

# A Level English Language and Literature

Summer 2019 Exemplars

Paper 2: Varieties in  
Language and Literature  
(9EL0/02)





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## Introduction

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- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Language and Literature Paper 2: Varieties in Language and Literature (9EL0/02).
- The responses in this pack were taken from the June 2019 summer series. The papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a small sample of responses; the examiner commentaries and marks can be found on a separate document on the Pearson website
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)



# **Section A Exemplar Scripts**



## Script 1 – Question 1

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 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

CPR  
50%

Critically evaluate how Mervyn Somerset Webb conveys her attitudes towards financial independence for women.

This extract from a self help book is primarily directed at women in general - a demographic which historically have been barred or dissuaded from taking control over their financial situation, which within a patriarchal ideological society is governed by the male sex. I believe she could be centering her book more towards women who are still "making" money, and are economically active, over those who are ~~getting~~ <sup>retirees</sup> and simply looking after their money. A secondary audience however could be young adolescent women, who are entering the world of ~~work~~ <sup>work</sup>, and, through reading this book, can be fully informed of how to be a "smart woman" in terms of their outlook on financial stability.

Initially, the <sup>extract's</sup> ~~expository~~ exposition gently nudges the reader into the topic of money, which for many



can be a taboo topic, through her personal anecdote from her twenties. The asyndetic list "country houses, long weekends, sports cars, lazy mornings" firstly gives a sense of her narrative train of thought as well as building up a set of semantics which are linked to a "happy" or "successful" lifestyle. By beginning like <sup>this</sup> ~~me~~, she is showing that she, like many other women, <sup>has had</sup> ~~have~~ a desire to have all these niceties, which mainly allows her as an author to be relatable to the audience.

Once she has established her friendly and non-judgemental tone, she cleverly fires interrogatives at the reader to stimulate an <sup>inspection</sup> ~~expectation~~ of their personal relationship with finance. "Would I inherit a few million from a distant relative? With the lottery?" is particularly witty, as if someone was wealthy enough to have won the lottery or inherited "millions" it is likely they wouldn't be attempting to read up on the subject of women and finance. Her consequent admittance to <sup>wanting</sup> ~~having~~ her very own "Prince Charming" is also an important feature, as it <sup>works</sup> ~~works~~ with audience assumption, and reassures them that it will be possible to have these 'fantasy' ideas, and also be savvy + responsible with personal money.



For the majority of the heart of the extract, she carries on talking from personal experience, illustrating and elaborating how she initially approached her income, as well as commenting on mistakes she has also made, which left her "sleep deprived with many pairs of shoes". In some ways, this is largely (as a text) nothing ~~positively~~ positively with female stereotypes, however is largely unoffensive due to her own use of type-casting herself, in such a light-hearted way. The structural device of ending a paragraph with "sound familiar?" is her way of acknowledging that a huge majority of women also struggle with the upkeep of their finance. The ungrammatically ~~even~~ correct phrasing of the ~~the~~ rhetoric imitates the spoken language, which also results in the piece being informal and therefore more digestible to read.

By saving the main realisation of the truth until nearer the end, within a sparser paragraph, the reader is much more able to unravel what she is presenting to them. "face it: you aren't going to win the lottery" is beautifully honest, however not in a damning and condescending way. The message is clear, which is followed by a clarifying shorter sentence "You've got to look after yourself".



This is effective as it places 'you' and 'yourself' within the same sentence, and could in terms of graphology help the reader see that they are their own top priority, and in relation to their finance, they will be more powerful if they take charge, instead of wait for a 'Prince Charming'.

By shifting to a more collective voice in the ultimate paragraph, she is successfully <sup>uniting</sup> ~~connecting~~ any readers with her message, which is shown within the extended metaphor "taking control of our money rather than letting it take control of us". By personifying money, she is setting it as a force opposing women, and this makes it even clearer that 'we' as women need to work hard to have full financial control. This idea is concreted in through the adverbials "understanding... talking... making" which help the reader understand that simple measures can be taken to work towards a more financially independent future.

Overall, as a text, it is clear that Webb is attempting to emancipate many women who are not in control of their own money. She has modern and feminist attitudes, however is not in any way judgemental of women who, like her, have fantasised



about a man coming and taking control over the "housing ladder - savings - stock market" which are all lexicon that converge with the idea of a 'man's role' within a marriage. The brief embedded statistics "50% of UK marriages end in divorce" is a striking figure, and is consciously used to shock the reader into having more of an interest over her finances.

Considering this text was produced pre - "MeToo" movement, which has seen a resurgence in feminism from 2016, this text is refreshingly helpful for any woman who aims to get back in control of her income, spending etc, which generally are perceived in society to be ~~frivolous~~ <sup>frivolous</sup>. Many (men?) have a perception of women spending irrationally and irreparably, which is ironically a trait identified by the writer herself, within her canniest "shoes" which she bought in her twenties. I believe she is trying to educate the reader, which in the future could irradiate the perception of women being incapable to look after their money in a productive way. She is using her ~~g~~ mouthpiece of experience to show there is hope for the future of finance and women, and that women must be independant with their money to attain the best quality of life.



