition of self-confidence and acceptance. Within ‘Phenomenal Woman’ we identify the confidence that the narrator has for herself similarly to how the narrator feels in ‘Still I Rise’, this is due to the rhythmic pace both poems have as well as a consistent rhyme scheme. This rhyme scheme in ‘Still I Rise’ connotes Angelou’s adversity in conclusion because of the song like manner that this displays. This signifies Angelou’s happiness and success in what she wants to achieve which is her overcoming. By using this personal pronoun of “you” we can decode that the narrator – no matter what society throws at her will ‘still rise’. Furthermore we highlight the narrator’s confidence and will to overcome adversity with personal pronouns in an anaphora structure within the last quatrains stanza and in the last nine line stanza also. The anaphora word of “I” begins six out of nine lines within the final stanza indicating that the narrator believes confidently that they have the upper hand and how despite the fact that some of the problems may never go away it’s more of moral rising for the narrator and her overcoming of adversity is acceptance rather than fighting them.

The poem ‘Still I Rise’ uses a dramatic monologue from Angelou to signify her oppressed voice finally coming out and introducing us to her thoughts and feelings. She does this using rhetorical questions such as “does my sassiness upset you?” which adds a fast flowing style of reading to the poem connoting that whoever she is talking to she does not want them to interrupt with a single word as she finally wants to be heard. This notion would contrast the flow of one of Angelou’s other poems ‘A kind of love some say’ which due to the poems meaning of abuse and assault through love unlike Angelou later on who conquers this pain in ‘Still I rise’. The signification of this links to the section titles of the anthology which link to Angelou’s story, ‘A kind of love some say’ falls into the first section of poems called ‘Touch me life not softly’ which manifests the beginning of Angelou’s
struggles with society which contrasts 'Still I Rise' due to the poem being located in the third section of the anthology called 'And still I rise' which connotes Angelou's eventual overcoming adversity.

Within 'A kind of love some say' the style of writing Angelou uses is that of a narrative style in order to show the true brutality meaning of the poem, despite showing the meaning of the poem this contradicts the style in 'Still I rise' which is a positive dramatic monologue. Following on from this within the poem 'Lady luncheon club' the pace of the poem at the beginning of the Anthology captures Angelou's overcoming of adversity through the enjambment of the 7 quatrains which is similar to 'Still I Rise' as the enjambment we see from Angelou signifies her dominance in speech to not be spoken over. The enjambment itself speeds up the pace of the poem when read signifying the amount of confidence she has also when addressing society. In contrast to this in the final sestet and nine line verse are slowed down through Angelou's using anaphora of 'I rise' in order to cast her fulfilment of adversity and strength against society which is also reinforced through her change of personal pronoun from "I'm" to "we" which also connotes the notion that this will happen and her rising is actually a reality and guaranteed possibility. This connotation fits in with one of Angelou's other poems 'Phenomenal women' which uses anaphora similarly in order to orchestrate knowledge of self-purpose which we see in 'Still I rise'. 'Still I rise' is within part three of the anthology called 'And still I rise' due to the reflective structure of the set of poems within and how for Angelou this is her way of saying this is I've finally changed. As well as this Angelou in order to show her overcoming adversity uses the descriptive imagery of wealth in her own self-description. Examples of this include references towards "Diamonds", "Gold Mines" and "Oil Wells" which are all considered high value mainly by society who she aims her poem towards. Angelou clearly understands society's value of wealth and by her comparing herself to tradable materialistic items is for her time period the biggest confidence comparison she can make thus increasing her overcoming of adversity.

To conclude throughout 'Still I Rise' it is clear that Angelou isn't holding back from her ambitions against society with her self-confidence and attitudes. Angelou clearly has in real life overcome her issues throughout her life and 'Still I Rise' is the clear indicator that in today's society she is content with herself and the society she is around. With also expressing her struggles throughout other poems we identify the true overcoming of adversity in 'Still I rise' which truly takes society head on and is the focal point of Angelou's confidence and self-worth. As a result of these struggles and ideas we see that without the difficult times she wouldn't have been made into the person she is today. Angelou now is a more confident and happy individual in the poem which is evident through her language and imagery that we see clearly through her literary expertise which evident her overcoming of adversity.

Word Count - 1013
Examiner commentary

The opening of the essay does not give any kind of overview of the selected poem or the collection, so the immediate detail from the poem lacks context. The comments on rhythm and rhyme are asserted without detail or support. There is a link with another poem and focus on pronouns and anaphora, but without a clear indication of how these features contribute to the developing meaning of the poem. The essay gains more coherence as it progresses, considering a number of details of the writing, with comments on poetic structure and imagery. Appropriate links with other poems are made to illustrate points on content and style. There are also useful references to the structure of the collection as a whole and the place of the selected poem within it. While the overview of the whole poem is not quite clarified, this is a very competent response, borderline Level 5.
Consider the effect of innocence on the conflict of tolerance vs intolerance on pages 169-171

One of the main themes of “To Kill a Mockingbird” is the inequality shown towards Blacks in the USA. Writing during Civil Rights Movement in the 1960s, Harper Lee describes the world of the 1920s as a segregated society, showing the 1960’s audience that racism is outdated. We are shown this world through the eyes of Jean Louise Finch - or Scout - a nine-year-old girl that has a limited understanding of the so-called “disease of Maycomb” which is racism. In chapter 15, Atticus is confronted by a lynch mob intending to kill Tom Robinson, a black man accused of raping a white girl. Scout, unaware of the racial motives of the mob or the seriousness of the situation, is still polite to the group and, in doing so, she reminds the mob of their humanity, and they back down. Scout shows contemporary audiences the solution to intolerance, which is understanding a person by “walking in their shoes”. Alternatively, Scout shows rebellion against her required femininity as a girl in the 1950’s by the way she dresses and her confident stance against the mob. Furthermore, it could be argued that it’s Scout’s age and gender that turn the hearts of the mob rather than her words.

Lee uses Scout and Atticus as a vessel for her thoughts. Atticus is arguably the voice of tolerance and morality in the novel; he also stands up for blacks in Maycomb and, as a result, is considered the main hero of the book, and certainly is to Scout. This is supported by the fact that he is willing to stand up for Tom Robinson despite knowing that he is putting his reputation (potentially even his life) on the line. His strong moral compass reveals itself in the lessons he teaches Scout “You never really understand a person until you consider things from his point of view [...] until you climb into his skin and walk around in it.” (3.85-87). The phrase “climb into his skin” creates an image of embodying the life of another person. The skin reference echoes the racial divide because climbing in “someone’s skin” entails taking on any prejudice that person faces due to their ethnicity. This reflects Lee’s thoughts that we are all human, are the same and should be equal. In parallel, Scout
convinces the mob to stand down and in doing so saves the lives of Atticus and Tom Robinson. Scout sees her friend’s father, Mr Cunningham, in the mob and calls out “Hey Mr Cunningham. How’s your entailment gottin’ along?”. The colloquial exclamation “hey’ suggests that Scout doesn’t understand the danger of the situation she is in and as a result, has approached it with an open mind. This voice manages to make the mob think more about what they are doing and they decide to turn away. However, it could also be argued that there is an underlying theme within the book, whereby Lee depicts the person to change the minds of men is a young girl, contradicting the beliefs in the 20’s that women were less dynamic than men. By standing up to the mob, Scout rebels against these beliefs.

However, in addressing Mr Cunningham as “Mr Cunningham” she has the effect of humanising him by addressing him; this, in turn, removes him from the mob culture, and the innocence of the question about his entailments makes Mr Cunningham remember how much he owes Atticus and his family and starts to spin his moral compass. The effect can be seen instantly when “[He] seemed uncomfortable; he cleared his throat and looked away”. This marks the point where Mr Cunningham abandons ignorance as he questions his actions. Lee argues, through Scout, that the best way to combat ignorance is to treat them with respect. Having established that Scout representation of innocence, Lee shows us ignorance vs innocence, as being ignorant is a choice and the mob chooses to see Tom as a threat, and yet Scout, through innocence, removes ignorant thoughts with doubt. This is exemplified by her references to entailments: “Entailments are bad’ I was advising him when slowly awoke I the fact that I was addressing the entire aggregation”. This implies that the mob is affected by Scout’s words as the mob mentality fades fast. The reference to “entire aggregation” reflects Scout’s childlike innocence as aggregation is defined as a neutral collection of things/people while Scout is, in fact, addressing a violent mob whose definition differs hugely to that of “aggregation”. This is Lee’s view of racism and prejudice within the 1960s where ideas such as
Examiner commentary

This essay begins with a very clear overview of the selected passage and its place within the wider text and its concerns, which lays the foundation for the discussion of the writing which follows. There is good discussion of Lee’s characterisation of Scout and well-referenced links to that of Atticus. The discussion of the details Scout’s child’s voice is capable, with some detail. The essay shows consistent consciousness of the writer, giving a literary focus to discussion. The essay clearly demonstrates a good understanding of the passage and characters, though some further opportunities for exploration of details of the writing are not taken.
QUESTION

“Bennett’s drama establishes different approaches to life and teaching, placing strategy and gameplay in opposition to personal integrity”. Present a close critical analysis of the given extract, analysis how Bennett explores this theme.

The theme of education here is presented through the two antithetical representations of a competitive, market driven approach of Irwin and the humanistic, life teaching of Hector. These two different styles contrast a detached approach to teaching history with a sole aim of passing an exam and an approach which prioritises humanistic values and personal integrity. Throughout the course of this scene, these two teaching styles are fully exemplified through the language used by both the teachers and the boys in this scene.

Bennett makes clear the sense of strategy and gameplay when Timms asks whether they should be “thoughtful” or “clever”. These two contrasting adjectives make prevalent the vast differences between the teaching styles of Hector and Irwin. The adjective ‘thoughtful’ shows that the boys are aware of Hector’s emotive teaching style and wish to act with attachment according to this. However, the connotations of the adjective ‘clever’ shows that they are more analytically in Irwin’s lesson, therefore, they are not sure how to act when both teachers are displaying their methods here as they act differently in each lesson.

Hector shows his empathic approach to history through his tone, as he challenges Irwin’s detached approach. Hector uses the anaphoric interrogative ‘Do they,?’ as well as using the action verb ‘demean’ to say that the Holocaust should not be taught because it’s seen as something trivial in terms of Irwin’s question. This connotes a sense of incredulity as he is completely bemused at the tourists that go there (using the third person plural subject pronoun ‘they’ to group them and highlight the fact that they are wrong) and the anaphoric interrogative here shows Hector’s strong opinion on the subject as he delivers a tirade rendering Irwin’s question as insensitive. He talks about where they ‘drink their coke’ and this shows how he’s trying to say that Irwin is trivialising the event, hence why he acts with incredulity. This exemplifies the ‘battleground’ nature in the scene as Hector goes against Irwin’s contrary point of view. Also, Posner siding with Hector shows how Hector’s teaching methods are declining, this can be seen when at the end Posner is characterised as having a less happy life than the others, as he lives alone and has a lot of nervous breakdowns. Conversely, Dakin sides with Irwin and he ends up being a morally defunct tax lawyer, so this shows how Irwin’s style is the future.

Dakin shows a sense of appreciation for Irwin’s teaching methods when he alludes to Wittgenstein by saying “whereof one cannot speak thereof one must be silent.” to which Hector responds that it is ‘flip’ and ‘glib’ and unfavourably remarks through the abstract noun ‘journalism’ that it is false. This relates to Irwin’s notion that the Holocaust should be treated with ‘fact’. This abstract noun shows that Irwin wants to treat the Holocaust with skill but lack of sensitivity towards the event, showing his incredibly detached approach. However, Hector counters this by saying it should be treated with ‘decoration’ showing that it should be approached in a decent, proper manner and this shows his attached approach in comparison, whereby he emotionally involves himself in history compared to the detached approach of Irwin. Also, it shows that Dakin takes more notice of Irwin’s detached approach and is almost disciple-like in the way that they take to his methods.

However, Posner shows less of an appreciation for Irwin’s methods by arguing ‘something in context is a step towards saying that it can be understood’ to which Irwin praises him by saying that it’s ‘good’ even though he ‘means it’. This shows how Irwin’s methods of gameplay and journalistic methods are rejected by someone
Examiner commentary

A clear, focused overview begins the essay, establishing both dramatic style and the concerns. Within the overarching consideration of the different teaching styles of Hector and Irwin, the essay focuses on ways in which the characterisation and details of the dialogue contribute. The paragraphs on Dakin, Posner and Hector are well focused and supported, showing a very good understanding of the characters, their views and the details of their dialogue, with particularly careful comments in the penultimate paragraph. It is notable that paragraphs begin with focus on characters, rather than Bennett and his presentation of those characters, an approach which would have sharpened the address to AO2.
Task 1: Close-reading Analysis

Write a detailed critical appreciation of how far and in what ways your chosen extract is typical of Zadie Smith’s methods and concerns.

Zadie Smith presents ideas concerning modern life, social class and cultural meaning. Smith was brought up in North West London and clearly links her narrative to the various cultures within this vibrant part of the city. Smith’s style in nw shows clear links with 19th Century Realist authors like Dickens. NW was also influenced by Modernist writers like Virginia Woolf. Smith describes her style as “a great replication of what it feels like to be alive”, in that she presents modern life through the view-point of normal people. By using a fragmented, episodic narrative, she highlights the different views of North-West London through the voices of different narrators. This is distinctive of Smith’s writing and it helps to highlight her concerns in accurately presenting the reality of life for characters from different socio-economic backgrounds.

Smith uses repetition in the extract where Natalie explores the possibility of committing suicide. This enforces key motifs that are significant throughout the text. The word “dream” is repeated which emphasises the need to have a dream in life which many of the key characters fail to do, leading to the troubles they face. For instance, Nathan fails to pursue his dream of becoming a footballer and thus ends up living on the streets. Smith’s characters find meaning through routines; they realise what they want to achieve and how they are going to make it happen. This concept links to Psychologist Abraham Maslow’s theory of self-actualisation which explains that in everyone there is an innate drive to reach one’s full potential. This is prevalent in this extract as Natalie finally realises what she wants to do with her life; she wants to be a good maternal figure and resolve the conflict with her husband. This “dream” and realisation of one’s full potential is possessed by many of the other key characters, like Felix’s moment of clarity with his dream of being with Grace.

Smith also portrays her concerns through the use of colloquial language which gives insight into her own life. Nathan saying he “ain’t free” is representative of the restraints that society has on people of certain social classes. Nathan, being of a lower social standing, feels like he is held back in society, because of a lack of money, power and status, and thus cannot be “free” as Natalie naively suggests everyone is. The colloquial word “ain’t” could also provide a contrast between the two characters, emphasising the social hierarchy of modern life and the way time can separate those who were once close. Furthermore, this word gives insight into Smith’s culture in modern day London and the surroundings that influence her style of writing realistic narratives. By adding subtext to her writing, she creates a stream of consciousness in which the reader has insight into the working minds of the characters.

Smith uses metaphors in her work to induce the reader’s imagination. Earlier in the novel Natalie states that she is going “nowhere” which can be interpreted on a literal level, in which she has no destination planned. It could also have a more metaphorical meaning and suggest that she has lost her dreams and she no longer sees a future ahead of her. In the extract, Natalie states the spikes on the bridge “must be how they stopped people going nowhere”. This is a link to earlier in the novel and could suggest that she has come here looking for a way out. The bridge being a way to “stop” these people could suggest that she is feeling suicidal but there’s no way out; she has to deal with her problems. This is a key concern of Smith and is seen throughout the novel in various characters, such as Nathan, as he struggles with the heavy constraints society has on him, due to his lack of money and status.

Interesting structural features have been used by Smith to portray key ideas in a sophisticated way. Short sentences are used to describe what Natalie sees while she is on the bridge: “Half a tree. Half a car. Cupolas, spires.” This is an example of how Smith takes her modernistic style to portray
Examiner commentary

Although context is not specifically assessed in this piece of work, the references to literary context at the opening of the essay establish a level of very good understanding of the nature of the text and introduce key elements of its writing style, particularly narrative structure. These ideas inform the rest of the essay, with discussion of the effects of repetition and the implications of the words ‘dream’ and ‘nowhere’. The representation of voice and dialogue is discussed well, though some features, like the short sentences, require a little more context from the passage to show how they communicate meaning. There is a slight tendency to abstract linguistic and structural details from their context, which also affects the otherwise interesting paragraph about paradoxical language. The discussion of bus imagery, as well as the overview of fragmented narration, demonstrates a detailed grasp of the whole text. This is a detailed and developed discussion with occasional moments of sharp excellence, so merits a mark lower in Level 6.
Write a close analysis of ‘Saturday Market’, discussing how far and in what ways it is characteristic of Mew’s exploration of hidden emotions in *Collected Poems*.

In Charlotte Mew’s ‘Saturday Market’, the speaker addresses a woman left experiencing deep shame and regret after exposing herself emotionally to the town. In an extended metaphor, this emotional exposure is made literal, with the character ‘showing’ her heart at ‘Saturday Market’ alongside the other goods up for sale. The symbolism of the heart implies the emotions on display are the woman’s innermost desires. The actions of the woman are perceived even when she is supposedly ‘out of sight’, giving the speaker an almost omniscient quality. Indeed, the speaker could be interpreted as a conflicting voice of the woman herself. This voice seems to be a manifestation of the ingrained views of Victorian society; it’s advice, to ‘hide’ or ‘bury’ emotion, perpetuates the idea that women’s desires should remain unexpressed.

