

A level English Lang Lit Spring 2018 Network - Resource 6

full script

(Paper 2 Sec B: 29 marks)

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

29^{secB}

Please write the name of your two studied texts below:

Text 1: THE GREAT GATSBY

Text 2: THE WHITSUN WEDDINGS

Throughout "The Great Gatsby", people experience and observe all types of change, emotionally, physically, through locations and decisions. A lot of the time these changes are a driving force behind them, or the pinnacle of a journey. In a city as busy and bustling as New York City, a life of change is not unprecedented.

Nick Carraway, the narrator, experiences the first recorded change in the novel. His journey from the midwest to NYC is significant to his character, as he decides to "go East" after the war. The imagery Fitzgerald crafts paints the midwest as radiant, indicated by the use of adjective in "the warm centre of the world". He writes of "wide lawns" and "friendly trees", whose adjectives imply "open and welcoming atmosphere. Despite this, Carraway wants out. He juxtaposes this imagery with the metaphor that the midwest is now "the ragged edge of the universe", as if the war changed his view on everything. This change of heart leads to a change of view, as he moves to the decidedly "less fashionable" West Egg, where the houses appear almost grotesque with the imagery of "colossal" or "an eyesore". Later, ~~Go~~ Nick Carraway's attitude changes again, however,



with his resignation to return to the midwest and admittance of his love for it. The change and journey in Carraway's life could be linked to Larkin's poem "Here", which explores the want for a change in scenery but in reverse to Carraway. "Here" begins with the city, an urban landscape ^{with} "rich industrial shadows", with "spires and cranes" that "cluster". There's a sense of claustrophobia, where "cluster" and "barge-crowded" evoke images of a lack of space. The meadows that are "too thin and thistled to be called meadows" contrast the "wheat-fields" and "poppies". Similar to Carraway, an underlying admiration of sorts exists for both locations, explored through the change. Larkin ends with the idea of a eutopia of sorts, "unfenced existence", but it is "out of reach." "unfenced" suggests free and unbound, implying that current existence is not. At the end of "The Great Gatsby", Carraway leaves the audience with a similar message, that "the organic future... year by year recedes us," suggesting that there is a future full of life and hope, but we grow further and further away from it, like the "unfenced existence".

Another change experienced by a character is the reflection of change in "Afternoons." The mothers reflect on their lives and how they've changed, with a tone not dissimilar to resentment. The freedom of summer is "fading", and responsibilities are returning where they must "assemble / At swing and sandpit" to entertain their children. The enjambent and repetition in "their courting-places / that are still courting places" emphasises the idea that these mothers have passed their youthful, romantic prime, that people have taken their place. Larkin uses the album, "lettered /



"Our Wedding" to establish the change in the relationship, as the item itself seems romantic but is followed up with the double entendre of "lying." Larkin is implying that their relationship has become a lie, projecting his own views of love and commitment. The mother's have experienced physical change too, suggested by "Their beauty has thickened". The abstract noun "beauty" and verb "thickened" almost seem like oxymorons, with the combination creating a grotesque image, but with the implication that the mother's were beautiful before they aged.

Daisy in "The Great Gatsby" is a reasonable comparison, whose enthusiasm about motherhood is greatly subdued. On the topic of her daughter, Fitzgerald uses the verb "she looked at me absently", suggesting a lack of care or real thought towards the topic of her child. When Daisy does show enthusiasm, Carraway writes about how he feels her "insincerity". Her attitude towards children appears negative due to the lack of support she received from Tom, saying she had an "utterly abandoned feeling" when she realised Tom wasn't there at the birth. The mothers in Afternoons are similarly alone, as their husbands stand elsewhere in "skilled trades", suggesting working class, and the mothers are left with the domestic chores of "An estateful of washing". For both, the change that is motherhood is rooted in the traditional gender roles of their respective eras. Only a few years after Larkin wrote The Whitsun Weddings did sex before marriage and feminism grow in popularity, freeing women of societies constraints. However, Jordan in "The Great Gatsby" is rather radical for her time, marriage and childless, and styled after the movement of the twenties flappers, who themselves rejected the idea of traditional femininity.



In "Love Songs in Age", a woman reflects on her changing attitude to love and her sheer music, or perhaps, the lack of change. The list of verbs "bleathed", "morked", "mended" and "coloured" express a lack of care for their well being as time has worn on. The "unfailing sense of being young" has failed her now, as it took finding the sheels to have it "ushered back in." Youth is emphasised by Larkin, through adjectives such as "freshness" and "spring-woken", which convey life, fertility and youth. But her life has changed, indicated by the nouns "daughter" and "widowhood", and the sheels stir up emotions she thought long gone.

At first the implication appears to be that she loved the songs then, but not now, with the significant change in her life being the hopelessness and loss of love after her husband died. However, she confesses that although they had promised to "solve, and satisfy", "It had not done so then, and could not know." which could be her admittance that she never really loved her husband the way she was promised by love songs and society that she would. Similarly, Myrtle Wilson confesses in "The Great Gatsby" that she was not "anymore crazy" about her husband than she was about Nick Carraway, a strange she just met. Myrtle perhaps did love George at one point, suggested by the fact she "thought he was a gentleman". The noun "gentleman" has connotations of charm and politeness, but the verb "thought" implies she was wrong and juxtaposes it. It's ~~more~~ about the denial of significant change ^{as well as} her lack of, where Myrtle's changed opinion of her husband drives her to infidelity and the woman in "Love Songs in Age" being dishonest to her partner. Perhaps the woman believed she could change to love him, much like Myrtle thought her love would never change.



These characters experience change for the better and for the worse throughout through faults of their own and others.

Fitzgerald's changes appear rooted in misguidance or false hope, and the harsh truth of reality. Larkin's change revolves largely around moving from one hard situation to another hard situation, in a world that is cruel and unforgiving. The significant change is not always good, but is perhaps needed for the characters to grow and realise.