## Script 2 – Question 4

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 1 ☒ Question 2 ☒  
Question 3 ☒ Question 4 ☒

In this letter that Elizabeth Barrett writes to her old friend back in England she communicates positive feelings <sup>regarding</sup> ~~about~~ her eloping with Robert Barrett and her life afterwards. Throughout the letter Barrett <sup>communicates</sup> ~~talks~~ with an extensive use of personal pronouns where she expresses her delight at her life after marriage, touching upon her traveling, her physical relationship with her husband and the improvement of her health. Her health which was a main concern before she was married she only touches upon in a short declarative sentence at the end of her first paragraph, "my health improves still, too." Here we can see that the overall tone of the sentence is dismissive and mentioned to show Barrett's disregard for the importance yet her innate desire to include it as this is her first letter to her friend since she eloped.

Barrett eloped in September 1846, where in the Victorian Era women did not just 'elope' and leave their family house for a man of their own choice and thus Barrett expresses her joy and relief at the decision that she made that went against the cultural and traditional norms of society at the time, "no woman was happier in her <sup>choice- no</sup> ~~eloped~~ woman." The use of repetition on 'no woman' further emphasises and makes Barrett's point declarative. In addition to this, Barrett's use of ~~the~~ 'choice' further juxtaposes the social norms of Victorian Era where women had none to little choice in many aspects of their lives. This shows that Barrett took control of her life and her decisions and married a man of her choice and also shows that she remains positive and her feelings



about her choice are positive.

Another way that Barrett expressed her happiness about leaving England is through her use of ~~des~~ adjectives which are all positive and awe-inspiring, "the wonderful cathedral," and "a delightful journey." The use of these adjectives helps the reader to visualise the emotion that Barrett is feeling and the joy that she has at the fact that she left England.

Furthermore, Barrett expresses her feelings about getting married and leaving England positively through her use of imagery and personification and rhetorical devices in her letter. Barrett creates vivid imagery through her <sup>use</sup> of personification when describing the ~~amazing~~ "glorious oracles," that she has seen, "where the painted glass window tortures the sun," this use of personification creates imagery that the reader can picture and through her extensive use of caesura throughout the letter, the pace of reading is slow and therefore Barrett takes us on a journey <sup>through</sup> ~~into~~ her married life.

Barrett communicates her feelings about leaving England and eloping through communicating her negative feelings towards England. One way that she does this is ~~by~~ through the use of rhetorical devices. An example of this is, "can it be possible, I... can be so happy?" Here Barrett juxtaposes her happiness at the current moment to the lack of happiness she was feeling before her marriage through the use of a ~~poetic~~ rhetorical question that has light connotations of sarcasm embedded inside. In addition to this, Barrett's clarification on the wire after, "I am very happy, very strangely happy." ~~Barrett~~ Shows that she is ~~not~~ used to feeling this level of



happiness. This is shown through her use of the pre-modifier 'very' <sup>adjective</sup> and the adverb 'strongly'.

Barrett's use of caesura slows the pace of the letter which therefore makes the letter more conversational and informal for the reader, creating an ~~at~~ intimate relationship between the two. The further use of direct address that Barrett uses also further creates this conversational tone that successfully acknowledges Barrett's communication of positive feelings regarding her leaving of England, "we talk of you, and I teach my husband my affection for you." Here we see Barrett's use of a possessive pronoun when addressing the reader about her husband which further expresses Barrett's positively connected feelings about leaving England.

Barrett does however, create a semantic field of remembrance and gratitude towards her friend Mr Boyd throughout her letter thus communicating a nostalgic feeling from her. This is shown through her repetition of her feeling of gratitude towards ~~the~~ her friend "gratitude for your sympathy" and "reason to love you gratefully." Here we see that Barrett constantly expresses a repetitive feeling of ~~at~~ gratitude to Boyd and this shows a strong sense of attachment to him. This is further shown through her ~~term~~ term of endearment towards him, "my dearest Mr Boyd," and through her "constant remembrance," of him.

Barrett uses long, semiclausal sentences when explaining to Boyd the places that she has travelled to and where she now lives. This expresses (along with the use of caesura) that she is trying to be as informative as possible in her letter, thus showing her interest and her feelings of love towards her decision to leave England. "we like it very much... rooms in an ancient college... leaning tower." Barrett's use of



a plural pronoun here again expresses her feelings of contempt and stability in ~~the present~~ <sup>the company</sup> of her husband that again communicates her relief to have left England.

~~Elizabeth Barrett Browning has expressed her feelings for leaving England and getting married through the use of rhetorical questions, caesura, long semi-clausal sentences, personification and through the use of positive adjectives.~~  
Elizabeth Barrett has expressed <sup>joyful</sup> feelings for leaving England and getting married through the use of rhetorical questions, caesura, long semi-clausal sentences, personification and through the use of positive adjectives.