Setting the scene of the market, Mew establishes a narrative tone and an expectation of realism, before revealing that the shawl covers ‘the red dead thing’ – the woman’s metaphorical heart. Thus, the woman’s hidden emotions are given a physical presence, and the reality of the market is undermined, as the reader questions whether the setting, too, is metaphorical. The first full-length stanza depicts the seemingly jovial scene of the titular ‘Saturday Market’. The reader is bombarded with images of the array of goods - ‘pitchers and sugar sticks, ribbon and laces’ - the listing effect of the stanza, created through polysyndeton, conjures up a scene of overwhelming plenty, that has the care-free feel of a fair. However, as the poem progresses, the underlying malignity of the market is revealed. The reader comes to understand its true nature is hidden, much like the emotions of the woman. The market is set ‘grinning from end to end’ at the mysterious item under the shawl. With this image, Mew personifies the market, allowing it to take on the judgmental attitude of the townspeople; a good-natured ‘grin’ becomes sinister when disembodied and attributed to the market as a whole. Indeed, even going back to the initial description, the reader can identify sinister undertones. There is an unease that comes from the way market-goers are dealt with in the same breath as material goods. The sibilance of ‘silver’ pieces and smiling faces’ highlights the juxtaposition of people and trinkets; Mew seems to suggest they are equally on-show. The brutal image of ‘the dead-alive ducks with their legs
tied down’ creates a sense of entrapment that could extend to the people at the market.
Indeed, the concept of the market itself has connotations of the marriage market. The idea
of a woman ‘showing’ something as intimate as her heart at a marketplace is shocking to
the reader. However, Mew implies this is no different to treating women as marketable
commodities for marriage. Thus, she questions why one concept is shocking to a
contemporary reader and the other accepted.

The reader’s understanding of the principal metaphor of the poem deepens as it progresses,
paralleling the revelation of the woman’s hidden emotions. The imperative of the first line
to ‘Bury your heart in some deep green hollow’ is taken by the reader as a warning to hide
away your emotions: the ‘heart’ interpreted metaphorically rather than literally. After the
explicit descriptions of the wares at the market, the speaker deliberately avoids revealing
what is under the shawl. The reader’s curiosity is piqued with the rhetorical question ‘What
were you showing in Saturday Market/That set it grinning from end to end...?’ The mystery
of the item serves to increase the reader’s apprehension as they piece together its identity.
The fact ‘the shawl is wet’ and that underneath lies ‘the red dead thing’ could suggest
another dead animal, yet the need to ‘bury it’ speaks of something more shameful. It is only
with the mention of ‘a hole in your breast’ that most will conclude ‘the red dead thing’ is the
subject’s heart, metaphorically cut out – the embodiment of the emotions that the speaker
had initially urged her to ‘hide’ or ‘bury’. Despite the brutality of the ‘murder’ that has
occurred, in this case of the woman’s own heart, it is made clear that as long as it is done
behind closed doors, ‘nobody cares’ at Saturday Market. As the woman’s emotions are
encoded in the image of the heart, her desires ultimately remain hidden. The return in the
final stanza to the images and rhyme scheme of the first, reinforces the reader’s
understanding of the initial warning. Mew also uses a cyclical structure in ‘The Asylum Road’
– by returning to the image of the windows with ‘clouded glass’, she explores ideas of the
divide between the sane and the supposedly insane. In ‘Saturday Market’, the return to the
original stanza gives a sense of finality. The woman must ‘think no more’ of the heart and
the emotions it signified by forgetting ‘the sea’ or ‘deep green hollow’ where it is hidden.

The shocking imagery used by Mew in ‘Saturday Market’ gives more force to the woman’s
emotions. As in ‘The Quiet House’, the imagery expresses the intensity of female desires
considered taboo by society. Despite the variety of the metaphors of ‘The Quiet House’, most have associations of violence and the colour red. This is strikingly reminiscent of ‘Saturday Market’, where the primary image is ‘the red dead thing’. As with the jarring metaphors of ‘The Quiet House’ – ‘reddened swords’ and roses that ‘stab you across the street’ – the bloodied ‘red dead thing’ is violent, disturbing and seemingly incongruous with contemporary views of women. Thus, just as ‘the red dead thing’ is incongruous with the white of the moon, the reality of female desire is incompatible with society’s chaste ideal. The image of the ‘thing’ is nightmarish and treated with horrific reality. The internal rhyme of ‘the red dead thing’ gives the revelation undeniable force, while the failure to categorise it further suggests an object so mangled and gory, it is unrecognisable. The rhetorical question of the speaker ‘On the flags does it stir again?’ repels the reader, making them question whether the blood-stained ‘it’ is still alive. The question also links back to the oxymoronic description of the ‘dead-alive ducks’ as Mew continues to explore the horror of something caught between life and death. In ‘The Forest Road’, Mew also uses nightmarish images as signifiers of powerful hidden emotions. The speaker imagines the ‘drowned’ corpse of their lover, rotted by ‘the dripping brine’. With ‘Saturday Market’, Mew engages with taboo aspects of womanhood itself. The speaker’s commands to ‘make an end of it’ and ‘bury it soon’ imply the shamefulness of the woman’s emotions, signified in the bloodied scene. The repetition of the shameful ‘blood, ‘on the hearth’ and the ‘stairs’, also brings to mind menstruation. Arguably, Mew is further highlighting the hypocrisy of society by alluding to a natural process that women are forced to conceal.

By the end of the poem most readers will draw the conclusion that it is the woman’s heart that is initially on display. However, the contents of this heart remain unknown, other than the fact they are considered unacceptable by society. Forces seeking to control women and their emotions permeate the poem. The speaker urges the woman to ‘bury [her] heart’ leaving ‘a hole in [her] breast’ and the market-goers taunting ‘laugh’ forces her to ‘hasten home’ in shame. In the poem, women are subjected to seemingly conflicting expectations. On the one hand, they should put themselves on show in a setting not dissimilar to a marriage market; on the other, they should keep their own desires hidden or face rejection from their community. The poem ends with the heart cut out, and any unacceptable desires
Examiner commentary

Charlotte Mew’s poetry is an interesting and unusual choice, with which this essay deals confidently. An overview of the meaning and governing style of the poem is given at the beginning, with references to shame, exposure, metaphor and symbolism. While AO3 is not directly assessed, the references to historical context demonstrate a thoughtful understanding of the poem. The balance between realism and metaphor is noted, showing the contrast between the market and the woman at the centre of the poem. The discussion of the presentation of the market, on the one hand ‘seemingly jovial’ while also having ‘underlying malignity’ is precisely analytical, developing ways in which the meaning is communicated. This continues with detailed examination of Mew’s presentation of people and goods, contrasted with the woman. The extended discussion of the poem’s central metaphor is careful, teasing out the analysis in stages by looking at structure and the implications of language, while integrating the quotations fluently. Some of these central ideas and techniques are then related to a number of other poems in a way which develops the argument of the essay, while alternative readings are also considered. The whole essay is coherently organised, using excellent analysis to develop a sophisticated reading of the poem within the context of Mew’s work.
Task 1 Recreative

Exemplar 1 Level 4

8 marks

Analysis

My poem would fit into Duffy's anthology, 'The World's Wife,' which reflects on voices of women that were unheard or unvoiced. I have reflected on giving this poem a dominating narrative voice, with a range of language as it is strongly connected to Duffy.

Unlike Duffy's theme of the voice being a woman overshadowed by their partners, Norma is Norman Bates' mother, so, I feel my poem is somewhat different from Duffy's general mold as there is no anger or regret, but a strong motherly opinion as Norma is known to be a violent and controlling. The noun 'partner,' is generally connoted to be two people together in a romantic way, but it can also be seen as someone you spend time with, willingly or forced, so when Norma and Norman are 'partners,' it could be seen as a particularly incestuous relationship.

I used free verse throughout my poem. Firstly I think this is a more modern view on Duffy and poetry today. It is more of a 'spoken word,' conversational tone.

Repetition is a key technique used by Duffy to highlight significant ideas such as the variation of Mother, mom, mommy, mama, Mom. The synonyms for mother are a technique I used to resonate the idea of child language and how they acquire language this can be also be taken as baby babbling as well as Norma morphing her once individuality to become a mother and fully devote herself to Norman. This is reflective of 'Queen Herod,' as mothering imagery is strong throughout the poem. Herod's only reason for living is her daughter - this is also seen in Norma's actions in the poem. Mother imagery is referred to throughout the poem with the term of being 'powdered clean.' In this poem the repetition suggests the divide between the protagonists where as in my poem it suggests the mother and son dependence. In 'Pygmalion's Bride, 'he will not touch me, but he did,' conveys male authority whereas 'I needed him,' in my poem suggests female dominance.

I correlate mother and son to result in the love 'Smother.' The use of the intrusive verb 'need,' only highlights the heightened desire for Norman to be with her son. To show the split personality of Norman morphing into Norma.

The list of 'New Towels' ... reflects the famous 'shower scene.' Blonde being at the end of the list is referring to the trending color of the time with women's hair styles of icons such as Monroe but even Norma. The idea of 'blondes,' being in the list also lowers the importance of blonde women - putting them as objects, not individuals. In some ways this is how Norman saw his mother, as well as his victims.

The act of showering and watching has deeper connotations alluding to the to the shower scene in the movie.
Like 'Little Red Cap,' I have used dramatic monologue of it being just one voice of a headstrong female is a link to Norma as she 'knew,' the work would lead me deep into the woods, away from home, to a dark tangled thorny place.' Therefore naivety is not inferred at all throughout this anthology.

Like 'Little Red Cap,' 'Red,' is a color that can be ingested in many different ways. But due to the tone of this poem 'red,' is a link to blood. 'Stained glass windows,' are reflective of the house era but the adjective of 'stained,' only reiterated the idea of blood splatters and the murders that occurred from Norma.

I have used antithesis, occasionally, with drawing a comparative contrast between the two characters; my example is, 'Old with history but a new start for us.' Duffy's 'Queen Herod,' utilises the same ideas. 'The pungent camels, kneeling in the snow,' as camels are typically a desert animal, not an animal used to living in the cold climate, so this juxtaposition of the hot versus the cold is to stress on emphasis of words as well as equal rhythm of the stanza.

Allusion in my poem is also what I have taken from Duffy's work, which is an indirect reference to something else, which I feel is very common in my work with touching on Norman's mental state but also fairly common in Duffy's work in poems such as 'Theis,' and 'Queen Herod.' In Thetis the quotation, 'I shrunk myself to the size of a bird,' is an indirect reference to the decline of a woman being overpowered by the male, and shrinking away to the 'size of a bird in the hand of a man.' In my poem it is referring to Normans mental state, joining to his mother's, as well as the concept of 'showering,' which is indirect reference to the literal shower and murderous shower scene.

The last stanza has a darker tone to it; imagery is subjective whereas the repetition of 'Even if it killed me,' 'Even if he killed me,' the use of the one word difference shows the severity of the implicit situation, how easily his mind could change in these precarious situations but instead of it being subjective it is a visual point. Again, this refers to a motherly tone of caring and giving her life for her child. This is a contrasting tone to the almost blurred vision of the ideological life they live together. My final lines of 'violent visions, Metallic, spasmodic, convulsive,' which can link to the poisoning of strychnine, as side effects of this drug is a slow death with medical descriptions of this. This links to Duffy as her poetry occasionally touches on darker imagery and symbolism I took an example of this from the poem 'Mrs Lazarus,' when violent imagery is portrayed with 'ripped,' and even suicidal thoughts of a 'closed double knot.' But moving on as an individual is necessary, for example the quotation, 'until he was a memory,' is a representation of what a woman has to do without a man.

An effective creative response, reflecting the style and concerns of the original. The analysis is a competent discussion of the ways in which language, form and structure have been used to shape meaning.
Examiner commentary

As noted by the marker, Norma Bates is an interesting and effective choice for inclusion within *The World's Wife*. The varied stanzas, patterns of language, repetitions and rhymes work effectively, especially at the beginning and end of the poem. It shows a clear and competent understanding of Duffy's choices of characters and ways in which she constructs her poems in the collection.

This understanding is also apparent in the commentary, with acknowledgement of the way Duffy grants a voice to ‘unheard or unvoiced’ women. This is used to justify the choice of Norma Bates as the subject matter and voice of the recreated poem. The use of repetition is examined which develops into imagery of mothers; this in turn allows relevant links to ‘Queen Herod’ and ‘Pygmalion’s Bride’. The comments on ‘Smother’, lists and references to Hitchcock's film all work effectively, while the discussion of ‘Little Red Cap’ shows further awareness of the collection as well as opening up discussion of dramatic monologue and colour imagery. There are further references to ‘Thetis’ and ‘Mrs Lazarus’, integrated into consideration of allusions and tone. Both the recreated poem and the discussion of it demonstrate a good level of competence, with clear appreciation of Duffy’s use of language, form and structure.
Rewrite pages 184-185 from Atonement from (Who would believe to... side of their prisoner.)
When Robbie is arrested from the consciousness of Robbie.
Write a commentary explaining how your re-creation relates to the style and concerns of the original text.

Recreated passage:
As Robbie walked up the drive with the twins he thought only of Cecilia. He didn’t care if her family thought him a hero; he just wanted to regain that moment in the library.
The blazing sunset disappeared and in a matter of minutes it was nighttime and the children had returned safely into the house. Briony watched with eagle eyes resting viciously on Robbie, peeping through her bedroom curtains like she was hunting prey. Cecilia’s mother stood still, directly underneath Briony’s room, on the large marble step that lead them to their home. A harsh frown possessed his eyebrows, what had he missed whilst everyone was waiting at home? The light of the morning began to slowly seep through the sky; in the distance, a faint crunching sound began. A police car began flicking the hot gravel aggressively up from the floor and splitting it back down. Sharply, the inspector grabbed Robbie’s broad shoulder and ripped his body around. A grainy voice ripped through the dense air, “Robbie, you are under arrest for the assault of Lola Quincey”. His heavy hands grasped Robbie’s and pushed his wrists with hard fingernails. The agile but hot lumbering thump of his heart vibrated through his head. Looking up to the sky, he attempted to remain calm. Standing on the porch underneath the house, Cecilia turned to Robbie with disappointed eyes. The junior inspector began walking towards him, with the intention of moving him into the car. Catching a glimpse of her eyes on him, he drifted towards the heavy oak door, as she ran down the large marble steps. She blurted “I don’t know why they’d think this” with a mellow tone. He kept his head titled up, as his mind was occupied with what would happen to them. He muttered “they’ve got it all wrong” he raised his handcuffed wrists although in surrender. His body was a puppet controlled by careless fingers as he was
shoved into the police car. Their eyes locked onto each other once again, he whispered in desperation “they’ve got it all wrong”.

**Analysis:**

McEwan poses Briony as very immature because of the letter and what she saw in the library, she believes that Robbie has only joined the search to hide his crime. When in fact he has looked for the twins as a natural response to his closeness to Cecilia, his relationship with Cecilia has inevitably made him feel more involved with her family. In this postmodern novel, McEwan is portraying through the character of Robbie, the breakdown of the traditional class system. In the original passage she says “Robbie posing as the kindly rescuer of lost children”. Briony feels although what has happened between Cecilia and Robbie is wrong as she isn’t mature enough to understand what she interrupted. Despite her intelligence, she loosely uses the phrase “adult cabal” not knowing what it means. Her intelligence is shown also when she outwits Robbie to seek unwanted justice for Cecilia, tearing the two apart. This highlights the power of the traditional class system as Briony, a young, upper class female, is taken more seriously than an older lower class male. McEwan is showing us the injustice of the class system, this is reflected through Paul Marshall who gets away with the rape under the mask of his high class.

McEwan uses pathetic fallacy to reflect the uncomfortable and tension of the situation, this is effective as through picturing the discomfort of hot weather, we can picture the discomfort the characters are feeling. This is emphasised when in the original passage when Briony is described as “lying in the semi - darkness of half an hour, nursing this palatable sadness of half an hour” in the recreated passage, mentioning heat reflects the strong emotions Briony is feeling, the hot day reflects the stuffiness and tension between the characters. This passage is the climax of the second part of the novel, therefore mentioning the heat even at

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1 McEwan I., Atonement, Random House, 2002

2 Ibid 1
night emphasises the irritation the characters feel. The theme of hot weather is present throughout many other texts set around the similar time. For example, The Great Gatsby also has the theme of hot weather, as the weather increases temperature, the plot and the characters increase intensity.

McEwan uses various perspectives to show Cecilia and Robbie’s relationship is portrayed as sexual as well as friendly. When it is written from Briony’s point of view, it seems very sexual however when it is seen from Robbie or Cecilia’s point of view it is less sexual but more loving and friendly. When Robbie is described as “he stood erect, several inches higher than the inspector, with his head lifted up” McEwan’s language is moving, the word “erect” has sexual connotations which in Briony’s eyes mirrors Robbie’s actions towards Lola. It reveals that Robbie is showing pride in his actions, which is misleading. Previously, we are made aware that Robbie and Cecilia both went to Cambridge which was paid for by Cecilia’s dad, however Robbie got a better degree than her. This seems to anger Cecilia as Robbie is a lower class than her. Due to this, Cecilia’s family are quick to point fingers at Robbie for raping Lola due to his working class status. This shows that their relationship may also be seen as a competition to always be better than the other. However other scenes in the book, such as the library scene, portray that they do love each other even though their relationship is complicated.

The use of the “crystalline present” is demonstrated through rhetorical questions, as it shows the characters thoughts being written out as they think of them. The crystalline present creates ambiguity for the reader as we see different characters versions of reality. The phrase “crystalline present” is used by Cyril Connolly to describe Virginia Woolf’s technique of using a long detailed description to paint a picture of one moment. Using rhetorical

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3 Ibid 1
4 Woolf V, Mrs Dalloway United Kingdom, Hogard Press, May 1925
questions to demonstrate confusion between Cecilia and Robbie’s relationship creates tension between the characters, similarly to the way McEwan does in this passage. At this part of the novel, Briony has just potentially destroyed their relationship through her misunderstanding of seeing them together in the library and then assumed Robbie would participate in “adult cabal” with Lola. In “Ian McEwan: Contemporary Critical Perspectives, 2nd Edition” Sebastian Groes says “The simple approach is important when reading Atonement because the poetics of modernism are a subject for speculation throughout the novel”. As Atonement is a postmodern novel we need to take a “simple approach” when reading it to fully understand the effect of Briony, and other things, on Robbie and Cecilia’s relationship as an explanation for its destruction.

Examiner commentary

The passage recreates an important moment in the novel and uses McEwan’s technique of different narrative perspectives to examine it from a different angle. The choice of Robbie is clearly appropriate, exploiting his ignorance of the accusations levelled against him in his absence. The piece shows a clear understanding of this section of the novel and an appreciation of McEwan’s characterisation in the depictions of Robbie, Cecilia and Briony. Robbie’s incomprehension, pride and affection for Cecilia are communicated effectively. Some elements of the writing are less suggestive of McEwan – there are some grammatical errors and a tendency to overwrite, but it is a competent piece.