### Script 3 – Question 1

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 1** ☒ **Question 2** ☒

**Question 3** ☒ **Question 4** ☒

Merryn Somerset Webb clearly shows her attitude towards women's financial ~~at~~ independence through use of a number of techniques that not only fulfil her aims, but also fit conventions of her chosen genre. The mode in which Webb has written is that of a self-help book aimed at women who are most likely unmarried. Therefore, the general tone is optimistic and inspirational as she is trying to help these women change their lives for the better. As well as this, Webb writes in a reflective manner so she can convey to her audience that she is knowledgeable and experienced. This creates a trusting relationship between her and the reader, so her book will be more effective.

When she is trying to show her attitude towards financial independence, Webb uses humour to appeal to the audience, and possibly try to make them more comfortable due to a more informal or colloquial register.



For example, her repeated use of 'Prince Charming', which she later abbreviates to 'PC' creates a more childish aspect to her writing; she may use this to persuade the audience that life isn't as daunting as it may seem, so they then are more likely to follow her advice. As well as this, Webb uses sarcastic humour to attempt to further engage her audience. When she writes 'many pairs of shoes... heroic tolerance for alcohol' she not only emphasises that she had more than 'nothing' through use of tricolon structure, but use of 'heroic' shows ~~sarcastic~~ <sup>sarcasm</sup> ~~humour~~ as the adjective is not usually put in front of something like 'tolerance to alcohol'.

Webb ~~also~~ uses asyndetic listing in order to emphasise her points. In the opening of the extract, she lists 'Country houses... Sports cars and speedboats' as a way of conveying ~~the~~ the extent of her expectations. In this list, she also includes alliteration like 'Christmas in the Caribbean' and 'coffee in cafés'; this repeated alliteration may be Webb's method of creating an idyllic image where everything is perfect and



almost like a fantasy - further indicated by her Prince Charming references. This first list has many positive connotations, however when Webb later uses asyndetic listing the implications are more stressful. By listing 'Pensions... bills and the like', she ~~is~~ creates a much harsher - or as she describes 'boring' - image of life. This also creates a shift in tone, as any softness is replaced by blunt truths. As a result, the audience are forced to take a moment to recognise that they too must deal with these things themselves.

At the same time as the tone gets harsher, Webb switches from using ~~person~~ first person pronouns like 'I', to using direct and inclusive pronouns like 'you' and 'us'. This is when Webb first directly addresses the audience, and changes a lot about the way she writes. She comes across as quite accusatory through use of lots of declaratives such as 'he could leave you' or 'you aren't going to win the lottery'. A result of these things is that the audience may begin to realise that they will be



able to help themselves once they recognise their worth.

However, Webb also uses a very uplifting and inspirational tone, fitting the conventions of a self-help book. In the final paragraph of the extract, Webb uses a rhetorical question, and immediately follows it with 'The answer...' which is comforting to the reader as they feel they will be able to succeed in 'Making (and keeping) Money'. As well as this, <sup>a sense of</sup> comfort is implied through inclusive address like 'us' as the audience will feel they are not alone, yet strong enough to support themselves.

In conclusion, Webb conveys her attitude towards financial independence for women through use of humour, emphasis through listing, showing understanding and an inspirational tone. She uses these techniques as well as direct and inclusive address to show that she feels that women can support themselves despite mainstream expectations.



## Script 4 – Question 1

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 1 ☒ Question 2 ☒

Question 3 ☒ Question 4 ☒

Text A is an extract from the opening chapter of 'Love is Not Enough: The Smart Woman's Guide to Making (and Keeping) Money' by Mervyn Somerset Webb. This is an autobiography with the purpose to inform its readers about the authors attitude towards the financial independence for women and the views that she held when she was younger, and is primarily aimed at an audience consisting of younger women who once <sup>or do</sup> held the same views and of people who believe in the feminist movement.

Webb opens this extract with the frontal conjunction "For most of my twenties," which effectively identifies when in her life she is talking about, and conveying that things were different for her then and that she has changed as she has gotten older, shown by the noun "most". She follows this up with syndetic listing about what she ~~wishes~~ wanted her future to look like back then, "Country houses and sunshine,



long weekends by the Italian Lakes, Christmas in the Caribbean, happy children . . . Sports cars and speedboats." This demonstrates to the reader that her attitude was once much more innocent and naive, as well as being relatable and identifying with any younger readers within her audience.

<sup>naive attitude</sup>  
This ~~naivety~~ is again demonstrated when she brings up how she would gain this dream life, ~~She is~~ stating "my fantasies would be ~~pay~~ paid for by someone else. By my very own Prince Charming". The use of the metaphor "Prince Charming" shows a childish viewpoint, which she ~~acknowledges~~ recognises when she uses the noun "fantasies" to describe them, whilst also implying that she no longer believes that these "fantasies" will come true. This would <sup>successfully</sup> connect to younger audiences who still hold onto their own fantasies, whilst also relating to older audience members who may have once held and then lost this belief.



Webbs attitude is demonstrated to have changed later as she got older, signified by the declarative "So I didn't really worry about it (money)". The verb "didn't" highlighting that her lack of worry was past tense and implying to the audience that she does worry now, conveyed again when she states "... but long-term planning? None!" This exclamation effectively displays how important it is that she hadn't thought to plan for the long term as well as making any younger members of the audience think about their own long-term plans, and also some older audience members to think about any long-term plans that they would have failed to make.

Near the end of the extract, Webbs current attitude is clearly displayed to the audience, when she says, "you aren't going to win the lottery and the lottery of love is never going to pay out to your full satisfaction." The alliteration within the metaphor "Lottery of love" demonstrates that she no longer believes that meeting "Prince Charming" is



guaranteed to happen, comparing it to the literal "lottery" that "you aren't going to win". This also demonstrates a much more cynical and jaded view to the audience very effectively, which would relate to many older members of her audience as well as make the younger audience again think about their own plans to be financially independent women in the future.

Throughout the extract, Webb's attitudes, both current and former, are successfully conveyed to her audience and effectively fulfils its purpose to make its female readers think about their own identities as financially independent women.



## Script 5 – Question 1

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 1 ☒ Question 2 ☒

Question 3 ☒ Question 4 ☒

The writer, Merryn Somerset Webb, successfully conveys her attitudes towards ~~to wards~~ towards financial independence for women. She does this through describing her expectations of what life was going to be for her when she's older and the reality that she has come to face now.

The writer uses a lot of interrogative sentences when describing her expectations of her financial life. She uses sentences such as 'Would I inherit a few million from a distant relative?' and 'win the lottery?'. The use of these sentences makes it look as though the writer is asking these to herself rather than anyone else. This is done to make the audience ~~understand~~ feel as though she's not trying to tell them that they're doing wrong but to show that other individuals within society are also doing the same thing. However further down in the text she draws the reader in by using a rhetorical question.



tion: 'Sound familiar?' This makes the reader also reflect on how their attitudes towards money are being female and if they also expect their 'Prince Charming' to pay for their material assets too.

The writer conveys how ultimately in her younger years she ~~is~~ thought she'd never have to be financially independent and how her significant other or as she called him ~~Prince~~ 'Prince Charming' would pay for most things take the 'boring things off my plate' those boring things most likely involving doing a job because she had to not because she wanted to.

In this text the writer refers to money being a 'man thing' connoting that as an individual in society she didn't have to earn the money she wanted to spend because her 'Prince Charming' would do it for her. ~~Then now~~

~~Then~~

The writer continues to describe how even when she did earn 'good money' she did the bare minimum to look after it' the ~~the~~ modifier of 'bare' indicates



\* That she really did the least that she could do to save up and not spend it. ~~That's why she was so poor~~ The 'bare minimum' was 'the cheapest mortgage' connoting that she didn't even care if she didn't have a nice place to live.

Eventhough the writer had a 'strongly feminist background' meaning that her parent brought her up to be independent and strong willed she still ~~thought~~ 'assumed that my fantasies would be paid for by someone else'. The use of the verb 'assumed' shows that she truly believed that money being a 'man thing' was still true even with her strong background of independence.

However by the end of the text the writer grows into her feminist shoes and tells the audience that 'they should control money rather than letting it control us' the use of the word 'us' includes all the people reading who have been struggling with the same beliefs that somebody else will pay for their stuff.



# **Section A: Exemplar Script Commentaries**



Script number	Examiner commentary and mark
<b>Script 1</b>	<p>This is a Level 5 response, scored at 18 marks out of 20. It might have gone even closer to full marks but there are occasional errors in the use of terminology (adverbials, verbs), but this is more than compensated for by the extensive use of accurately deployed terms elsewhere. The terminology is employed in service of answering the question.</p> <p>There is an alertness to Webb's purpose and audience, and how she strategically reaches out to that audience, throughout the answer.</p> <p><b>Level 5</b></p>
<b>Script 2</b>	<p>A solid, thoughtful answer, detailed and mostly discriminating, but without the insightful critiques that merit a Level 5 score.</p> <p>There is a good range of terminology employed, almost always accurately; many candidates who refer to semantic fields tend to do so to little effect, but the analysis of the language of remembrance and gratitude in this answer certainly furthers the analysis.</p> <p>The most impressive aspect of this answer is the contextually-informed interpretation (for example, the significance of Barrett's elopement and crucially the way this shapes her communication with Boyd).</p> <p>Sometimes, however, there is a routineness to the analysis that seems more typical of a Level 3 answer, for example, the paragraph on the author's adjectival choices at the top of the second page. All in all, a mid-Level 4 score seems the best fit.</p> <p><b>Level 4</b></p>
<b>Script 3</b>	<p>A high Level 3 answer. The expression is fluent but not always fully controlled (for example, the reference to a 'childish aspect' to her writing).</p> <p>A fair range of linguistic and literary features are accurately identified, and the discussion of them is always relevant to the task, though the points are perhaps rather laboured at times.</p> <p>It gets close to a Level 4 in its sensible, solid analysis of the passage, but it is not so full in its understanding of the contextual pressures exerted upon the text. More detail was needed here.</p> <p><b>Level 3</b></p>