The context of the episode in the original novel is clearly explained and supported with reference and quotation, while the role of the class system is also explained with understanding. The use of pathetic fallacy in the passage is justified and there is interesting discussion of the tone of the narration, identifying McEwan’s presentation of Briony’s perspective as subtly sexually suggestive, while the recreated passage in Robbie’s perspective is ‘loving and friendly’. The comments on education and class show an understanding of the novel, but are not made directly relevant to the developing discussion. The discussion of the ‘crystalline present’, though, is thoughtful and appropriate, and is linked back to the recreated passage. There is some discussion of details of the writing of the passage; the detail is not consistent and the analysis is at a competent level.
Exemplar 3 Level 5

12 marks

Write another section to be placed at any particular point in “The History Boys” which reflects the playwright’s attitudes towards relationships. Add a commentary which evaluates the ways in which you have emulated the playwright’s style and concerns.

Irwin begins to walk away. Dakin looks at his feet nervously.

Dakin Is that it sir?

Irwin turns towards Dakin.

Irwin Sorry?

Irwin looks at Dakin, puzzled.

Dakin looks up at Irwin, disappointed.

Dakin All you have to say is ‘Good luck’

Irwin Don’t you want it? Luck that is.

Dakin I’m not sure it’s just luck I want, sir.

Irwin What do you mean?

Dakin Figure it out for yourself, my lad,
You’ve all that the greatest of men have had,
Two arms, two hands, two legs, two eyes,
And a brain to use if you would be wise.”

Dakin turns to walk away with a look of disappointment.

Irwin Edgar A. Guest, impressive.

Pause.

You’re really getting the hang of this, aren’t you?

Dakin turns to back to face Irwin.

Dakin Of what sir?

Dakin smirks.

Lying?

Irwin “Young Hodge the Drummer never knew...”
Irwin pauses.

Don’t worry, you’ll figure it out.

Dakin I really don’t understand it sir. You’re so young and yet somehow you can’t take a bloody hint.

Irwin Sorry, but again I have no idea what you’re going on about.

Dakin For fuck’s sake. Just go read my essay. You seem to know what I’m talking about then.

Dakin begins to walk away again but Irwin pulls Dakin aside.

Irwin Listen, I am here as a teacher. Nothing else. I get what you’re implying but you haven’t let me process it properly for me to respond. I think you forget my role in this school.

Dakin What is it then sir? What am I implying?

Dakin looks at Irwin smugly.

Irwin is silent and avoids eye contact.

Go on then sir, speak up.

Irwin Look, I’m not doing this here and I’m bloody well not going to talk about whatever this is now.

Dakin smiles triumphantly.

Dakin We’ll carry this conversation on someday. You can’t avoid it sir.

Dakin walks away leaving Irwin alone and confused.

This scene is a continuation from page 91. Bennett introduces the possibility of a sexual relationship between Dakin and Irwin; this remains quiet for much of the play, emerging towards the end. My scene develops greater sexual tension as Dakin implies that he is attracted to Irwin. This tension quickly develops an awkward atmosphere as Dakin, using understatement states that he wants more than praise and luck from Irwin: “I’m not sure it’s just luck I want, Sir.” However, Irwin not fully understanding Dakin’s suggestions restores the tension. This causes Dakin to become more agitated, “You’re so young and yet somehow you can’t get a bloody hint.” Dakin’s non-verbal glimpse of disappointment when Irwin turns to walk away at the beginning of the scene adds to this tension.

Irwin’s confusion when he believed his conversation to be over (“Sorry?”) begins to blur the roles of teacher and student. This mirrors and develops Dakin’s confidence when Irwin
questions whether he wanted the luck that he wished upon Dakin at the end of Bennett’s scene. Again, this foreshadows the scene seen later in the play between both Irwin and Dakin. The sexual tension that Bennett creates between Irwin and Dakin in his scenes is exacerbated in this scene. Again, Irwin shows his confusion and continues to float between the teacher/student attitudes as he appears to be very naive throughout the scene. This develops further the tension of the original scene when Dakin asks Irwin how “stuff happens” to which Irwin seems to be very vulnerable: “I’m not sure what you’re talking about”.

Dakin’s use of the quote from Edgar A Guest’s poem Equipment shows that Hector’s teachings still resonate with him and that even though he prefers Irwin’s character and style of teaching and has developed a better relationship with him, Hector’s teachings have been imperceptibly embedded into his everyday speech (Bennett showed this when the boys are talking to Irwin about W.H. Auden). In this light, Dakin quotes Auden’s poem ‘Lullaby’, "Lay your sleeping head, my love, Human on my faithless arm." The quote “figure it out for yourself, my lad” suggests that Dakin is beginning to take on the role of the teacher as he belittles Irwin and talks with an authoritative tone. Irwin then shows how impressed he is with Dakin’s use of the quote. This underlines Bennett’s implication that Irwin respects Hector’s teachings ("The best moments in reading are when you come across something...which you had thought special and particular to you") and is therefore not in competition with him. Irwin’s use of the quote “Young Hodge the Drummer never knew” echoes this and is a reflection of Bennett’s scene between Posner and Hector which represents an unfolding of their sexuality. This scene, however, implies that Irwin is also experiencing these feelings but does not want to express it yet.

Dakin’s agitation when he outwardly expresses that Irwin “can’t get a bloody hint” develops the tension; Irwin adds to his agitation as again he does not fully understand what Dakin is implying. “Sorry but again I have no idea what you’re going on about”. Dakin’s quick response shows his infuriation towards Irwin, “For fuck’s sake.” However, Irwin pulls Dakin aside showing that he is starting to understand Dakin’s sexual suggestions but doesn’t want to face the truth of his sexuality or attraction towards one of his students, “I get what you’re implying but you haven’t let me process it properly for me to respond.” Dakin’s smug facial expressions and self-centeredness mirror and develop his character throughout the play such as when he is talking about his relationship with the headmaster’s secretary, “at least I’m doing better than Felix”. My use of facial expression and tone causes sexual tension between himself and Irwin as Irwin refuses to make eye contact. Dakin continues to talk down to Irwin as he tells him to “speak up”.

Irwin’s informal language (“I’m bloody well not going to talk about whatever this is now”) shows that he is comfortable around Dakin despite the awkwardness. Dakin’s smile shows that he is impressed by Irwin as he has opened up to him through the use of informal language. Irwin’s informal language is also seen later in the play when Dakin makes a joke,
Examiner commentary

The dialogue between Dakin and Irwin is very well judged and the stage directions neatly support the characterisation. The uneasy potentially intimate relationship between the two is drawn from Bennett’s play and the recreated scene develops the shifting power between the two, despite Irwin’s position as teacher. The short colloquial speeches, the challenges and questions, the use of quotations and use of swearing are all carefully and effectively imitative of Bennett’s writing in the play. The scene is particularly appropriately concluded, with Dakin triumphant and Irwin ‘confused’.

The commentary places the scene securely within the context of the original play, developing the idea of sexual tension between Dakin and Irwin in advance of Bennett’s scene where Dakin confronts Irwin. The commentary then works through the scene, integrating explanations of how it develops and how decisions have been made about its construction. The discussion of the Guest poem demonstrates a developed understanding of some of the concerns of the play, and in particular attitudes towards Hector’s style of teaching. The paragraph on Dakin’s agitation and the sexual tension is well developed, using direct reference and quotation from the play for support. While the analysis of Bennett’s writing in the commentary is good, the recreated scene itself shows very good and developed understanding of his dramatic methods.
Write a soliloquy for Blanche after scene ten, this being the aftermath of the rape. Write a commentary which discusses the ways in which you have emulated William’s characterisation.

BLANCHE is sitting on the edge of the bathtub, tears streaming down her face as the taps run. She looks at the covered lightbulb and sighs woefully while covering her face with her hands. The Varsouviana then starts to play faintly.

BLANCHE: I – I’ve got to leave. I can’t believe this has happened - happened to me! The dirty Polack violated my personal space and I let him get away with it. I’ve proved that I am soft – soft enough to get treated like this. And Stella, poor old Stella has just had my baby nephew and has to come home to this animal. I don’t know what to do. I allowed myself to be treated this way. Maybe I am the moth and not the butterfly. But it isn’t my fault that I am soft or – or attractive – and maybe that is the reason why I am now – now fading.

[The Varsouviana rises as she walks slowly towards the mirror and stares at her reflection with a disgusted look while using her right hand to dab her forehead]

"I’ve watched you now a full half-hour; Self-poised upon that yellow flower" (she cries to herself in the mirror). I need to find my yellow flower, even if it means running away but if I do decide to run now, I would never forgive myself for leaving my baby sister with this low-brow monster. I couldn’t do it, I couldn’t. She deserves to be protected and loved - we both do. I swear by it. But she’s lost in his love – absolutely lost. Nothing I say could ever get her to leave him – even if I tell her what he did. Will she believe me? Or will she think I’m just seeking attention as everyone else does nowadays. Even – even Mitch. The only man I thought would always be there for me, always protect me has also turned his back on me. I’m alone – constantly alone! I have been wronged all my life, especially back at Belle Reve. I was there when Stella wasn’t, I took her place while she lived her best life and what did I get in return? Her husband wronged me as have all the other men in my life. I need love and – love and protection. But I promise you, one of these days, I will find my yellow flower.

[Varsouviana continues playing]
Commentary:

The soliloquy, by Blanche, goes right after the rape scene in Williams’s ‘A Streetcar Named Desire’. Blanche despises her reflection and this is shown through the stage directions where she uses ‘her right hand to dab her forehead’ as she is staring at her reflection with a “disgusted look”. The explicit mention of the dabbing of her forehead using her right hand resonates as being similar to Williams’s writing style as his stage directions are always very specific. Throughout the play, Blanche “dabs her forehead” as a way of showing the audience that she feels nervous or anxious. It seems to be a coping mechanism for her. Through the scene, there are multiple explorations of the caesura such as when Blanche says, “even – even Mitch”. The caesura tends to help break up monotonous lengths of speech but in this case, it helps show the audience Blanche’s disjointed mental state.

The motif of bathing is constantly referenced in the play. The importance of bathing in ‘A Streetcar Named Desire’ comes from the fact that Blanche feels the need to cleanse herself of her sins. She believes that she is the cause of her late husband, Allan’s, death. In the soliloquy above, the motif of bathing is made explicit when Blanche, “runs into the bathroom and begins to run a hot bath”. It is evident that Blanche was running a bath for herself due to the fact that she has been raped and she is cleansing herself of Stanley as he has sinned against her.

In the soliloquy, Blanche refers to herself as being “the moth and not the butterfly”. The imagery of the ‘moth’ expresses Blanche’s tender vulnerabilities. She seems to break her own confidence by referring to herself as being a moth. However, on reading the play it is evident that she isn’t the only one who thinks of her as a moth. Williams also writes in his stage directions after Blanche’s description “suggests a moth”. Williams announces that it is her “uncertain manner” that creates this suggestion. In the soliloquy, Blanche’s “uncertain manner” is suggested through her constant use of the word “maybe”. The word “maybe” creates feelings of apprehensions and anxieties which are all words that could be used to describe Blanche’s overall character and behaviour.

Williams uses music and sounds throughout his play. In the soliloquy, there is use of plastic theatre. It is used through the Varsouviara as a way of revealing Blanche’s vulnerability within the play as it is a reminder of Allan’s death. The fact that it doesn’t end when the scene does, highlights how Blanche’s pain is never ending. It starts to play just before Blanche starts her soliloquy which represents the fact that she is deeply affected by the situation and that she is also going to express the darkest and deepest part of her life to the audience.

Williams represents Blanche as being a vain woman who fears the light. This is emulated in the soliloquy as "she walks over to the mirror and stares at her reflection". Throughout the play, Blanche is constantly asking Stella if she looks presentable and is always looking into a mirror which stresses her vanity. Her vanity isn’t caused by arrogance but is in fact caused by her insecurities and fears of fading. However, Blanche also has a fear of standing under the light. The soliloquy mentions a "covered lightbulb". It could be
Examiner commentary

The brevity of the recreated soliloquy is well judged, accomplishing the imitation of Williams’ style while exploring some of the play’s central concerns, and leaving plenty of words available for the analytical commentary. The setting of the bathroom is clearly appropriate and the use of the Vasouviana demonstrates a secure understanding of Williams’ use of music in the play. Blanche’s self-absorbed speech, broken by dashes and featuring questions, exclamations and rhetorical repetitions, shows a detailed awareness of how Williams characterises Blanche through her speech. Williams’ comparison of Blanche with a ‘moth’ is picked up in her own speech and the symbolism of the ‘yellow flower’ works well. Throughout too, and heightened by the context, is Blanche’s disgust with Stanley, an ‘animal’ and ‘low-brow monster’, echoing her criticisms of him and his behaviour in the play.

The commentary focuses on a number of these ideas, including the multiple references to Blanche bathing, the dabbing of her forehead and the punctuation of her speech with caesuras. There is comment not only on Williams’ use of the ‘moth’ comparison in a stage direction, but references to other stage directions which support this image. Music is discussed well, linking the Varsouviana to Blanche’s vulnerability and the death of her husband Allan, which shows a developed understanding of this aspect of Williams’ stagecraft. The discussion of Blanche’s vanity shows a subtle understanding of her characterisation, linked to her reflection in the mirror and the use of the ‘covered lightbulb’, a key motif from the play.
Exemplar 5 Level 6

13 marks

Task 1: Recreative writing and commentary on The Room by Emma Donoghue

Today I get up and Ma staring into Skylight. I leave Bed and folded Duvet’s smile away. Yesterday I was five wooooo with stinky cake, Cora and Boots and Ma’s drawing of me - it’s like Mirror but not as good since Mirror makes me look great. Ma says, I glare at Nose in Mirror, he looks small so I wish Nose disappears and grows to bigger. Ma tells me my body is stronger than hers, even my molecules have double the strength of Ma’s. Does that make Ma half me? Being 5 is lots and lots of fun but being 5 and one day seems sad since Ma is crying, there’s bits of mould on Wait and Floor, yuck yuck.

We make pancakes today, yum yum. I do the pancake mix, pour 3 tablespoons of pancake mix, add a teeny bit of water no splishy splashey we thank Baby Jesus then crack an egg. Ma fries whilst I touch Table’s scratch marks. Both of us say Grace then tuck in Jack.

These pancakes are extra special because I can try them with some maple syrup from last Sunday.Treat. Sirup is sweet and sticky on my fingertips, but I can’t have much since Ma says I might end up with Boq Tooth like her.

Ding dang dong goes Small Plate and Big Plate as I wash and put them aside with a clink clink. It’s fun until I kill Small Plate. Thousands of white pieces surround Floor. Ma’s face gets bright red - she huffs and puffs, just like Wolf in Little Red Riding Hood. “Jack, what did you do? For f- F what? Ma bends down to pick up dead Plate and give it to Trash. “I’m sorry I killed Plate, Ma. I didn’t mean to hurt him, honest.” “It’s OK, don’t worry about it Jack.” Ma gives me two kisses on my forehead with hugs.

“I’m sorry you saw me upset this morning Jack. You see, I miss life outside Room.” Ma must be joking. Living in Room is supercalifragilisticexpialidocious (Mary Poppins taught me this from TV) and I’d hate it if I left. “What do you mean Ma? Room is all I know, and we have so many friends here like Melody Spoon, Rug, Lamp and Eggsnake. Nothing can be better.” “See the TV?” Ma points at it. “Well, most things on it show me and you bits of the real world, outside Room.”

This extract. Inspired by Donoghue’s writing style, echoes the young protagonist Jack’s curiosity and unending fascination with the everyday particularities of Room.

My language intends to imitate Donoghue’s childlike and yet structured depiction of life in lonesome, single room. The marriage of child-like sounds and language here jars somewhat with the image of Jack – a child- locked, trapped in the monotonie of those very sounds. In the opening chapter, which my recreative follows, Donoghue uses the onomatopoeia “cling clang clong” when Jack washes dishes. The sounds ‘cling’, ‘clang’ echoes in the room. This echo of the dishes reverbates the entrapment of Jack because he is not just physically locked in, but psychologically entrapped: he is repeating the same mundane routine of eating and cleaning within the same parameters, with the same human and implicitly, using the same dishes and making the same sounds. Donoghue’s style influenced me to include onomatopoeia in my extract: “ding dang dong.” In addition to the onomatopoeia, I employ various grammatical mistakes such as, “gets bright red,” “do the pancake mix,” and, “folded Duvet’s smile.” This reflects Jack’s inability to make proper connections between what he sees and what he interprets - although he is highly aware of his surroundings, his interpretations are unreliable and disjointed. Jack learns, to a limited degree, how to see
things realistically through fabricated stories and fairytales. I show this when he compares Ma's huffing and puffing to "Wolf in Little Red Riding Hood."

This sound in my creative piece exacerbates the sensation of inescapability. In Donoghue's novel, Jack continuously hears the sounds on the television screen. These sounds are only ever theoretical for Jack, they exist in his mind and not in his reality. We see this most potently when Jack sounds out a police siren to Ma, exclaiming 'wee-aaah weee-ahhh weee-ahhh' in the extract. Though the reader should be jubilant at the curious nature of Jack's child like mind, he is in fact left tragically melancholic because Jack's reality is precisely theoretical and never experiential. The reader is therefore made to question the quality of Jack's experiences and question the value of his accrued knowledge. Does Jack ever grow? Can sounds equate to, or imitate reality? What does it mean to develop and grow as a child? These are all questions Donoghue implants in her text through this tangled web of a feigned television reality painfully seeming more real than the reality of Jack and Ma in her novel, Room. The projected television screen is therefore an extended metaphor for the life's sounds and escapades that Jack will never experience. The television echoes of ding dang dong in my creative do not result in anyone walking into the Room. The onomatopoetic sounds are precisely that - sounds, mere echoes. They too represent, symbolically and metaphorically, the lack of life present in the Room. Jack will hear the sounds of an arrival, and yet will never experience one. Is this still growth? I allow my reader to generate their own answer in the same way as Donoghue, and provoke them to think about epistemological truths.