Script number	Examiner commentary and mark
<b>Script 4</b>	<p>This sits at the borderline of Levels 2 and 3. There is some confusion regarding the genre of the extract – although it contains autobiographical elements, it isn't an autobiography, and there is little awareness of the self-help genre (even though the extracts for 'Society and the Individual' in recent years have referred to this style of writing.)</p> <p>There are some errors of terminology too, for example the mis-identification of fronted conjunction, but many valid points are made nonetheless: for example, on the effects of listing, the faux naivety of the persona at the outset, and the use of the alliteration and the exclamative.</p> <p>This clarity and relevance, though inconsistent, is enough to take the answer towards the lower reaches of Level 3.</p> <p><b>Level 3</b></p>
<b>Script 5</b>	<p>Compared to Script 4, this response covers a lot less ground. It has fewer technical terms at its disposal (being largely restricted to interrogative, pre-modification, and lexis), and a less secure understanding of the genre.</p> <p>The answer is bulked out with laboured explanations of rather routine observations, alongside unwarranted speculation and straightforward description.</p> <p>Contextual support for the arguments made is very flimsy. It scores 6 marks, in the lower-middle of Level 2.</p> <p><b>Level 2</b></p>



## **Section B: Exemplar Scripts**



Script 6 – Question 7 – A Room with a View and The Bloody Chamber

In 'The Bloody Chamber' and 'A Room With a View', the setting in which encounters take place often typifies the culture of the characters within them. As a result, the encounters either ~~become~~ are in accordance with a certain character's values, or force them to realise differences between them and the surrounding environment. There is a contrast between the grand and the extravagant with more primitive settings, each influencing the way characters behave, stemming from whether the setting is familiar to them or not. Foster in 'A Room With a View' does this to highlight the differences between those who cling on to the old fashioned customs of <sup>the</sup> late Victorian into <sup>the</sup> Edwardian periods, using the character's unease or acceptance to demonstrate this. Carter does something similar, but portrays those ~~who are~~ who are situated in the more ornate settings as having cruel intentions, contrasting with <sup>those who live in</sup> simplicity, (suggesting that that is what leads to a more equal society.)

This idea of the primitive setting influencing encounters can be seen in 'A Room With a View', ~~during~~ during the scene of the sacred lake. The progression of George throughout this



encounter typifies this, shifting from his reluctant position of not wanting to bathe before ultimately choosing to. This starts with George's response to Freddy's exclamation 'Water's wonderful!'; here a sense of childishness is created through the exclamation as well as the repetition of the 'w' sound. George's next utterance goes directly against this, saying 'water's water'. The declarative here could be seen as somewhat face threatening from a linguistic viewpoint, as George directly contradicts Freddy's statement. This contrasts with 'I may as well wash too' used further on; here the modal verb 'may' implies that George has begun to feel more comfortable, therefore, joining in. This scene <sup>doesn't</sup> feature any characters that are by Foster that represent the repressed traditions of Edwardian England; the absence of any sort of society apart from nature itself allows George to act as he pleases. This situation doesn't present any challenges, such as trying to mingle with the upper class and upper middle class who surround them in their new neighbourhood, so George becomes at ease. This ultimately is interrupted however by the women of Windy Corner, notably Mrs Honeychurch. She ~~is~~ states 'whoever were these unfortunate people? Oh dears look away'; the



pre-modifier 'unfortunate' contrasts 'glorious' used previously before her entrance. Foster has portrayed Mrs Honeychurch as someone who is unable to see how this situation could be enjoyable, a result of her socialisation in a repressed and conservative society. The primitive setting disgusts her because it leads to behaviour that is outside the norms.

This primitive ~~also~~ setting is <sup>also</sup> evident in Carter's 'The Werewolf', as she uses the characters' beliefs of 'vampires' and 'the Devil' to portray their undeveloped understanding of the world around. However unlike Foster ~~also~~ who shows primitive settings to be divisive, Carter uses it to portray how it is rather a means of survival; their beliefs in primitive mythical figures ~~represents~~ allows them to come together as a community and protect one another. From an <sup>modern reader's</sup> ~~outsider's~~ perspective, their 'harsh, brief, poor lives' would be something that would promote pity as they struggle. But it ~~is~~ is this simplistic life that allows their community to come together in the denouement of the short story and stone the grandmother to death. \* The triadic structure creates a semantic field pertaining to poverty emphasising the reader's ~~and~~ and Carter who narrates, impressions



of pity. Maybe this pity is also what Forster wants us to feel for Mrs Honeychurch, unable to enjoy the simpler actions of playing innocently due to her strict upbringing.

The primitive contrasts heavily with the grand and extravagant within both texts. In Carter's 'The Bloody Chamber', the Marquis' castle represents and exemplifies his immense wealth and power. However the way in which the narrator herself sees and views the castle is telling of her naivety, as well as how she has been manipulated by the Marquis. She describes it as an 'ocean liner', symbolising great scale. The liner also gives the idea of isolation, something prevalent throughout the gothic genre that Carter implemented within her collection of short stories. Carter has the narrator state 'a landscape with all the deliquescent harmonies of Debussy.' Here a link with her musical upbringing has been established, adding to the sense of naivety and immaturity, despite this being for her, a venture into adulthood. Debussy was an impressionistic composer; this cultural reference also points to the narrator's educated background,



although this won't be enough to escape the cruelty of the Marquis. The utilisation of the castle juxtaposes the simplicity of the 'northern country' in 'The Werewolf'. The castle represents hierarchy and wealth, but the narrator is blinded by her appreciation for the aesthetics of the setting and is therefore, almost destined to meet the same fate of the Marquis' previous wives. Carter, from a Marxist perspective, has shown how the acquisition of wealth and subsequently the ownership of large and ornate settings is detrimental to the cause of making the classes equal. The acquisition of wealth has corrupted the Marquis, who serves as the propagator of the class divide. It is only through a sort of revolt in his own setting (here, being shot in his castle) can there be any sort of equality.

This idea of extravagant settings is typified through Foster's use of Italy within 'A Room With a View'. There is a clear distinction between Italian and British cultures that interferes with characters' encounters on holiday. We can see this within the second chapter, where Lucy and Miss Lavish discuss various



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Overall, the type of setting used influences characters' decisions, in relation to how they either relate or are conflicted with the primitive or extravagant. In both texts there is the idea that a lack of ~~societal~~ societal or monetary pressures gives rise to either a sense of enlightenment through connection to innocence, or allows a group of people to focus on protecting themselves from threats to their survival. This use of extravagance and the ornate <sup>serves</sup> as a sort of corrupting force, where individuals can exploit this, continuing and prolonging their interests at the detriment of others.



Script 7 – Question 5 – *The Great Gatsby* and *Othello*

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   ☒

Please write the name of your two studied texts below:

Text 1:    The Great Gatsby

Text 2:    Othello

Both writers present the idea of identity as shaped by <sup>society</sup> ~~socially~~ determined and thus, inescapable. Whilst the way the writers present the protagonists of their respective texts as experiencing their identity as socially determined, I would argue it is much more crucial to analyse the way identities of sexuality and gender are presented as shaped and revealed by those around them.

In *The Great Gatsby*, Fitzgerald manifests the idea of gender roles instantly through the character of Daisy Buchanan who is presented as the embodiment of the ~~happy~~ ideal woman of 1920's America, through her marriage to Tom Buchanan. However, as the novella unravels Fitzgerald cleverly places a flashback through the perspective of Jordan Baker to 5 years



prior of the main events in the book. Daisy is crying in the bathtub ~~and~~ saying "she's 'change' her mine" about marrying Tom upon receiving a letter from Gatsby. Whilst this would be shocking for the society of America at the time as a woman isn't expected to make her ~~own~~ decisions ~~and~~ about her life, from a modern feminist perspective, this could be seen as a moment of rebellion from the patriarchal oppression she faces.

However, ~~as~~ her rebellion appears to be motivated as she watches the letter "come in pieces like snow". This symbolises her loss of hope ~~and~~ and depicts the idea that this was a turning point in the character's life, which shaped her identity as cynical in the present day of the novella. The use of the ~~as~~ colour imagery of white in the metaphor further reinforces a loss of innocence upon realising her inferior position in society.

Furthermore, the identity of ~~the~~ the proletarian women is also seemingly shaped by the men around her. This is shown through the character of Myrtle who Nick, the male



narrator, described as "carried her flesh sensuously". This instantly ~~portra~~ sexualised the character as our impression of Myrtle's identity is manipulated by the 'male gaze' of Nick. The verb "carried" connotes a sense of imagery as if he is literally carrying her flesh purposefully to feed men's desire. Fitzgerald also does this through one character of George Wilson, Myrtle's husband, as upon ~~finding~~ discovering his wife had been having an affair he tells Nick "I've got my wife locked up in here". This shapes Myrtle's identity as a property of her husband. ~~who~~ The use of monosyllables ~~depersonalises~~ makes the statement appear ~~on~~ <sup>normal</sup> ~~practical~~ as if he has a right to 'lock' his wife up. This would ~~be~~ not be unusual for the ~~american~~ readers of 1920's ~~or a similar~~ America who would have believed men have <sup>a right to</sup> control their wives and may be satisfactory in the sense of ~~the~~ reinforcing the idea that men must control their wives as women are not capable of controlling themselves.

In a similar way, Shakespeare presents women's identity as being shaped by the men around her.



This is demonstrated in the exposition in which Iago tells Brabantio "~~where~~ <sup>where</sup> bones" "~~where~~ <sup>where</sup> his daughter" to look to his "bags" as "meats" have "stolen" his daughter.

The semantic field of property manifests the idea the women are objects of men.

Although, in ~~the~~ the following scene it is revealed that Desdemona fell in love with Othello through his stories and "devoured" them up with a "greedy ear".

The ~~text~~ <sup>verb</sup> and adjective choice here takes away the idea of Desdemona as passive, reshaping her identity as powerful and able to make her own decisions.

Which for a Jacobean audience, this would have been shocking. ~~as~~ Unlike Fitzgerald, Desdemona's rebellion against ~~the~~ the androcentricism of the Venetian society acts as the catalyst of the ~~plot~~ events in the play, having detrimental effect on many other characters.