As does Donoghue, I explore Jack's boundless curiosity with his own body and "Noee" and alikeness to Ma using the rhetoric, "Does that make Ma half me?". Jack's half associating with Ma is inspired by the original extract, where Ma says that his cells have double the life of hers. I extend Dorisohue's representation of Jack's curiosity to genuine epistemological questioning by embedding a section where Jack questions who, or what rather, makes up his other half. This reference to body parts and cells leads him to wonder why he is physically different from Ma. When he questions this alone, Jack remains clueless - his overpowering curiosity combined with Ma's silence further ingrains the sense of unknowing that teeters in Room. This silence becomes symbolic in my work: the unease and sense of deterioration in Jack's mind could be said to physically eat away at Room instead of figuratively: "mould" can then be visually seen by Jack, adding further tension in my own portrayal of Jack and Ma's life.

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Commentary 683

The recreated passage shows effective re-creative response with consistently matched stylitics of the writer. Candidate demonstrates excellent understanding of the text. The commentary picks up on features of the language and form used to connect and analyse points in detail. Extended discussion of the narrative focuses critically on onomatopoeia, repetition, and epistemological questioning to a very perceptively analytical level.
Examiner commentary

The passage effectively recreates the idiolect and narrative style of Jack as he describes small domestic activities in a way which is characteristic of his limited experience and perception. The naming of objects, the allusions, neologisms, onomatopoeic words and misspellings are all appropriate, while Jack's satisfaction with his incarcerated state is made clear.

The commentary explores these aspects thoughtfully, opening with the contrast between the imprisonment and the more cheerful child-like vocabulary. This leads to a discussion of onomatopoeia, suggesting that the echoing effect reinforces the idea of entrapment. There is also a developed awareness of Jack's limited perceptions and understanding and his comprehension being formed by stories – the ideas are drawn from the novel and recreated in the passage. The penultimate paragraph develops a thoughtful argument about the nature and effects of Donoghue's novel, directly related to both the original text and the recreated passage. This shows a sophisticated understanding of the novel and some of the ideas are developed into the final statements, considering Jack's curiosity as shown in the recreated passage. This features a very interesting, developed consideration of issues raised in Room and in the process of creating an imitative piece.
Using the title poem ‘Ariel’ as a starting point, write a poem about the synthesis between man and nature, in the style of Sylvia Plath. This should be accompanied by a commentary detailing your choices and the ways in which your writing links to Plath’s poetry.

Swan Song

Numbness, in our dumb
Forest of frost.
Then water rumbling

Up, nursed by sky — the crack
Widens, yawns, beckons
My sisters, my swans,

Wings unpeeling
Naked; good as a woman.
Biting meltwater

Hauls me
Through damp air
Nylon stringencies abandoned,

There, drowning under shadows
Of rushing river’s
Foam.

And with the winter
I melt,
Weightless sister

of the Sun,
Evaporating! Dancing
Red in my newborn-hair

Flies into dawn:
Blood nebulae —
My arrowing daughters

Ablaze, ablaze.
And I burn too,
Cauldroning in starlight above you

English tors
Where the mute swans
Sing another love song.
In ‘Swan Song’, I endeavoured to explore the way in which synthesis with nature might liberate us from worldly constraints. Plath considers a similar theme in ‘Ariel’, depicting the break of dawn to parallel such freedom, whilst ‘Swan Song’ centres around the melting of winter into spring. I have focussed specifically on the liberation of women, who are subject to a host of ‘stringencies’; this is inspired by Plath’s bee poems, which argue that ‘the bees are all women’ fighting for freedom, just as my speaker must.

On a literal level, we see in ‘Swan Song’ the transition from winter to spring and the effect this has on a river: ‘water rumbles / Up, nursed by sky – the crack / Widens, yawns’ and ‘my swans’ awaken, ‘Wings unpeeling’. In order to create effective juxtaposition with spring, I wanted to evoke the bitter cold of winter in my first stanza. My initial couplet is: ‘Numbness, in our dumb / Forest of frost.’ The internal rhyme of adjectives ‘nump’ and ‘dumb’ encloses the line within itself, echoing winter’s stunted development. Plath suggests a similar idea by endstopping her first line in ‘Ariel’: ‘Stasis in darkness.’ The sibilant ‘s’ sounds, reminiscent of whispering background noise in an otherwise silent place, again self-containing the line and suggesting similar stillness. Moreover, my description of a ‘Forest of frost’ connotes barrenness, rather like Plath’s metaphor in ‘Wintering’ of a woman as ‘a bulb in the cold’, unable to grow and fulfill herself. I use a plural personal pronoun (‘our’) to suggest that this predicament affects many more than merely the speaker. Thus, winter is presented as dead-ended and hopeless.

However, hope exists in the inevitable springtime. My third line (‘Then water rumbling’) is deliberately included within the first stanza to illustrate how this change is never far away. The present participle ‘rumbling’ signifies continual motion, reinforced by my use of enjambment into (and throughout) the next stanza. The juxtaposition of ‘frost’ and ‘water’ confirms new warmth in the speaker’s world. Similar momentum is achieved in ‘Ariel’, wherein Plath describes a journey on horseback to convey literal motion: ‘Pivot of heels and knees! – The furrow / Splits and passes’. She uses an exclamative to reflect the speaker’s joy, implying that such freedom brings pleasure. The idea of motion is augmented through the connotations of ‘Pivot’ (spinning, particularly in sports), which is emphatically positioned. In ‘Swan Song’, I use a tricolon of present-tense verbs (‘widens, yawns, beckons’) to demonstrate the same rapid progression. The soft ‘w’ and ‘y’ sounds echo the gentleness of the awakening of ‘My sisters, my swans’.
Throughout ‘Swan Song’, my focus is on women, and how synthesis with nature might liberate them; ‘swans’ form a metaphor for women generally, so their ability to swim now that the ice has ‘crack[ed]’ parallels this liberation. The present participle ‘unpeeling’ connotes relaxation after a period of tightness or stress. Plath has used the same verb: ‘White / Godiva, I unpeel’. By alluding to the myth of ‘Godiva’, she suggests that the speaker is undressing to find relaxation and freedom. I built on the same theme, explicitly describing the ‘swans’ as ‘Naked: good as a woman.’ In placing ‘naked’ and ‘good’ adjacently, I hoped to highlight the connection between them – traditionally, female nudity has been condemned, and women shackled with ‘Nylon stringencies’ (clothing). Further, my choice of ‘Nylon’ as an adjective is due to its artificial connotations – in ‘Swan Song’, it feels conspicuously out-of-place. The line ‘Nylon stringencies abandoned’ is self-contained – the first and final word each contain two ‘n’ sounds, creating a chiastic sound structure to mirror how the ‘Nylon stringencies’ are left behind within the line. I also reflect through form the speaker’s ease after this ‘abandon[ment]’; stanzas four and five mirror each other’s line lengths, with the longest lines – representing weight and burden – mentioning the ‘stringencies’ and how they ‘drown[]’, whilst nature is evoked in the shorter lines. This structure ends with ‘Foam’, portraying utter lightness through synthesis.

A volta occurs in stanza six, when my imagery shifts from the earthly to the elemental: now the speaker is a ‘Weightless sister / of the Sun’. This is a pun – ‘Sun’ is a homophone of son, casting the ‘Weightless sister’ as equal to men. However, her great height as she ‘Flies’ may also put her far above others: ‘in starlight above you’. Although ‘you’ actually refers to ‘English tors’, my enjambment creates ambiguity, so the pronoun carries a somewhat aggressive tone; this strengthened by the heavy, masculine rhyme of ‘too’ and ‘you’. I make mention of ‘Dancing / Red’ to connote anger and vengeance: perhaps the speaker is attacking her oppressors. Plath’s ‘Stings’ features a similar concept: having been ‘old’ or possibly ‘dead’, ‘Now she is flying / More terrible than she ever was, red / Scar / / Over the engine that killed her’. The preposition ‘over’ (and the present participle) both create this sense of height, whilst ‘terrible’ and ‘scar’ highlight ‘her’ fury.

My description of the speaker ‘Fl[ying] into dawn’ also ties to ‘Ariel’: ‘The dew that flies / Suicidal ... / Into the red / Eye, the cauldron of morning.’ My present participle ‘Evaporating’ evokes the same transience as Plath’s ‘dew’ – like winter melting into spring, it is ‘Suicidal’, but in both poems this is positive and allows the speaker to assume an elemental identity. I use an exclamation mark following ‘Evaporating’ to illustrate her joy at this, and
In its use of structure, imagery and language, ‘Swan Song’ is an excellent imitation of Plath’s verse in *Ariel*, developing its ideas through four sentences which drift through several stanzas of free verse. The exploration of self and mood, though the use of water and light imagery, is very appropriate.

The commentary places the poem firmly within the context of the poems in *Ariel*, with a specific link to ‘Ariel’ itself and an overall consideration of the position of women. There is a close focus on the choices made in ‘Swan Song’, their effects, and their inspiration in Plath’s poems. These are supported with detailed references, quotations and pertinent analysis. There are close and detailed comments on structure and choice of verb forms, with an astute understanding of implications and effects, again supported by references to specific examples within Plath’s own poems. The paragraph at the top of p.3 is a good example, carefully linking concerns and methods in the way language and imagery choices challenge the societal expectations of women. Developing through the commentary is a clear argument about how the imitative verse has been constructed and what effects have been in mind; throughout these ideas are supported by detailed attention to Plath’s poems which shows an excellent understanding of her verse. It is a tight, structured and entirely coherent piece.
Task 2 Comparative

Exemplar 1 Level 4

Word Count: 1798

‘Compare the ways in which Hosseini and Friel present the impact conflict has on relationships’

Conflict has always been a major part of history and society. It is defined as “a serious disagreement or argument, typically a protracted one” or “a state of mind in which a person experiences a clash of opposing feelings or needs” or “a serious incompatibility between two or more opinions, principles, or interests.” In both Hosseini’s “A Thousand Splendid Suns” and Friel’s “Translations” conflict has implications on relationships throughout both texts. Both the novel and the play explore a multitude of conflicts and its impacts. The characters find themselves under many different forms of conflict and express the problems they face in different styles. Friel and Hosseini explore how conflict and relationships are all intertwined and Friel is said to have been “setting up lovers in the face of cultural conflicts”. It is clear that the duo are concerned about context. With Friel this is even more complex as he is concerned with two concepts: 1830’s colonization and his contemporary context of 1980. The pair “A Thousand Splendid Suns” and “Translations” both use conflict to create a territory of belonging that drives the plot onwards.

A key type of conflict evident in both “A Thousand Splendid Suns” and “Translations” is internal conflict. Internal conflict is the conflict that happens inside a character’s mind due to the forces inside and outside the character. Mariam is the main character of “A Thousand Splendid Suns”; she experiences internal conflict. She finds herself loving her father, whom she sees once a week, despite the situation he puts her in. This creates an internal conflict as Mariam and her father run as opposite throughout the novel. This conflict is heightened when her father doesn’t pick her up to see Pocahontas yet she travels to go and see him by running away from her mother and her hometown. Due to this Mariam’s mother is left alone; she subsequently hangs herself. This creates further conflict because this requires Mariam to run away from her mother. There is a similar feeling of internal conflict for Sarah in “Translations”. Sarah plays an important role in “Translations” drawing together many themes of the play, including suffering and perseverance, women and femininity as well as hope and disappointment. Sarah is one of three characters whom are present at the opening of the play and creates the theme of internal conflict from the outset. Sarah is first introduced to the audience as “sitting low on a stool, head down, very tense” this is Friel straightaway leaving the audience under no illusions that Sarah is frustrated with her disability and herself. Sarah experiences a speech impediment, due to “Translations” being a play and Sarah not being able to speak creates dramatic impact. As the play progresses it is evident that Sarah really wants a relationship with Manus yet due to not being able to speak it never becomes apparent to Manus. This is the internal conflict that Sarah experiences: the want for a relationship but not being able to express it.

Throughout “Translations” there is a clear divide between the two cultures of Irish and British. This can be explained as the modernisation of traditional Ireland. In “Translations” modernisation is

1 https://en.oxforddictionaries.com/definition/conflict
2 prezi.com/y3olspguorw/translations-b-y-brian-friel-the-characters/
presented in the form of the British Army. With the original Irish town names being replaced with the English term, which in "Translations" Owen and Yolland undertake. This was happening in real life Ireland, when the colonisation of Ireland was prevalent. As "Translations" is a play it was perceived by a watching audience, by using context that they audiences could relate them it brought the emotionally closer to the characters. Kathrine Worth agrees and suggests that Friel is "tak[ing] his subjects from history and focus[ing] on big public events". Ireland is being stripped of their identity this is much like Sarah, due to the fact Sarah can’t speak she lacks her identity this represents much of the Irish population at the time who feel they have no voice and no say in what happens to the future of the country. The feeling of cultural identity is lost through the actions of Owen and Yolland as they change the names of the Irish towns. The idea of cultures clashing is intensified as it becomes apparent that Marie wants to learn English, quoting the nationalist Daniel O’Connell in saying ‘The old language is a barrier to modern progress’. This demonstrates that Marie believes that English is the way forward and is necessary for the modernisation of Ireland thus furthermore stripping the country of its identity. Although there are not two directly opposing cultures there are elements of cultural conflict in "A Thousand Splendid Suns". Hosseini depicts the condition of Afghanistan and it’s citizens which were being devastated by the cultural conflicts. In this novel the cultural conflict is between the cultural freedom and repressive regime. There is symbolism throughout the novel which contrast the two, for example marriage. At the time the beginning of the novel was set in the 1970’s it was of the traditional viewpoint that arrange marriages were typical. This is juxtaposed by the modern culture in "A Thousand Splendid Suns" in which Laila and Rasheed adopt the more modern culture over the traditional culture in choosing to marry rather than it being arranged. Although it can be argued that Laila had no other option other than to marry him as she was unmarried and pregnant in an adjudgemental society, she had the choice all along unlike Mariam where the marriage was arranged. From this it can be suggested that Mariam is the character carrying the representation of the traditional culture, while Laila portrays the modern. However it could alternatively be the idea that Laila’s parents are dead.

The strength of power and the conflict inflicts on the two texts falls in direct link to the cultural conflict. Some of the characters in "Translations" hold much more power than that of others for example Hugh. He appears to have the most sophisticated education out of all the characters, as one of the oldest characters, his age also gives him authority. Despite his explicit drunkenness throughout the play, he seems to be listened to by others and well respected. The idea of characters holding power over others is re-emphasised when Doolty forces Bridget to the back of the class, this can be interpreted as a metaphor for how native Irish no longer have the choice to stay and cannot stand up against the bigger power. Another character that holds a lot of power throughout their presence in the play is Laney. On multiple occasions Laney is seen to be in possession of power: "Do your job. Translate", here Laney is ordering Owen. The short, imperator sentences demonstrates his aggressiveness, the short sentences suggest create tension and a sense of urgency, as well as conveying Laney as a dominant character. Another

1 https://sites.google.com/a/cord.edu/translations/translations-home/storytelling-literary-analysis
2 http://aprints.ums.ac.id/25247/1402_Publication_Article.pdf
example of the tension that is created by Lancey’s dominant behaviour is when he is quick to
Owen and assert dominance over the situation. “They are searching for George. If they don’t
find him...” Much like “Translations” one character seems to hold the power more so than others in
“A Thousand Splendid Suns” this is Rasheed. Rasheed uses violence to withhold power over both
Mariam and Laila. Rasheeds violence tendency has had a clear affect on Mariam as when
Rasheed is fired from his job, Laila gets angry with him. Mariam does her best to calm Laila as
she knows the Rasheed will resort to violence. This conflict has had a clear effect on the
relationship as it is almost as if Mariam is scared of Rasheed. As well as Rasheed the Taliban
holds an element of power. During the novel the Taliban affects the lives of both girls in the text,
so much so they cannot complete everyday activities nor leave the house. Overall the Taliban
greatly changed and influenced the lives of all the Afghan people, forcing many individuals to
change or destroy their past ways and relationships. 6

Both texts explore not only the impacts conflicts have on relationships but the idea of conflicts
within relationships. Throughout “Translations” there are a multitude of relationships that hold an
involvement in conflict. A prime example of this is Sarah. From the outset of the stage directions
this becomes apparent. “He breaks off because he sees Sarah, obviously listening” this suggests
Sarah is listening as Manus is talking about leaving the Hedge School to work somewhere else. It
is evident that Sarah has feelings for Manus but they are not reciprocated in the same way. This
creates the evolution of a love triangle between Sarah, Manus and Maire which is the motivation
for further conflict. Yolland and Maire are another relationship that endures conflict during the
play. Both the characters speak different languages, this creates tensions and conflict as they try
to understand what each other wants. This relationship is intriguing as they both seem to want
something which the other possesses, this representation creates a sense of irony. Yolland is also
included in another conflict between himself and Owen. Yolland does not actually know Owen’s
name, which is basic information, this highlights the depth of misunderstanding between the two
cultures of the men which shows how there is a likely potential for conflict to arise between their
relationship. Owen is described to have “exploded” when telling Yolland his name is Owen not
“Roland”. The world exploded holds both violent and irrational connotations. Friel is attempting
to link relationship conflicts to the tension between Ireland and England during the 1890s. In
comparison to “A Thousand Splendid Suns” there is much conflict on relationships in the novel too.
Mainly centred around the forced and unwanted marriage of Mariam and Rasheed. This
relationship is driven by conflict and ends us with Rasheed turning out to be an abusive man.
Rasheed forces Mariam to undertake tasks that she does not wish to do for example eat rocks.
Rasheed makes Mariam eat rocks after his rice wasn’t good enough for him. Moreover she
suffers abusive when she is unable to give Rasheed the baby boy that he so desires. All these
conflicts within relationships not only take a toll on that relationship itself but also the relationships
formed around them.