However, many critics argue that Desdemona's identity was not reshaped but ~~she~~ <sup>the</sup> control was merely transferred from her father ~~or~~ to her husband.

~~Interpret~~ This is shown when Othello arrives



to Cyprus and describes Desdemona as "the purchase made". This not only objectifies ~~Desdemona~~ the character ~~but~~ but places her back into the bounds of patriarchy which she desperately tried to escape. Shakespeare ~~is~~ successfully does this to warn the Elizabethan ~~woman~~ society that there is no escape as women must be controlled. Desdemona is employed as an ~~woman~~ example through her murder scene to demonstrate the consequences for women attempting to re-shape their identity.

Alternatively, it could be argued that women's ~~own personal~~ identity is truly revealed upon the devastating revelation of patriarchy. Arguably, women are presented not as victims ~~but~~ but of creatures of seduction. This is because many parallels could be drawn from ~~the~~ Greek mythology and Fitzgerald's novella, specifically from ~~the~~ myth of the Sirens. The sirens are destructive creatures who lure sailors out ~~and~~ to the water with their <sup>beautiful</sup> voices and to their death. Fitzgerald purposefully ~~draws~~



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Per contra, song and voice in *Othello* are not symbols of destruction but of sadness and death.

Similarly, Shakespeare presents song and <sup>the</sup> voices of women ~~are~~ to death but contrarily to Fitzgerald, it symbolises the unjust death of the women themselves.

In Act 5, scene 2 Desdemona sings

"The willow song" as a final goodbye upon realisation that Othello will kill her. The ~~to~~ conventional symbolism of willows are that of sadness and a weeping woman. This song is also sung by her maid, Emilia, when she ~~is~~ is murdered by her husband and may suggest that women don't truly have an identity of their own ~~and~~ as they are the objects of the men around them who play and throw them around as they please, moulding ~~their~~ their identity to suit them.

Alternatively, the willow tree ~~and~~ also connotes a sense of eternity.

This is because ~~when~~ the leaves of the ~~tree~~ tree grow upwards and then dip down, back into the earth.

This may symbolise the notion that there will be justice for ~~the~~ death of Desdemona.



~~Therefore~~ The death of Desdemona as her name and story plays a tremendous role in changing the structure of ~~the~~ the characters in the play as Othello and Iago are punished. Therefore, we may conclude that a woman's identity is that of <sup>a possible</sup> change ~~and~~ ~~right~~ in the role of women.

~~Additionally~~ Additionally, it could be argued that the identity of Iago is revealed through his interaction with Othello. From a psychoanalytic perspective, in Act 3, scene 2 when Iago attempts to convince Othello that Cassio is having an affair with his wife, it could be argued that this is a 'Freudian slip' in ~~the~~ sense of Iago disclosing his true homoerotic desires to Othello. Critic Luchet argues that Iago is "deeply in love with Othello" and ~~leaves~~ ~~of~~ Desdemona. This may be shown through the phrase "Let us be wary, Let us hide our love". Whilst this appears to be an attempt to frame Iago, this ~~end~~ could also be seen as a plea to let Iago express his true desires through the repetition of "Let us". Iago uses a semantic field of hate when



describing Cassio's alleged advances on him in his sleep or "plucked", "root", "kissed" which may depict the idea that his desires are natural and thus, painful to ~~repairs~~ repent.

At the end of his speech he says Cassio laid his hand on his "thigh" and "sighed". The use of ~~the~~ this rhyming rhyming couplet ~~also~~ manifests a sense of satisfaction and climax upon revealing his true identity ~~also~~ to Othello.

Shakespeare purposefully does this to draw parallels between Iago's homosexuality and his evil nature to reinforce the idea of homosexuality as a sin.

Fitzgerald ~~also does this~~ suggests the idea of Nick as a homosexual ~~through the~~ ~~rep~~ in a much more subtle ~~explicit~~ ambiguous way. Through structural techniques such as ~~paraphrasing~~ ellipses "... we went into his bedroom... in his underwear... and on the sheets". The ~~more~~ elliptical at the start Fitzgerald uses to allude to the idea of sex. The semantic field of sex: "bedroom", "sheets" and "bed" depict a reveal in Nick's true identity also.



Script 8 – Question 5 – *The Great Gatsby* and *The Whitsun Weddings*

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 ☒

Please write the name of your two studied texts below:

Text 1: *The Great Gatsby*

Text 2: *The Whitsun Weddings*

Both texts powerfully show how an individual's identity is shaped or reverted by their interactions with other people. "The Great Gatsby" by Fitzgerald is based on 1920's America, a time of economic prosperity and a moral loosening. On the other hand, "The Whitsun Weddings" by Larkin in 1964 focuses on the national mood of non-conformity. ~~and~~ Despite being contextually different, both texts explore characters + personae's journey towards an unobtainable and unenjoyable dream. Throughout the texts, the writers convey how people's dreams and desires are influenced by the shaping of ~~it~~ or reversion of their identities by interactions with others. Overall, both texts effectively explore this.