Both ‘Translations’ and ‘A Thousand Splendid Suns’ are written masterpieces that provided

6 https://citleonardo.wordpress.com/2013/04/26/the-taliban/
Examiner commentary

The essay addresses the key issues of conflict within both texts and in doing so demonstrates a competent level of knowledge and understanding. However, there is a tendency to focus on characters and plot rather than the literary presentation of them. The writing is clear, but grammatical errors are frequent.

As the essay focuses on characters rather than characterisation, literary analysis is not to the fore. There is, though, some consideration of the effects of stage directions and a consideration of short imperative sentences in Friel’s dialogue. Symbolism in Hosseini’s novel is touched on, but not exemplified.

A sound awareness of the importance of historical contexts is clear at the essay’s opening, including the times of setting and performance in Friel. This is returned to later in the essay and there is a clear acknowledgement of the cultural expectations of Afghanistan.

The writing moves from text to text regularly, usually with both texts considered in the same paragraph. The paragraphs link characters and events, noting some similarities, though active comparison of ways in which they are presented in the texts is not developed.

There are limited references to different readings, the clearest being that to Katharine Worth on Translations. However, the essay does not present much evidence for active engagement with alternative opinions.
‘Relationships between men and women are dependent on the exercise of power.’ Compare and contrast the ways your chosen writers explore this idea.

The balance of power in relationships between men and women can be influenced by several factors; these can be anything from society’s expectations, mental or physical dominance, sexual exploitation, or even choosing not to act in the way others might expect, or not exercising your power. In both texts, Atonement and A Streetcar Named Desire, both McEwan and Williams show the different ways in which relationships are dependent on power being exercised, and who holds the power and the ways in which it is exercised affect the balance of the relationship. Patriarchal society, class differences, and mental and physical strength are some of the ways in which power can be exploited. In both texts, it has also been shown that power is something to exercise or else it can be used against you. In all cases, even a small shift in the balance of power can have huge consequences in the nature of the relationship.

The writers of both the novel Atonement and the play A Streetcar Named Desire show the exercise of power in a traditional relationship (which at the times in which both works were set was very much about the man going to work and expecting to be treated as master of the house), through the relationships of Jack and Emily and Stanley and Stella.

In A Street Car Named Desire, Williams sets the scene early on when Stella has to ask Stanley if she can watch him bowl – “Can I come watch?” This shows how he is the dominant one in the relationship in a patriarchal society. When Blanche says she is looking forward to meeting their friends, Stella tells her they are Stanley’s friends, and later, when Blanche meets Stanley, he asks her “Where’s the little woman?” In Atonement, McEwan depicts the traditional relationship of Jack and Emily quite differently. While there is a clear understanding that as the money provider he is the master, Jack Tallis’ frequent absences from home mean that others, often the women of the house, have to make decisions. For example: “There would be a phone call from the department to say that Mr Tallis had to work late and would stay up in town. Leon, who had the pure gift of avoiding responsibility, would not assume his father’s role. Nominally, it would pass to Mrs Tallis, but ultimately the success of the evening would be in Cecilia’s care.” Mr Tallis gets the best of both worlds; respected by his family but enjoying the benefits of a mistress without any obvious consequences. Emily could seize some control through his absence but, instead, lies in her room feeling guilty about her powerlessness to do more, because of her migraines and depression. She clings to traditional views, belittling Cecilia’s educational ambitions: “One day he [Leon] might bring home a friend for Cecilia to marry, if three years at Girton had not made her an impossible prospect”. She has no wish to change anything for her daughter, any more than Stella in A Streetcar Named Desire is prepared to challenge the balance of power for the sake of her child. Emily even accepts her husband’s infidelity as part of the package: “that he worked late she did not doubt, but she knew he did not sleep at his club, and he knew that she knew this”. The traditional relationships of men using their power over women are shown in both texts, as said by Elia Kazan, “Blanche is dangerous”1 this highlights why the men feel a need to control as Blanche tries to seek control herself.

Differences in social standing are another way the expectations of society can influence behaviour and beliefs, and therefore power. In Atonement, Robbie’s attitude to social distinctions may in part be responsible for his downfall: “He was without social unease – inappropriately so, in the view of many.” When Robbie is found guilty of rape, the only two people who believe in his innocence are the two women who love him, his mother Grace and Cecilia: “Liars! Liars! Liars! Mrs Turner roared.” And, much later, Cecilia recognises what her class has to answer for: “They turned on you, all of them, even my father.... Now that I’ve broken away, I’m beginning to understand the snobbery that lay behind their stupidity.” At the time even Cecilia was inclined to blame another man—not of her class, Danny Hardman. Cecilia and everyone else were all blind in looking at a potential suspect who is within their class, they don’t even think about it for a second. They all believe it must be someone of a lower class. There is an arrogance of assuming importance simply from belonging to the upper class and believing that this gives one power over those belonging to a lower class. McEwan clearly depicts Robbie as a better man than Paul Marshall but the latter’s money and social standing make the people around them blind to Robbie and Paul’s respective qualities when it comes to judging them. Robbie is simply an easier suspect to accept for the rape of Lola. This is the same in A Streetcar Named Desire where Williams also portrays power emanating from a difference in class. Blanche’s pretensions to being better than others, particularly Stanley, result in her expecting to have more power over him as she is of a higher class. She often tries to exert this power to try and show to Stanley she is above him, she does this by using derogatory language towards him. She often calls Stanley a “Polack” or refers to him as “bestial” and says “he acts like an animal”. She even described him as a “survivor of the Stone Age.” In both of these texts there is a power justified by the factor of class and is exercised by the people representing the higher class to assert their power over those of the lower classes.

The exercise of a mental power struggle between men and women is expertly shown in both texts in several ways. For example, Blanche flaunts her education to undermine Stanley and Briony uses her imagination to wield power in a world where she feels insignificant: “but of course, it had all been her – by her and about her, and now she was back in the world, not one she could make, but the one that had made her, and she felt herself shrinking under the early evening sky.” Briony gains power from her imagination only because the adults acquiesce in letting her. Williams also gives this mental power struggle to us and it’s between Stanley and Blanche. From the moment Blanche arrives her presence subtly shifts the balance of power between Stanley and the sisters. Blanche challenges stereotypical male roles — she gets drunk which was accepted for men but not women, shown by the way both male and female characters in the play react to it. She also has a level of independence, due to her education and the fact she is a teacher. Briony undermines Stanley’s power. Nor does she “know her place” but occupies the bathroom of the small apartment and expects to be treated like a lady. Perhaps this is why, ultimately, Stanley rapes her, to get the status quo back – it’s not about sex, it’s about power. This struggle in power is most likely due to the fact “the Kowalskis and the DuBois have different notions,” a difference in class. There is also a mental power between Stanley and Blanche, one of a powerful sexual tension. This is described as a “solid match” and that they are “locked in a
deadly sex battle.”2 Foster Kirsch expertly links this to show the mental power struggle between men and women, especially with the social class factor.

In both texts, Williams and McEwan both provide another strong way of imposing power in the case of men over women. This is physical power; Blanche uses her sexual power to gain some sort of power. She flirts with Stanley and tries to make Mitch fall in love with her, “he thinks I’m sort of – prim and proper, you know! I want to deceive him enough to make him want me...” however, her neediness and her own desires means she loses her power she had. Nicola Onyett describes how: “Blanche has become a social outcast because she refuses to conform to conventional moral values. In cruelly unveiling the truth about her scandalous past, Stanley strips her of her psychological, sexual and cultural identity”3. This demonstrates how men how men can feel empowered to exert their physical strength over women. The language used in this part further highlights the sexual tension. And Stanley changes into his silk pyjamas, with their sexual connotations of his wedding night with Stella. Ultimately, Stanley has the physical strength to overturn any small shifts in power gained by Blanche. Stanley has had enough of Blanche and he doesn’t think that she would “be bad to — interfere with...”. She acts helpless, so handing the power back Stanley and then tries to threaten him by breaking a bottle. However, Stanley will always win a game of physical power. When A Streetcar Named Desire was first staged in the 1940s the audience was not outraged as they would be now but cheered when Stanley raped Blanche. Physical power is also shown to us by McEwan in Atonement as one side of physical power is portrayed through rape. Both cases are males showing their power over women by raping them. The telling of the event is told by Briony as she is the only one who feels sure of what happened and Briony holds the power throughout the book, because the adults are prepared to believe her stories and lies. In this they are complicit in their absence of power because they give Briony the excuse to start believing her stories are true. However, in this part Paul Marshall has the physical power, but also class power as he not only rapes Lola, but gets away with it as people suspect Robbie and others of lower social standing.

Interestingly, choosing not to exercise power automatically hands it over to other people. Williams and McEwan both show that to not use your power means someone else can take control and use it against you. Robbie and Cecilia both have the power of love and their relationship is dependent on this however, they are isolated by their love. Frank Kermode says: “It was the letter that turned Cecilia on and, when circulated, turned everybody else off.”4 They don’t realise how strong they are together, letting Briony take control. By not acting upon the potential strength of their relationship, it never progresses. The same effect happens in Williams’ A Streetcar Named Desire as Stella doesn’t take advantage of the chance she has to leave Stanley and therefore he retains and increases his power. Blanche cannot understand that her sister’s love for her husband makes her want to stay with him: “I am not in anything I want to get out of.” Stella then says to Eunice that she will “go on living with Stanley.” Stella is now reliant on Stanley and can’t leave him.

2 Foster Kirsch, A Streetcar Named Desire, Blanche and Stanley.
4 Frank Kermode, A Streetcar Named Desire, Robbie and Cecilia, the letter.
To conclude, the exercise and balance of power is an unavoidable and constantly shifting factor in relationships. Both Williams and McEwan, have portrayed the same examples of how relationships are dependent on the exercise of power. Williams shows the traditional ways of exercising power with Stanley using the role of provider and his physical strength to help him defeat Blanche and keep Stella by his side. The same is obvious in Atonement as Jack Tallis has control over Emily as his power is exerted even when he is not around. The mental and physical power exercised also keeps relationships intact, even those that don’t seem to be built on strong foundations. In A Streetcar Named Desire the physical power Stanley uses to rape Blanche ensures that his relationship is not ruined by her and therefore Stella remains with him. In Atonement a similar thing happens as Lola is raped by Paul Marshall. This dominance leads to a relationship between him and Lola in which he has the power. Mental power may seem less significant as a force to maintain a relationship, but it does play an important role in the eventual relationships that develop from this type of power. Briony has roles set for Cecilia and Robbie but they fail to play the roles she envisages for them and they never have a truly fruitful relationship. Society’s lack of acceptance of class differences also limits the success of relationships which stray from the traditional values of the period. Power is something to utilise and not to let be given away as it can be used against you. Stella doesn’t leave when she can and is therefore stuck with a man who raped her sister for the rest of her life. In both of these texts, relationships between men and women do depend on the exercise of a variety of forms of power and the recognition of them by the parties involved.

Bibliography
Foster Kirsch, A Streetcar Named Desire, Blanche and Stanley.
Frank Kermode, A Streetcar Named Desire, Robbie and Cecilia, the letter.

Word count with quotes: 2288
Word count without: 1895

Examiner commentary
The task is addressed clearly at the opening and the following paragraphs are logically arranged and developed. Throughout, well chosen references and quotations are used to support points and these are integrated effectively. The essay shows a competent understanding of both texts. Though there is a focus on characters and their actions, this is placed within the context of authors’ presentation.

Apart from a focus on Blanche’s derogatory language towards Stanley and a grasp of her role, there is little focused analysis in the essay, which demonstrates little sense of the form, structure or genre of either text.

There are relevant references to social hierarchies and social distinctions. Little is made of the reference to the 1940 performance of Streetcar.

The essay maintains balance between the texts, discussing them together consistently. It features some active and purposeful comparison but also misses opportunities for further exploration, like Robbie being blamed because he is lower class, but Blanche being disbelieved despite being higher class.

The essay offers its own interpretations with reference to some readings, including Kermode on Atonement, though there is little engagement with them. There is a little discussion of Onyett on Streetcar.
November 2017

Word count with quotations: 2395

Word count without quotations: 1924

**Compare ways in which Owen and Dunmore present the soldier’s experience in The War Poems and The Lie**

Both Dunmore and Owen describe the effects of neurasthenia, the loss of life and comradeship in the army, when presenting the experience soldiers had during the First World War, in their respective texts, with “The War Poems” and “The Lie”. However, both writers have different experiences of the war as Wilfred Owen had first-hand experience of life in the trenches, whereas “The Lie” was published in 2014, on the centenary of the First World War, but, as stated by John Glenady in 2014, “there is nothing retrospective in memorialising the Great War...whether we are aware of it or not, it resonates through us all.” This is shown as Dunmore focuses on a different perspective, and the war’s aftermath on the soldier and its effect on their relationships, whereas Owen prioritises the first hand and traumatic experience soldiers endured during the war. Throughout “The Lie”, Dunmore refers to “The Ancient Mariner” which is significant because it links to how the punishment of war is to have the repetitive flashbacks and have to recite their own traumatic experiences; Dunmore links this to Daniel as he cannot escape the constant reminders. Also, both writers have differing forms; due to Owen using his poem, the language used will have a more focused form with more harsh and direct language whereas Dunmore’s novel has the space to create story-arcs and explore the war experience, as well as revisit ideas. Both writers’ intentions are to break the stigma of the mental health and how it has deteriorated within the soldiers. // Engaging sensory detail and metaphor to enhance impact //

Firstly, both Dunmore and Owen present the effects of neurasthenia on soldiers, in Owen’s poem “Mental Cases”, the persona describes the battlefield as a “batter of guns and shatter of flying muscles, / carnage incomparable, and human squander”. The repetition of the harsh “r” sounds in “batter...shatter...carnage...squadron” and the harsh “t” sounds of “batter” and “shatter” resonates with the reader as it emphasises the sheer destruction of war. This is further reinforced by the use of the internal rhymes of “batter” and “shatter” and the structure of the poem, the use of paraphrase emphasises the turmoil of the war. Owen’s intention with the use of imperatives of “batter” and “shatter” symbolises the devastation that occurred, shown by “carnage” However, because the poem was originally called “Deranged”, one can interpret that the poem symbolises the mental trauma soldiers faced as a result of neurasthenia or “shell shock” as it echoes the constant memories of the battlefield as it echoes in their brain. Furthermore, Owen portrays the effects of neurasthenia in “Disabled” as the persona is experiencing mental torture due to the war. He is described that he will “spend a few sick years in institutes, / and do what things the rules consider wise”. The emphasis of a “few sick years” depicts his mental illness, further strengthened by the use of enjambment, highlights the agony and emotional intensity of the persona. Also, it enables Owen to continue the idea beyond the limitation of the one line structure, in order to reinforce the pain and suffering, Owen could be reflecting his own personal experience of being sent to Craiglockhart after being diagnosed with neurasthenia.

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[@Fusso](http://poetrysociety.org.uk/projects/first-world-war/) states “The dividing line

[@Fusso](http://disabilityarts.online/magazine/opinion/war-poem-disabled-wilfred-owen/) states

[@Fusso](http://www.paulrussell.co.uk/great-war/) states
is as unshaded in the experience of Wilfred Owen. Before seeing action at the Somme in January 1917, he writes his mother, ‘There is a fine heroic feeling about being in France, and I am in perfect spirits’. ‘But sixteen days later everything has changed’, Perhaps, one can interpret that Owen uses the structure, contrasting of the past and the present, as a method of reflecting his own personal feelings, expressing how war can change one’s life instantly. Furthermore, all stanzas are different lengths, disrupting the flow of the poem. Owen uses this irregular nature to symbolise the persona and how the war has affected him.

Similarly, in “The Lie”, Dunmore portrays the effects of neurasthenia with Daniel describing “the sudden reek of chloride of lime, old gas, rottenness, all pouring into your nose at once”. Dunmore uses the rule of three “chloride of lime, old gas, rottenness” to highlight the horror of gas attacks in the trenches, further reinforced by the harsh consonant sounds of “chloride...gas...rottenness”. Also the imagery of “pouring” emphasises the unsettling environment; this example of disturbing imagery evokes a sense of empathy in the reader as it depicts an uncomfortable situation for the soldiers. This links to the devastation caused by chemical weapons in the trenches during the First World War, with gases such as mustard gas used to effectively kill soldiers by suffocation. Dunmore’s intention is to present the soldiers as figures of pathos due to the fatal consequences of gas attacks. One can interpret that Dunmore is representing her own compassion towards them: Writing in the Telegraph, Benjamin Evans states how Dunmore took inspiration from Pat Barker who “gave a landmark depiction of how shell-shock was regarded and treated. Here Dunmore tips us directly into one man’s hell”. Evans suggests that Dunmore only presents the psychological impact of Daniel and not doing so for the rest of the soldiers.

Furthermore, Dunmore also describes the role of comradeship in a soldier’s experience of war as a show of unity. Daniel describes his experiences with fellow soldiers as “we moved and ate and drilled, nursed up our jokes, sweated and ached and itched and slept, all the same”. The semantic field of imperative verbs such as “moved...drilled...ached” conveys a sense of harmony within the army and the idea is further reinforced by the collective pronoun “we”. Moreover, this links with Daniel’s description of training of which they “marshaled and drilled, stabbed and shot, until you’d have thought we’d be killing Germans night and day”. Some can argue that Dunmore’s intention of repeating “drilled” symbolises the regimented lifestyle of the army as we see how it has impacted on Daniel’s life post-war that he “had army habits now”; Daniel finds it difficult to readjust to civilian life. He describes the “rhythm I’ve almost forgotten, but it’s still there waiting to be discovered” which highlights the difficulty coming to terms with the normal “rhythm” of life. Dunmore is suggesting that the regimented army lifestyle removes all humane aspects for a soldier and bringing it to light. In an interview with Windmill Books, Dunmore call the process of rebuilding one’s life as a “timeless theme” and “a universal theme and one which will never die, it is still with us”. This highlights that, although the novel was published one hundred years after the First World War, the characteristics and struggles that the soldiers faced can relate to present life; Dunmore wants to present soldiers in a more humane way and highlight they were only human beings who had no choice but to fight in the war. This is further reinforced by Daniel saying “care of weapons soothed me. Stripping down, cleaning, oiling, reassembling”. The juxtaposition of

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1 Benjamin Evans. The Lie by Helen Dunmore Review (The Telegraph, 2014)
2 https://www.youtube.com/watch?v=yvKGl80hu30
‘weapon’, which has connotations of violence and danger, and “soothed”, a verb with connotation of relaxation, shows how normalised warfare has become for Daniel. Furthermore, Durnmoor reinforces this by the use of the semantic field of “stripping, cleaning, oiling, reassembling” that one can argue the repetition of verbs symbolises the disciplined lifestyle of the army. Equivalently, Owen presents comradeship in his poem “Apologia Pro Poemate Moe” as he describes the soldiers “whose ribbon slips. / But wound with war’s hardwire whose stakes are strong”. The metaphor of relationships as a “ribbon” implies that it is fluid and transient but the violence experience, “wound with war’s hardwire”, is the binding force for them. This is further reinforced by the repetition of harsh consonant sounds of “wound with war hardwire” resonates with the reader, with the alliteration of “w” sounds. Perhaps, Owen is implying that soldiers were unnaturally bound together, drawing on his own experience. Furthermore, Owen explores this theme in his poem “Exposure” with the portrayal of soldiers reacting to a gas attack “we cringe in holes, back on forgotten dreams, and stare, snow-dazed.” Deep into grassier ditches”. The imagery of “back on forgotten dreams” symbolises how the soldiers life prior to the war are all but “forgotten” and that it is a shared direction, shown by the use of the collective pronoun “we”. Furthermore, the alliteration of “stare, snow-dazed” as well as the harsh consonant sounds of “cringe in holes” Owen uses natural imagery, such as “snow-dazed” and “grassier ditches” to depict the confusion of the soldiers as they were influenced by war propaganda that glorified fighting in the army. One can link this to Rudyard Kipling, the poet who in 1914 wrote “For all we have and are, for all children’s fate, stand up and take the war,”. However, after the death of his son John, prompting him to become more vocal at his anger towards war, in his poem “My Boy Jack”, this links to the beginning of “The Lie” with the novel starting with quote from Kipling, “If any question why we died / Tell them, because our fathers lied”. This shows how comradeship could have been developed from the soldier’s experience the horror of war together, as Owen did. As Owen has had first hand experience of life in the trenches, perhaps his view does have validity, saying that friendship between were not genuine, they were just bound together due to the war. Owen’s “Preface” he states “my subject is War, and the pity of War THE POETRY IS IN THE PITY”. This highlights how Owen wanted to dispose of the stereotypes of war and evoke empathy and sympathy towards the soldier, describing his own experience and showing the true side of the war.

Moreover, Owen presents death in his poem “Anthem for Doomed Youth”. The terror of death is shown by “the shrill, demented choirs of wailing shells”. This example of disturbing imagery evokes the sounds of the battlefield, particularly with “demented choirs” which personifies the shells as well as the screams of the soldiers. Furthermore, Owen uses anapest to reveal the strength of his emotion that he disrupts the rhythm of the poem, showing he is unable to contain his emotion. This is further reinforced by the use of the sonnet structure which one can interpret that Owen’s intention was to ironically contrast the idea of romanticism and reality, to represent the disorder of war. Additionally, Owen uses gruesome imagery to personify death in “Dulce et Decorum Est” showed with the destruction and effect of gas attacks as “Come gorging from the froth-corrupted lungs / Obscene as cancer, bitter as the cud”. The semantic field of the horrible adjectives such as “gorging... obscene... bitter” emphasises the terror of trench warfare. Furthermore, the use of “froth-corrupted lungs” resonates with the reader due to the contrast of “lungs” which

Rudyard Kipling: For All We Have And Are (The Times, 1914)
symbolise well-being for the soldiers, and it being “froth-corrupted” unsettles the reader as well as highlight the horrific effects gas attacks had on soldiers. This links to effect of gas attacks had on soldiers, causing blindness and killing many soldiers in the war. The trauma resulted from the soldier’s experience of the screams of others in agony and pain as well as the thought of their own death. This links to the simile “obscene as cancer”, by comparing the war to cancer. Owen intends to highlight the devastation of war and the huge number of lives it took. Similarly, in “The Lie” Dunmore describes death with the gruesome death of Frederick. His body is described as “warm with blood but his hands were icy cold”. The juxtaposition of “warm with blood” and “icy cold” symbolises the life leaving Frederick’s body. Perhaps, Daniel has not come to terms with the death of Frederick as one can suggest that Daniel still thinks he is still alive, as Daniel believes Frederick is ‘unconscious’. This highlights the mental trauma of war as it has unsettled Daniel’s logic, however, one can argue that he has not come to terms due to their strong relationship. Furthermore, “warm with blood” can relate to the kiss between Daniel and Frederick as Daniel describes it as “I tasted my own blood and then his mouth, his spit and the taste I seemed to know already”. Perhaps, Dunmore’s intention is to symbolise how both Daniel and Frederick describe themselves as “blood brothers”. The use of uncomfortable imagery of “blood” and “spit” illustrates the strength of the connection between them. This is reinforced by Daniel being “hypnotised by the sight of that muscle jumping under his cheekbone”. The use of the reorganising zone “cheekbone” and that he was “hypnotised” by it, symbolises his sexual attraction towards Frederick. This links to Dunmore herself describing Daniel as “alone and longing for attention”. This refers to the ending for the novel when Daniel hears Frederick call him “you old blow-viator”, which links to when they both kiss. Dunmore’s intention is to portray the strong bond between the two characters and Daniel goes back to that moment as he presumably commits suicide. One can argue that there are subtle hints throughout the novel. For example, he tries to drown himself as the sea “pulls at me but the sea isn’t deep enough to take me with it”. The fact that the sea is not “deep enough” implies that his suicidal thoughts are there but are not as convincing. Dunmore is highlighting the mental torment that possesses soldier’s during the war and post-war and is able to explore it through the use of the novel form, enabling her to delve into more detail through story arcs and character development. Tonkin, writing for The Independent, states that Dunmore “revisits these landscapes in a Great War novel of survivor-guilt, of delayed trauma, and of the loving cross-class friendships that war both made, and broke”. Here, Tonkin suggests that Dunmore is addressing fundamental themes of war, especially the mental trauma affecting the ex-soldiers. This indicates that Dunmore has prioritised the effects of war on the soldier’s life after the war.

In conclusion, both Dunmore and Owen show the effects of neurasthenia, comradeship; however, Owen implies that they were not natural relationship, merely products of the environments the soldiers were placed in. Also, both writers use gruesome imagery to portray the loss of life. Both writers intended to create the soldiers as figures of pathos by highlighting the authentic and horrible environments that the soldier’s experienced, as well as address the mental health issues arising from fighting in the war. Dunmore highlights the

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1 https://www.youtube.com/watch?v=WxW4A2dYTe

Examiner commentary

The texts and task are clearly outlined in the opening paragraph and the essay develops along clear lines, with paragraphs focusing on different aspects. Some of these paragraphs become a little long and undirected and would have benefited from breaking up to provide clearer signposting of the argument. Points are supported with appropriate references and quotations, showing a good level of knowledge and understanding.

The essay contains detailed discussion of Owen’s linguistic effects in a number of Owen’s poems, considering implications, sounds and imagery. This shows some detailed examination of the poetry, but the words are usually abstracted from their context within the poems, so their contribution to the developing meaning is less clear. In considering form, the essay discusses the sonnet structure of ‘Anthem for Doomed Youth’ and there are useful references to enjambment. There is also some discussion of language and imagery in Dunmore, the points used to develop the argument.

The contexts of composition, important for these texts, are referred to at the beginning of the essay. References to Owen’s biography and his letters are used effectively to reflect on his verse. There are details of the First World War, Dunmore’s own comments on her novel and references to Owen’s Preface. The reference to Kipling is not made fully relevant to argument.

The central focus on comparison is established early and the essay maintains the balance between the texts. Occasionally comparison is suggested by use of phrases such as ‘similarly’ and ‘this links to’, without fully developing. However, the broad comparison on the concerns of the texts is clearly present and there is some focused comparison of language use on p.4.

Some readings are interwoven into the discussion at the opening, though there is not much chance to discuss them at that point. This style of consideration of readings is consistent, however, as references to Evans and Tonkin on Dunmore occur at the end of paragraphs so that there is little chance to develop discussion of them, suggesting the essay should be placed lower in the Level.
Exemplar 4 Level 6

22 marks

Compare and contrast some of the ways in which Owen and Berkoff present the horrors of different wars.

Owen and Berkoff portray the physical and violent horrors of war, as well as the psychological horrors experienced in war and at home. One idea, prominent in both texts, is that the behaviour of those in authority is partially responsible for the horrors that war perpetuated. Both authors suggest that authoritative figures were negatively influenced by power and lacked compassion towards their men.

The idea that those in charge both manipulate and fail to protect their soldiers appears in several of Owen’s poems, and at different times in Berkoff’s play. The most prominent example in Agamemnon occurs in ‘The Celebration’ where the Chorus mockingly celebrate the end of the Trojan War, repeating that there will be ‘no more horrors’¹. Berkoff sets the play at the end of the war and, despite victory, the Chorus condemn Agamemnon who they deem responsible for the atrocities endured, ‘no more slaying for them/ no more horrors/ bandages/hospitals/waiting/ crying’². By listing such horrors, Berkoff exaggerates them, conveying the bitterness of the Chorus towards their leader. Berkoff outlines how Agamemnon’s mission to save one woman resulted in widespread death and suffering, including the sacrifice of his own daughter. Previously in ‘Revolt’, Berkoff planted the idea of bitterness with the Chorus, ‘The people mutter against these leaders/ for each widowed bed/ fatherless child/ an angry hate prevails’³. The verb ‘mutter’ is both secretive and dangerous and suggests covert plotting against their leaders. Similarly, the Watchman’s speech, ‘Ten years I’ve ratted on this watch...they’ll say it wasn’t worth it after all’⁴, suggests his resentment, with the verb ‘ratted’ showing the passion of his emotions.

Bitterness and anger against authority is also evident in the final lines of Owen’s Dulce et Decorum Est, ‘The old Lie: Dulce et decorum est pro patria mori’. Owen’s use of Latin hints the deaths are heroic, which contrasts with the reality he portrays. Owen juxtaposes ancient and modern to suggest war is something that has been happening throughout time. Classical language also appears in Agamemnon, ‘Welcome great Agamemnon/ stormer of Troy’. Both Berkoff and Owen suggest that, although war may appear more romantic in Ancient Greece, it is always misguided and very little has changed throughout history. The translation of Dulce’s final line, ‘It is sweet and fitting to die for your country’ is repeated to criticize leaders who persuade young soldiers to enlist. By positioning this after illustrating war’s horrors, Owen highlights the contrast between the myth and the reality. Owen describes soldiers limping ‘blood-shod’, which creates a graphic image of bloodshed with a soldier ‘guttering, choking, crowning’⁵. This list of three verbs brings to life the painful struggles of the soldier. Language creates a shocking impact that makes the deaths far from sweet and fitting. Owen conveys a similar sentiment in ‘Disabled’ - describing an underage boy trying to enlist, ‘He didn’t have to beg; smiling they wrote his lie: aged nineteen years’⁶. The verb ‘smiling’ suggests the

¹ Agamemnon, Steven Berkoff, page 23
² Agamemnon, Steven Berkoff, page 23
³ Agamemnon, Steven Berkoff, page 19
⁴ Agamemnon, Steven Berkoff, page 33
⁵ Dulce et Decorum Est, Wilfred Owen
⁶ Dulce et Decorum Est, Wilfred Owen
⁷ Dulce et Decorum Est, Wilfred Owen
⁸ Disabled, Wilfred Owen
officers enjoyed sending the soldiers to their deaths and Owen implies they were aware of the soldier's youth but ignored it.

Owen's negative presentation of the war's leaders extends to the use of propaganda. Posters and newspapers, for example 'Your Country Needs You,' persuaded young men that it was honourable to join up. Owen frequently criticizes this, believing the government masked the truth. In Smile, Smile, Smile, Owen writes 'The half-limbed reader did not chafe but smiled at one another curiously,' suggesting the soldiers found the newspaper reports ridiculous. This actually contrasts Owen's initial support for the war. In a letter from August 1914, he writes 'The war affects me less than it ought' but 'Owen's illusions about war were shattered' by his experiences. Owen's initial 'support' is shown in early poems such as The Ballad of Peace and War, 'But sweeter still and far more meet to die in war for brothers,' a precursor of 'the old lie' criticized in Dulce. After witnessing war's horrors, Owen focused on anti-war poems such as Futility, in which Owen and his soldiers fail to revive a comrade. Owen blames the Sun for not saving him, 'O what made fatuous sunbeams toll to break earth's sleep at all?' Owen's frustration at wasted life is presented in the poem's title, Futility. Owen's later letters, highlight his anti-war stance, 'Suffer dishonour and disgrace; but never resort to arms,' and 'pure Christianity will not fit in with pure patriotism.' Owen's core beliefs were at odds with the war, explaining why he spoke out against it so passionately in his later poetry.

Both Berkoff and Owen present the horror of soldiers blindly following their leaders. Both also suggest that the authorities have failed to convince soldiers why they are fighting, so many fight unwillingly. The 'pointlessness' of war also appears in Berkoff's 'Two Brave Soldiers' which illustrates the futility of two similar soldiers fighting each other.

'I am fighting for Troy
I am fighting for Greece
You are killing me brother
You are killing me...''

Berkoff uses 'brother' to describe the opposing soldiers; Owen uses it in his letters to describe his comrades. Berkoff suggests the ridiculousness of war that the soldiers fight due to orders rather than hatred of the enemy. Berkoff presents Agamemnon as a foolish authority figure, who waged the Trojan War for one woman, 'he sailed the seas to Troy' to kill that boy... who stole what wasn't his to take.' As a result, many lives were lost and others damaged, like Agamemnon and Clytemnestra. The Watchmen's bitterness at a war for 'some young whore who must be old and paucy now/ they'll say it wasn't worth it after all', blames Helen as the cause. Berkoff may include this

9 Smile, Smile, Smile, Wilfred Owen
10 Wilfred Owen: exposing the 'old lie' of war and patriotism, Phil Shannon
11 The Ballad of Peace and War, Wilfred Owen
12 Futility, Wilfred Owen
13 Wilfred Owen, 16th May 1917, page 136
14 Agamemnon, Steven Berkoff, page 14
15 Agamemnon, Steven Berkoff, page 12
speech to send a message to modern audiences that war can be futile, and has been so throughout the year.

Owen also presents the similarity of ‘enemy’ soldiers in Strange Meeting. A soldier addresses an enemy soldier who tells him, ‘I am the enemy you killed, my friend’\(^{16}\). Similarly, Berkoff uses repetition and alternating lines, ‘I am fighting for Troy, I am fighting for Greece’\(^{17}\) to emphasize their similarity. Owen uses the noun ‘friend’ while Berkoff chooses ‘brother’, and both of these terms suggest the bond destroyed by war, once more illustrating its horror. By placing ‘enemy’ and ‘friend’ in the same sentence, Owen highlights the contrast between them, to accentuate the absurdity of the conflict.

Owen also explores the horror of soldiers not knowing what they are fighting for, but in a different way, by focusing on how the glorious perception of the war was very different to reality. Owen portrays his dislike of how soldiers were signed up in poems such as Dulce et Decorum Est, which he began drafting in 1917, the year after conscription was introduced. He criticizes officers for encouraging soldiers to join up using ‘the old lie’. The Send-Off conveys similar feelings describing soldiers sent to the front line, ‘Down the close darkening lanes they sang their way to the siding-shed’\(^{18}\). The poem’s title suggests men were hurriedly disposed of. Similarly in Disabled, Owen describes officers turning a blind eye to an underage soldier, ‘Smiling they wrote his lie’\(^{19}\). These lines display another reason for Owen’s anger at those in power, and by showing the physical and psychological horrors that the soldiers go through, Owen gives weight to his argument that the soldiers were not fully aware of what the war entailed.

In contrast, Berkoff’s hero soldier Agamemnon, chose to fight, however, we see a similarity between Agamemnon’s and Owen’s soldiers, who had no option. This once more highlights the power of those in authority. Owen describes the secrecy of government in sending men off, ‘So secretly, like wrongs hushed-up, they went’\(^{20}\), and describes men who ‘die as cattle’ with ‘only the monstrous anger of the guns’\(^{21}\) as passing-bells for the deads, showing his anger about their treatment.

Owen’s leaders send soldiers into battle, contrasting with Agamemnon who is at the forefront of the fighting. There is also a contrast in how Berkoff and Owen portray the horrors of war via their descriptions of graphic physical violence. Owen focuses more on the fighting, as many of his poems are set within the war. Berkoff, however, set his play after the Trojan war, briefly flashing back to the conflict itself. This creates a focus on war’s consequences, most notably for Agamemnon and Clytemnestra, whose marriage is destroyed by Agamemnon’s absence. This may link to Berkoff’s context. As he had lived through several wars, such as the Second World War and the Vietnam War, he was aware of war’s continuous nature, whereas Owen hoped that the First World War would be the last as he had never experienced a war on that scale before. Berkoff illustrates this idea in Clytemnestra’s final line ‘we shall order things well’\(^{22}\). The audience is fully aware that this did not happen as wars still rage on. By introducing elements of later wars in ‘Revolt’, ‘the hot breath of

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\(^{16}\) Strange Meeting, Wilfred Owen

\(^{17}\) Agamemnon, Steven Berkoff, page 14

\(^{18}\) The Send-Off, Wilfred Owen

\(^{19}\) Disabled, Wilfred Owen

\(^{20}\) The Send-Off, Wilfred Owen

\(^{21}\) Anthem for Doomed Youth, Wilfred Owen

\(^{22}\) Agamemnon, Steven Berkoff, page 33
napalm’, ‘small fat grenades’ and ‘shrapnel’, he emphasizes the perpetuity of war. This makes Owen’s poetry seem more tragic to a modern reader, as he had hoped that World War I would be the final war, but this turned out not to happen.

Berkoff describes many bloody particulars of war’s violence, describing soldiers who ‘heaved out their entire wet insides’, a ‘stampede of footless bodies’ and soldiers crying ‘Ma Ma with lipless mouths’. He shocks the audience and forces them to feel an emotional reaction through graphic aural imagery, and an emphasis on violence and sex, with an explicit description of grotesque and shocking moments. This is part of Berkoff’s style of total theatre, which uses exaggerated actions to increase the dramatic power of the plays. Berkoff’s grotesque language and exaggerated movements is evident in Agamemnon’s return when horses ‘collapse from exhaustion’ and chorus members ‘whip and beat each other’. Berkoff’s techniques are impactful for the audience.

Berkoff’s adaptation ‘follows quite closely the plot and characters of the original text, while diverging substantially in the style’. His distinctive style updates the Greek story for a modern audience. Berkoff keeps some original conventions. Clytemnestra’s murder of Agamemnon takes place off-stage and is described by the chorus. This convention of Greek theatre (scenes of violence and death would take place off-stage) enables the viewers to imagine the scene themselves, increasing the impact of the violence.

Although Owen’s poetry is mostly set during (rather than post) the war, he balances the bloody and psychological effects on the soldiers. Owen focuses at times on physical violence using graphic imagery, ‘blood coming gurgling from the froth-corrupted lungs’ and ‘vile, incurable sores on innocent tongues’. However, in other poems Owen focuses on the psychological effects, as his front line experience gave him real insight into war’s effect on the psyche of soldiers. Owen ‘repeatedly evokes moments of extreme sense-experience on the battlefield through an eerie combination of sound, effect and violent imagining’, suggesting his use of language is powerful only partly due to the violent descriptions. Owen’s own guilt as an officer who sent men over the top, may explain some of his description. In ‘Duce et Decorum Est’ this guilt haunts him, ‘In all my dreams, before my helpless sight, he plunges at me.’ The adjective ‘helpless’ portrays his desperation and the verb ‘plunges’ suggest a forceful or aggressive movement. Owen feels responsibility for this man’s death and this is manifested in these dreams.

Contrastingly, Berkoff’s portrayal of Agamemnon has little focus on his guilt. He seems to believe the deaths were justified and noble sacrifices to win the war, shown by his willingness to sacrifice his daughter, ‘He chose his course they bared her throat to the cruel knife’. This reflects Agamemnon’s context, as such leaders would view their soldiers as expendable. However, Agamemnon does

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23 Agamemnon, Steven Berkoff, page 20-21
24 Agamemnon, Steven Berkoff, page 20-21
25 The Living Art of Greek Tragedy, Marianne McDonald, page 29
26 Creating the "Berkovian" Aesthetic, Craig Rosen
27 Agamemnon, Steven Berkoff, page 24
28 Opera From the Greek: Studies in the Poetics of Appropriation, Michael Ewans, page 184
29 Off-Stage and On-Screen—Violence in Greek Tragedy and Modern Film, Francis Bartus
30 Duce et Decorum Est, Wilfred Owen
31 ‘Duce et Decorum Est’, a close reading, Santarou Das
32 Duce et Decorum Est, Wilfred Owen
33 Agamemnon, Steven Berkoff, page 17
exhibit some guilt on his return, 'I am a man and not a superstar playing twice nightly the
Acropolis'\textsuperscript{34}. This contrasts with his dramatic return, but helps to develop Agamemnon as a more
complex character. When he tells Clytemnestra, 'I feel as if I can no longer hear the words you say'\textsuperscript{35},
the audience is aware of how the war has affected him, suggesting his similarities with the shell
shock experienced by Owen's soldiers.

As well as portraying his own guilt, Owen conveys the horror of guilt of the surviving soldiers which
 corrupts their lives and relationships on their return. In \textit{The Send-Off}, the returning soldiers 'May
creep back, silent'\textsuperscript{36}, guilty at their survival while friends have died. Owen's use of the verb 'creep'
has 'complex associations of guilt and fear'\textsuperscript{37}. In \textit{The Dead Beat}, Owen describes 'Bold uncle, smiling
ministerially'\textsuperscript{38} creating an image of a proud family member who is ignorant of the reality of the war.
Owen mentions the soldier's 'brave young wife, getting her fun in some new home, improved
materially'\textsuperscript{39}. This negative view of the wife, demonstrates that she is also oblivious to the true
horrors of war.

Berkoff places more emphasis on the horror of the guilt of those left at home, and focuses on the
domestic effects of war and Agamemnon's decade-long absence on Clytemnestra. The audience can
more easily connect and sympathise with this than a global war. In \textit{Battle Two}, Clytemnestra says,
'My husband is in Troy...He is a memory that is faulty'\textsuperscript{40}, conveying the lost connection between them.
When her husband returns, Clytemnestra says, 'so many years I have waited for my man'\textsuperscript{41},
showing the strain that the wait has put on her. Berkoff develops this rift until the climax when
Clytemnestra murders Agamemnon. This shows how the consequences of war outlast the end of the war
as relationships are destroyed by the stress it places on them. Clytemnestra says, 'he is desire
that is curdled', and Agamemnon repeats, 'she is desired that is curdled'\textsuperscript{42} - they share the opinion
that their relationship has been damaged. The adjective 'curdled' suggests their relationship has
soured, and illustrates the bitterness between them. Clytemnestra emphasises this further in her
monologue describing Agamemnon's relationship with Cassandra. Clytemnestra describes 'clashing
teeth and tongues squirming' and says 'that's how it once was with us'\textsuperscript{43}. This dark, violent language
and imagery shows the resentment she feels over the deterioration of their relationship, and how
her jealousy caused her to kill the husband she previously loved, showing how war indirectly causes
deaths even after its conclusion.

In conclusion, both Berkoff's \textit{Agamemnon} and Owen's poetry present a variety of different horrors
that resulted from different wars. Owen focuses more on the actual battle and its effects on the
soldiers at the time, while Berkoff focuses more on the aftermath. However, a major idea that runs

\textsuperscript{34} Agamemnon, Steven Berkoff, page 26
\textsuperscript{35} Agamemnon, Steven Berkoff, page 28
\textsuperscript{36} The Send Off, Wilfred Owen
\textsuperscript{37} Wilfred Owen, Barry Spurr, page 30
\textsuperscript{38} The Dead Beat, Wilfred Owen
\textsuperscript{39} The Dead Beat, Wilfred Owen
\textsuperscript{40} Agamemnon, Steven Berkoff, page 15
\textsuperscript{41} Agamemnon, Steven Berkoff, page 25
\textsuperscript{42} Agamemnon, Steven Berkoff, page 15
\textsuperscript{43} Agamemnon, Steven Berkoff, page 27
A Level English Literature

Examiner commentary

The task and the first stage of argument are clearly addressed in the essay’s opening, giving an initial direction to the essay. A structured argument follows, with logical development through clearly signposted paragraphs. The range of integrated references and quotations shows a detailed, secure knowledge and understanding of the texts. The essay refers to a good range of poetry, though there is no developed discussion of any single poem – sometimes the source of quotations is only identified by footnote.

A number of aspects of the writing of the texts are examined in the course of the essay and the analysis is always used to develop the argument. Berkoff’s choices of language are considered, including his listing of the horrors of war and horrific descriptions of injuries. There are thoughtful comments on the characterisation of Agamemnon. Owen’s language and imagery is discussed, with some comments on contrasts. While it is apparent that Agamemnon is a play, there is little developed consideration of the contrasting genres of the texts, with, for example, little discussion of dramatic or poetic structure.

The various contexts of wars are discussed, including First World War propaganda, Owen’s letters and his attitudes to the war in which he fought. The fact that Owen was writing during warfare, in contrast to Berkoff, is considered, and there is some sense of Berkoff’s later perspective on a Classical war. Some of the conventions of Classical tragedy also feature in the discussion.

The essay makes consistent links between the texts in consideration of authority figures, soldiers under command, horror for soldiers and responses to war. While there is a broad connection of subject matter, the essay also connects some examples of language use, such as ‘brother’ and ‘friend’.

The essay offers some of the candidate’s own judgements and there is some engagement with critical responses to Berkoff’s theatrical style as well as some exploration of Das’ views on Owen. A mark at the borderline of Level 5 and 6 is appropriate.

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Word count without quotes/bibliography/title = 2000

Total word count = 2640

A thoughtful, thorough and intelligent response.
Compare and contrast how the writers of the text you have studied present the transition from innocence to experience.

The evolution from innocence to experience is a major preoccupation in Joyce's *Dubliners* and Heaney's *Death of a Naturalist*. Although both texts deal with similar issues, such as fear and death, the outcome of these experiences is portrayed disparately. The development from childhood innocence to experience is often caused by disappointments as in Joyce's 'Araby', or Heaney's 'Blackberry-Picking'. In *Dubliners* this leads to paralysis, which in Joyce's depiction of the city is omnipresent. Heaney on the other hand, in this his first collection of poems, learns to move on, accepting these experiences as rites of passage into an adult world. Joyce's characters however are unable to progress, as he presents a pessimistic view in which people's movement from innocence to experience results in their inability to escape their unhappiness due to the fear of the unknown, such as Eveline, who dreams about running away from her miserable life, but eventually decides to remain, stifled, as Joyce would have it, by religious guilt. As H.E. Bates rightly asserts "Joyce regarded the Catholic Church as narrow in its outlook and negative force".¹

Childhood encounters with death play an important role in *Dubliners* and Heaney's early poetry. The first story in *Dubliners* 'The Sisters' recounts a boy's earliest confrontation with death when his priest dies. The priest is said to be a "peculiar case", laughing to himself in the confession box. Yet the boy seems unaware of the priest's madness throughout the story, displaying his childhood innocence by not understanding why the adults are critical of the priest. Likewise, Heaney describes his first encounter with death in the poem 'The Early Purges': "I was six when I first saw kittens drown." Heaney reflects on the reason for his fear. The 'purge' of the title already suggests getting rid of something. Although Heaney tries to be unfazed by the horrific drowning of, what Dan Taggart, the farm worker, dismissively calls "seraggy wee shits", the poet never truly recovers from witnessing this at such a young age. "But the fear came back". Here, Heaney, as Kidd asserts "captured the horror and fascination of a child's transition from innocence to experience".² A similarly metaphorical death is apparent in 'Death of a Naturalist', where the young Heaney, who used to enjoy nature and collecting frogspawn, is suddenly challenged by the grotesque reality of his environment and is shaken by utter fear. "The slip and pllop were obscene threats.", "I sickened turned and ran." The onomatopoeic, harsh consonants such as 'k' and 't' here highlight Heaney's panic during that moment. The alliteration of the "coarse croaking", that he "had not heard / Before" and the fact that he "knew / That if I dipped my hand the spawn would clutch it" show that he has lost some of his childhood innocence and that his eyes have been opened to the reality of nature, breaching the 1651. As Rand Brandes states: "What the child of the poems learns is that life can be scary and violent."³

Heaney is again confronted with death in 'Mid-Term Break' in which he recounts getting taken out of school early to attend the funeral of his little brother Christopher, who was hit by a car. The verses remind us of snapshots which highlight how disoriented the young Heaney felt, as he records disconnected memories from the day. The lack of emotion in the language shows that he is distanced from the situation. He knows what is happening and mourns the loss, but the day is recorded as if seen through a lens. In contrast his young sibling "cooed and laughed"; this unintentionally inappropriate behaviour shows that the baby does not yet understand how severe and tragic the situation is. The boy in Joyce's 'The Sisters' seems to be between these stages of comprehension.

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¹H.E. Bates, *Modernity and short stories, James Joyce and Dubliners*, p. 31
²Robert Kidd, *Teaching Heaney's Early Poetry*
³Rand Brandes, *Seamus Heaney's Working Titles*
The theme of death is thus present in both collections. Indeed the last words in *Dubliners* is “the dead” while Heaney talks about his deceased brother in ‘Mid-Term Break’ and mother in ‘Valediction’, which is yet another personal poem, full of a sense of loss. Joyce’s ‘The Dead’ is the final culmination of absolute disappointment and paralysis characterised in other stories. This “death” in *Dubliners* is the result of fear and the insecurities that come with it. The Dead ends with the falling of snow “all over Ireland”. Snow that is often associated with beauty suddenly becomes suffocating and dark, laying “thickly” and “faintly falling, like the descent of their last end, upon all the living and the dead”. Heaney however ends *Death of a Naturalist* on a more hopeful note, with ‘Personal Helicon’ and an epiphany of personal self-awareness in which he rhymes “To see myself To set the darkness echoing”.

Both *Dubliners* and *Death of a Naturalist* begin in the state of childhood. Brandes rightly states: “The poems are driven by the tensions between childhood innocence and insecurities and the adult realities and reconciliation.” Disappointments are an essential part of growing up which is made very clear by Joyce and Heaney who both grapple with the topic of disappointment in their works. Joyce’s characters are often in “search of vital satisfaction either in spiritual wholeness or in personal willfulness”, characters such as Mr. Duffy in ‘A Painful Case’. He is innocent in the sense of not being able to understand or face his emotions. Duffy is content with his meetings with Mrs. Sinico until she touches him and he decides to break off their relationship. After reading about her death the realisation that he might want human affection haunts him, but his denial is stronger; “He began to doubt the reality of what memory told him”, “He could not feel her near him in the darkness nor her voice.” Although Duffy is prosperous and is given the opportunity for happiness he is incapable of fulfilment. Moreover, while ‘Death of a Naturalist’ barely addresses class, Joyce highlights how every single character is somehow unhappy despite wealth or status. In the short story ‘Eveline’, the title character looks for fulfilment as well and plans to run away from her miserable life, but like Mr Duffy she never reaches contentment since she remains at home due to her fear of the unknown. The general disappointment of life terrifies her into believing that running away could lead to even more pain and misery. Joyce highlights how trapped Eveline seems to be through the guilt she feels of disappointing her mother (“Her promise to keep the home together as long as she could”) and her desperately gripping onto the iron railing (“Her hands clutched the iron in frenzy”), which is a physical restriction, just like Mr Doran in ‘The Boarding House’, who is an example of Joyce’s adult adolescents, incapable of change or maturity.

For Heaney disappointment in childhood is inevitable as one moves to adulthood and experience. In ‘Blackberry-Picking’ Heaney, as a young boy, resents how the berries that had made him cheerful rot. In the first stanza of the poem the dark stains of the berries and the mention the metaphorical “summer’s blood” and blueberries are ominous. In the words “it wasn’t fair” we hear the voice of the child Heaney. In “I always hoped they would keep, knew they wouldn’t”, the “knew” shows that his childhood innocence is already fading. The rhyming couplet “rot” / “not” echoes “knot” / “clot” to emphasise the certainty of this negative experience, just as the militaristic diction (“grenades”, “rank”, “ducked and ran”) did before. Indeed, this militaristic language reflects the setting of the political troubles in Northern Ireland – a theme addressed explicitly in Heaney’s subsequent collections, for which he was criticised for using his poetry to express political views.

The disappointment that both the characters in *Dubliners* and Heaney in *Death of a Naturalist* experience always comes after anticipation. The boy in ‘Blackberry-picking’ was excited to eat the berries and in ‘Death of a Naturalist’ he wanted to explore nature. Their optimism is marred by reality. Similar to this are Joyce’s stories ‘An Encounter’ and

Rand Brandes, Seamus Heaney’s Working Titles
Brewster Ghiselin, The Unity Of Dubliners (1956)
'Araby'. Already in the middle of 'An Encounter' one gets the feeling of disappointment, as the boys tire of their day of playing truant: “When ye were tired of this sight”, “The day had grown sultry, and in the window of the grocers' shop nasty biscuits lay bleaching”. The colours are all faded and brown tones emphasise the dullness of their surroundings and the very lives they are trying to escape. Here Joyce connects the transition from innocence to experience with danger, highlighting how cruel and unpredictable life can be, after encountering “the old jester” who wants to “whip” boys and taunts them for having girlfriends. Ultimately, they do get an adventure but not necessarily the one they had hoped for. The same is also true of 'Araby' in which a boy has been anticipating going to the bazaar to buy a gift for a girl, but when he finally shows up the market is already closing down and he is too ashamed to buy something from the remaining stalls.

Indeed, in this paralysed world of Dublin Joyce shows adults as filled adolescents, who continue to experience disappointments, just as the boy in 'Araby' suffers them. Gabriel Conroy in 'The Dead' is a prime example, as he experiences a series of disappointments all in one single evening. His first disappointment is with Lily, the maid, when he says “We'll be going to your wedding one of these fine days with your young man” and she reacts with “great bitterness”. Later, apparently, having said the wrong thing and being called a “West Briton” by Miss Ivory, Gabriel is once again anxious and uncomfortable. However, the cause of his greatest disappointment of the evening is his own fault, as in his after dinner speech he inadvertently reminds his wife Greta of the death of a past lover, Michael Furey. The distance between Greta and Gabriel is highlighted in Joyce's use of “she” instead of Greta, a distance which Gabriel fails to notice, caught up as he is in his own lust. Joyce deliberately through free indirect discourse and clichéd imagery (“the thumping of his own heart against his ribs”, “blood bounded along the veins”) shows Gabriel's passionate expectation of how the evening will unfold. Gabriel instead is dashed by Greta's sorrowful outburst, “I think he died for me”, Gabriel, whose name ironically symbolises angelic qualities, is no match for Furey who sacrifices life for love. It is true that in comparison to Death of a Naturalist the characters in Dubliners seem to experience the feeling of disappointment more frequently. Heney's disappointments are mostly limited to his childhood; learning from them he accepts that life can be unpleasant. Characters in Dubliners however are disappointed over and over again in adulthood; even a competent character like Mrs Kearney in 'A Mother', who is far from naïve, fully aware of the patriarchal society of 20th century Dublin, and willing to manipulate it by calling in her husband to help with the dispute about the concerts with the incompetent and comically named Hepji Helohan (“she respected her husband in the same way as she respected the General Post Office, as something large, secure and fixed; and though she knew the small number of his talents she appreciated his abstract value as a male.”) suffers ridicule and bitter disappointment at the hands of the “commuty”.

Truly, the characters in Dubliners do not get to move on from their disappointments; they mark them, morphing into fears which they carry around with them all their lives, like the child-like Little Chandler in 'A Little Cloud'. This fear in turn can become cynicism, for example Mr Farrington in 'Counterparts' who is utterly dissatisfied with his life that he beats his son Tom. Fear develops from disappointment and leads to a paralysis that affects Joyce's characters in particular, as Joyce explained in a letter to Grant Richard: “I chose Dublin for the scene because that city seemed to me the centre of paralysis.” Gabriel in 'The Dead', is one of the many characters in Dubliners who suffer paralysis and appear trapped; “Gabriel's warm trembling fingers tapped the cold pane of the window”, as he wants to break out from the suffocation of the inside. Eveline, too, lingers at a window, with “dusty cretonne curtains” redolent of stasis, dreaming of escape. Fear in Death of a Naturalist, however, is different. Here fears are often

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5James Joyce, the citizen and the artist (1977)
The opening of the essay clearly outlines the initial thrust of comparative argument with an overview of the texts before it progresses through signposted, purposeful paragraphs. The essay deals well with the challenge of comparing a collection of poems with a collection of stories, covering a good range and giving enough quick overview of stories and poems selected to enable contextualised discussion. The range of references and specific quotations show a consistently detailed knowledge and understanding.

Quotations and analytical comments on them are incorporated throughout. Unusually but importantly, not only individual stories and poems are discussed, but the essay shows a sense of the structure of both *Dubliners* and *Death of a Naturalist* as collections.
There is focus on some small narrative details, in *An Encounter* and *Eveline* for example, and consideration of language, imagery and naming in Joyce’s short stories. A number of language effects in Heaney’s poetry are discussed, alongside other poetic details such as the stanza structure of ‘Mid-Term Break’ and the rhyme patterns and military diction of ‘Blackberry Picking’.

The essay is informed by a sense of Ireland as a place and there is reference to religion at the beginning of the essay, though these aspects are not developed in the ensuing discussion. Reference is made to some of Joyce’s comments and there is some relevant biography of Heaney. AO4, though, is more Level 5 quality than Level 6.

The essay presents a clearly linked and balanced discussion of the two texts, consistently compared. Links are made between poems and stories within the collections as well as links explored between the collections. Connections of subject matter and concerns are explored, as well as some links of method.

While the essay is informed by some reference to critical readings, such as Kidd and Ghiselin on Heaney and Crotty on Joyce, these are incorporated within the argument so that there is little opportunity to explore their views. At other times, critical views are used to conclude paragraphs, such as Brandes on Heaney. Level 6 requires excellent and consistently detailed exploration of different readings; and more could have been done with this.
Compare and contrast the ways in which Burgess and McDonagh explore the links between violence and identity in *A Clockwork Orange* and *The Lieutenant of Inishmore*.

Violence in *A Clockwork Orange* and *The Lieutenant of Inishmore* is innately intertwined with the lives of the protagonists of each text. This entwinement comes from the sense of identity it brings the characters, filling the void left by the lack of a coherent family life and the moral education it entails. Nevertheless, the violence that they fill their lives with in order to provide this sense of self is ultimately seen to leave the protagonists as hollow, causing a perceptual shift and redefinition of their ambitions for future life.

The protagonists of each text forge an identity through violent acts due to the sense of purpose it provides. *The Lieutenant of Inishmore*, being set in the months prior to the first declaration of an IRA ceasefire in 1994, is preoccupied with the struggle of Irish independence. Padraic states ‘all I ever wanted was an Ireland free’, and this is furthered through the sense of national identity we see through the cultural aspects of the play. Mairead sings an extract of the Irish folk song *The Dying Rebel* ‘fighting for his country bold… [the] shamrock, green, white and gold’, which emphasises a national unity. The violence between the British and Irish is seen as a patriotic form of nationalism, and it therefore gives their lives a sense of meaning – the people of Inishmore seemingly aren’t hollow but lead meaningful lives steeped in the furtherance of their political ideologies. Alex and his ‘droogs’ turn to violence as they have little else to do; the novel begins with them sitting in the ‘Korova Milk Bar’ making up our rassoodocks what to do with the evening,’ and they subsequently turn to ‘a bit of dirty twenty-to-one’. It can similarly be argued that Alex believes he is a freedom fighter in his attempts to change the world around him; he takes an aversion to the unemptiness of the ‘blubbing old pylims’ with ‘platties… all creased and untidy’ and leaves him ‘creaked… with a few good horrorshow tolchocks’. He also attacks Billyboy’s ‘fat filthy oily snout’ for ‘stinking’. The monosyllabic nature of this description in addition to the repetition of harsh *t*’ sounds creates the impression that Alex is almost spitting these words out, suggesting a contempt and disgust. Indeed, even whilst in prison himself, Alex looks down upon the ‘vommy pervets and pretopenicks’, with his dislike of them emphasised by the alliteration of plosives. The use of ‘Nadsat’ also subverts the totalitarian-like nature of the state; the Slavic roots of the language are described by Alex’s psychologists as ‘Propaganda Subliminal penetration’. This suggests that it functions in a way to undercut ‘the government and the judges and the schools’ – the very society that Alex rails against and that by forming this private linguistic mode, teens (‘Nadsat’ means ‘teen’ in Russian) are able to rebel against society. Indeed, youth crime rose in Britain during the 1950s due to a decline in family cohesion following the Second World War and increasing consumerism; the Teddy Boys were a group who wore extravagant clothes, listened to rock and roll from the United States and behaved raucously in public. Similarly, the violence in *The Lieutenant of Inishmore* is unrestrained and happens with the public’s knowledge. Padraic’s belief that it is unacceptable to sell marijuana to schoolchildren; ‘I’m torturing one of them fellas pushes drugs on wee kids,’ but acceptable to bomb fish shops and kill innocent civilians in the name of patriotism, ‘I put bombs in a couple of chip shops,’ reflects his skewed morality, though it also shows a sense of purpose and a fight against what he perceives to be the corruptions of society.

The protagonists of each text seem distanced from the rest of society; Alex and his ‘droogs’ have no presence or identity beyond the violence they cause whilst Padraic and the INLA have a seemingly dehumanised identity. His necessity to switch dialect between ‘Nadsat’ and normal language works to separate Alex and his ‘droogs’ from wider society and causes us to see the violence in their identity as their way of asserting a place for themselves. Similarly, the use of highly-exaggerated Hiberno-English (‘a black lump ahead in the road I saw’) and Irish slang (‘feck’, ‘biteen’ and ‘goob’ in *The Lieutenant of Inishmore* also works to distance the Irish from the English; by subverting the English language, the Irish characters are able to create a distinct cultural tone and sense of identity. Cambria furthers this, suggesting that ‘the imperialist language (i.e. English), is used because it represents a source of self-interest, but is re-written and re-appropriated through forms deviating from the so-called ‘standard’ by questioning and challenging its authority. Irish English seems to be a case of subversion. Irish

English embodies the prolonged contact between colonizer and colonized. In the play, the identity of person and animal is also inverted: whilst the cats are presented as more humane, the people are presented as animalistic and brutal, which is mimetic of the violent nature of their society. Prince notes that, following the December 1956 Proclamation, ‘when the Irish Republican Army (IRA) again embarked upon armed struggle in 1956, it was again...’ the age-old struggle of the Irish people versus British aggression’ – suggesting an animalistic quality to the violence behind the sociocultural divisions of the period. Padraic shows the elevation of the cat above the human when he degradingly sits on Christy’s dead body whilst stroking Wes Thompson’s ‘Padraic is sitting on Christy’s corpse, stroking Wes Thomas’s headless, dirt-soiled body. Through Christy’s mouth, with the pointed end sticking out of the back of his neck, has been shoved the cross with ‘Wes Thomas’ on it.’ This dark humour is also evident in A Clockwork Orange, where it is ironic that the brutal rape of F. Alexander’s wife, ‘Plunging, I could slosky cries of agony,’ occurs in a house called ‘HOME’ when perhaps a greater sense of a home life would have prevented it from occurring. ‘HOME’ could also symbolise the rest of society and the relational aspect of life that Alex and his ‘droogs’ seem to lack. Davis and Womack argue that the family is ‘the dysfunctional interpersonal unit that problematises Alex’s various efforts to establish selfhood and to transcend the violent landscapes of his youth'. Indeed, Alex’s need for the moral base that family life would provide is evident when he rapes a ten-year-old girl in his family’s apartment, ‘[they] had to submit to the weird desires of Alexander the Large’. Hence, it is Alex’s lack of a stable family that may cause him to fill the void with his own, violent, gang-based identity. Similarly, the inversion of human and animal identities in The Lieutenant of Inishmore is a criticism of society and may be a commentary on the political turbulence of Ireland at the time; McDonagh suggests that, through the violence of the period which is explicitly shown in the text (whose first production resulted in the audience being splattered with fake blood), humans lower themselves to the level of animals and, by doing so, they lose their sense of respectability from the perspective of the audience. Longeran states that ‘The presentation as animal-like, one denies their cause political legitimacy’. In this respect, McDonagh portrays the INLA in a negative light, and offers a critique of their actions.

In both texts, the absence of the family unit and the moral education that they provide leads to the formation of an identity steeped in violence. Johnson states that the adolescent is ‘posited within the border state of separation and individuation following childhood yet preceding the achievement of adult autonomy and agency’. In this respect, it is clear how an adolescent may need to forge a sense of identity and it is evident that such an identity, in the two texts, is deeply constituted of violence – in part because violence allows for the formation of groups to fight with: Alex’s ‘droogs’ and Padraic’s INLA, which may replace the dysfunctional and absent family units. Therefore, it may seem unsurprising that, at the end of the novel, the identity Alex imagines for his post-adolescent self is that of a family unit. It is this absence of a social, familial bond that forces the protagonists of each text to turn to violence, and in this way, the portrayal of violence and the sense of belonging it brings is seen as almost admirable in both texts. Alex notes his superior agility, ‘it was real satisfaction to me to walk’, whilst Mairead notes her skill, ‘I was from sixty yards I hit them cows’ eyes, which is bloody good shooting’. In a Keble College performance, Padraic was gleeful as he tortured James, ‘I took two toes off the one foot’, who was almost hyperventilating with fear. Longeran argues that, in The Lieutenant of Inishmore, ‘[violent] actions are made possible by the indifference, cowardice and passivity of the other islanders’. In this respect, Mairead and Padraic do also seem to lack the structured upbringing of family life. Donny fears Padraic, saying ‘Why else would I be upset? I don’t get upset over eats.’ – he is more in fear of Padraic’s reaction than he cares about the death of the cat, stating ‘I can just see his face after he hears’. Furthermore, Mairead is left to spend her time binding cows in a fight ‘against the seeking meat trade’. Nevertheless, despite the supposed benefit that a more normal family life would bring, the family that Padraic and Mairead desired to start is one driven

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6 Ibid., xii-xiii.
8 Longeran, P. (2012). The Theatre and Films of Martin McDonagh. 74, Bloomsbury.
through their violent identity; they wish to form a splinter group together through their marriage that will further their cause, ‘leave the INLA and be starting our own splinter group, just me and you’. Hence, though Padraic and Mairead retain their violent identity at the end of the play and can still be seen as violent, the redefinition of Alex’s identity is a shift from the lost, violent soul to one with a desire to procreate and we may therefore see the enjoyment of violence fading from Alex’s life as his identity is redefined. Nevertheless, the fact that the text is still written in ‘Nadsat’ suggests that Alex may not have changed as much as the closing chapter implies.

In this respect, a sense of moral development and coming-of-age occurs in which violence loses its meaning, leading to the characters’ desire to change their identities. It is notable that the state’s violent conditioning of Alex through ‘Ludovico Technique’ does nothing to quell his inner violence — so that his identity is unchanged. Indeed, he remains short-tempered and prone to lashing out — ‘I could nearly have smacked loud at that if the old razdraz within me hadn’t started to wake up the feeling of wanting to sick’; he only chooses to act peacefully in order to self-interestedly prevent himself from feeling ill. The only real sense of change within Alex comes once he is able to reflect on his preference for destruction, noting that it is easy to destroy but hard to create and that his life thus far has been wasted. He notes this in a repetitive list. ‘Eighteen was not a young age. At eighteen old Wolfgang Amadeus had written concertos and symphonies and orchestras and all that cell’ which wearily and frustratedly emphasises the emptiness within his own life. Mairead also seems somewhat disengaged with violence by the end of the play, and warily states ‘I thought shooting fellows was fun, but it’s not. It’s dull’. The simplistic nature of her speech, using childish words such as ‘fun’, suggests a normalisation of violence and a kind of boredom. However, unlike Alex, she has no real sense of what her redefined identity might consist of in the long-term. She states that ‘it’s an investigation tomorrow I’ll be launching… about how Sir Roger came to end up in this house,’ which suggests a short-term aim, which will presumably end in violence. This immediate perpetuation of violence suggests that her identity hasn’t actually changed or shifted away from that of violence. However, there is a clear bifurcation between writer and character; whilst Mairead’s identity may retain its violent quality, McDonagh warns against it. Longeran notes ‘By covering his stage in blood, gore, and human body parts at the end of The Lieutenant, McDonagh is showing us what happens to human bodies when people are killed — and reminding us that death is not glamorous or beautiful, but sordid and revolting’. Indeed, in a Kebbe College performance, the haphazard and disrespectful treatment of bodies at the end of the play whilst they’re being cut up, with Donny and Davey waving around limbs, showed the characters’ desensitisation to violence and implies the disastrous consequences such a desensitisation has had. This desensitisation to violence may echo the violent tragedy of the Irish Troubles in which over 3600 people were killed over a prolonged forty-year long conflict. In contrast, Alex’s transition to a more sensitive, human figure shows his disengagement with and shift away from violence, shown by how Alex leaves his ‘droogs’ at the end of the novel, saying ‘Tonight I am somehow just not in the mood’. This idea of human and moral growth at the end of the novel is shown through Alex seeming to have answered his much-repeated question ‘What’s it going to be then, eh?’ with his resolution to ‘finding’ some devotchka or other who would be a mother to this son’. Alex realises that the violent acts he has been carrying out haven’t actually provided his life with any real meaning, and that they have come to lack enjoyment, ‘That was something like new to do’. In the American edition, this final chapter, and hence the sense of closure it brings, is lost — resulting in a much bleaker text. The reason for doing so may lie in the darkening effects of the threat of Communism during The Cold War on the American public’s outlook. Indeed, Burgess states that his American editor ‘saw something implausible — or perhaps merely unsaleable — in my notion that most intelligent adolescents given to senseless violence and vandalism get over it when they sniff the onset of maturity’. Hence, the notion of a more in-stone morality and identity may have been befitting to an American readership who were more able to identify with a single, unified and unswerving, threatening force — that of Communism. Indeed, Steinbeck suggested that ‘the striking horror of the American political scene is Communism’ and we may therefore see this preoccupation with a need to violently protect one’s identity permeate the American edition due to the decision to exclude the final chapter: Alex’s unchanging identity and morals reflects his resistance to the external forces of the state in a similar way to America’s resistance of Communism. In the unedited version, the final chapter is made vital in its subversion of the symmetry of the novel’s structure: Alex leaves the ‘Kooreva Mlikar’ without

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the desire to carry out violent acts as he did in the first chapter, showing a marked shift in character. In this way, violence is eroded from the identities of the characters by the end of each text: Burgess does this through a realisation of its futility whilst McDonagh does this through emphasising the negative aspects of its destructive power.

Thus, though violence in the two texts is initially enjoyed due to the sense of purpose and identity it brings, it ultimately causes the surviving protagonists to realise their disillusioned way of life. In this way, whilst McDonagh presents a violent life as futile and meaningless in an attempt to comment on the political state of Ireland during The Troubles, Burgess acknowledges the necessity of violence to one’s identity: ‘Destructive violence is a way of saying, ‘Look, I am here.’ That’s the easy way. That’s negative creation. Positive creation is much more difficult – it requires patience and talent.’ Hence, violence in the two texts enables the characters to forge an identity and be seen in worlds that shut them out.

Sustained and sophisticated argument. Impressive in the consistency of comparisons and contrasts across the piece. This essay is consistently detailed, very well focused on the question and written with fluency and a transparent coherent and sophisticated argument that progresses throughout the piece. Critical concepts and terminology are used accurately and confidently.

Quotes are wide ranging and the discussion of them is insightful and linked well to the essay’s purposes. They are analysed perceptively and blended into discussion. There is careful and purposeful discussion of how aspects of language, form and structure shape responses in respect to the essay question.

The piece is clearly well researched, and context is also woven in smoothly and purposefully. It is detailed, developed, and linked well to the other objectives of the piece.

Connections are fluent and assured throughout, and there is a clear sense of exploring each text via the other to reach careful conclusions.

There is also evidence of careful and thorough research. The views of critics are woven in smoothly and built on and explored in respect to the other.

Examiner commentary

After the essay's crisp direct opening, there is an assured progression of sophisticated ideas. In well-ordered paragraphs, the essay explores the texts with thoughtfulness and discrimination, with frequent, well selected references. It is consistently detailed and demonstrates an excellent level of understanding.

Analysis is interwoven throughout and is crucial to the development of points. There is careful discussion of Alex's dialogue and a developed exploration of Nadsat and Irish English to explore the nature of the languages used in the texts. The structure of 
*Clockwork Orange* is discussed, as well as the staging and language of the dialogue of *The Lieutenant of Inishmore*.

The argument is thoughtfully informed by consideration of the setting of McDonagh's play, looking at the question of Irish independence and the Troubles. The nature of the Irish struggle is discussed with reference to sources, and production history is considered, with references to the original and more recent Keble College productions. The Keble production is linked to a critical reading in order to advance the argument. The linguistic roots of Nadsat are considered, along with social changes and youth culture in Britain. The different editions of *Clockwork Orange* and Burgess' comments are thoughtfully discussed.

The texts are discussed together throughout the essay, with clear links and contrasts of concerns and treatment. The comparison is tightly interwoven; sometimes the writing is dense but it is always clear. The comparative purpose of the essay is always apparent.

As well as suggesting its own readings, the essay engages with a number of critical voices, each used to develop points of the argument. For example, Cambria and Longeran develop points of the language of *The Lieutenant of Inishmore* and Johnson's, Davis and Womack's comments on Burgess' novel are explored productively.
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