Both texts successfully show how an individual's identity is ~~not~~ shaped by their interactions with others. Both writers ~~show how characters' identities are shaped by their interactions with others~~ convey this by presenting characters as obsessed. In the Great Gatsby, Daisy's identity is shaped by ~~Gatsby~~ + Nick.



idealization of her ~~body~~ as the epitome of beauty. Nick presents Daisy's identity as a beautiful and thrilling woman with the simile "It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again", ~~all~~ which portrays her as enigmatic. The superlative "never" emphasizes Daisy's ~~effortless~~ ability to stand out and capture Nick's attention, which shapes her identity as an extremely desirable woman. His hyperbole reinforces this in his trial of ~~description, when he describes~~ "Her face was lovely with bright things in it, bright eyes and a bright passionate mouth", which powerfully shows her beauty. The repetition of the adjective "bright" emphasizes Nick's obsession with her ~~as~~ representing the ideal woman. It is significant to consider that Daisy has only spoken once at this point. ~~Fitzgerald~~ Perhaps Fitzgerald did this to emphasize to what extent Daisy the audience's perception of Daisy has been ~~or~~ shaped by Nick's view on her from their interaction. ~~Fitzgerald~~ This encourages the audience to question if Daisy is as innocent and elegant as Nick describes, which Fitzgerald later challenges by his exposure of her manipulation. Therefore, perhaps Fitzgerald is showing that Nick's idealization of Daisy is deluded, as his shaping of her identity isn't a true reflection of who she really is. Nick is Daisy's cousin, so obviously doesn't view her romantically, yet his idealized descriptions powerfully show his character as representing the 'Lost Generation'. In



the aftermath of the war, disillusioned young men became committed to ~~finding the~~ saving the American Dream. Therefore, perhaps Nick shapes Daisy's identity obsessively due to his delusion. On the other hand, in ~~the~~ ~~the~~ Lorrain's "Wild Oats", he explains how his sexual attraction to a girl in his youth led to his obsession + delusion, as he fantasized about her and shaped her identity to fit his desires. Unlike Nick in the Great Gatsby, Lorrain focuses on the sexualization of a girl. This directly contrasts to Nick's idealization of ~~the~~ Daisy in the Great Gatsby. Despite this, they both show how the obsession with a girl's appearance leads men to shape girl's identity.

In 'Wild Oats', Lorrain's metaphor "the Bosomy English Rose" immediately ~~to present~~ his ~~sexualization~~ objectification of the girl. This ~~creates a collage~~ creates an impression for the reader of the girl's physical identity. This is reinforced by his declaration "I believe I met beautiful twice", which ~~is a~~ ~~day~~ shows her attractiveness and shapes her identity as an object of his desire. Despite Fitzgerald also showing Daisy's beauty through Nick, Lorrain was far more colloquial and immature language as he has no emotional attachment to the girl. Therefore, Lorrain sees her as a sexual object. Lorrain was a misogynist who never married and remained a bachelor throughout



his life. Perhaps this explains why he shapes the girl's identity as no more than a sexual object. On the other hand, as Daisy's character is based on Fitzgerald's wife Zelda, this explains why he shapes her identity as far more elegant and romantically. Despite these differences, Lennie shows how his obsession with the girl's constructed identity also leads to blindness to her true identity + delusion. This is because the poem ends with the confession "In my wallet are still two sheets of business rose with fir gloves on. Unlucky charms, perhaps". The repetition of the metaphor reinforces how he has shaped her identity based on her sexual attractiveness, whilst also showing he doesn't actually know anything about her as a person. The dismissal here in the colloquial phrase "unlucky charms" highlights his obsession + delusion, as he is unable to stop fantasizing about her identity he has created. Furthermore, both writers powerfully show how characters shape other identities based on their memorable interactions with them. The focus on ~~this shaped identity of the women~~ women reflects the social attitudes of both periods, where women became more powerful in society.

In addition to this, both writers show how individual identities are revealed by others. A major theme in both texts is how characters deceive others about their identity, which reflects societal pressure to be successful



and wealth. In the Great Gatsby, Gatsby conceals his identity to appear upper class + higher status. However, Tom's character exposes this in a confrontation. Tom's exclamation "She's not leaving me!"

Certainly not for a common swindler who'd have to steal the ring he put on her finger" powerfully reveals that Gatsby isn't the 'old money' type he says he is. Tom's adjective "certainly" shows his confidence that Daisy won't marry Gatsby, as the reveal of his true identity shows he is socially constrained.

This is because in 1920's America the expectation as Daisy would be to mention her status by marrying a member of the nobility. Tom's exposure of Gatsby with the colloquial adjective "common swindler" and the "Mr Nobody from Nowhere" shows that Gatsby's true identity, which encourages the others to feel sympathy for him. Gatsby reacts by "talking excitedly" and "with a bunch of panic", with the semantic of noise showing his discomfort at Tom's reveal of his identity.

This highlights the significance of his false persona. Similarly to this, Lennie shows the persona in 'Mr Bleasby' as ~~being being poor and a fool~~ being of lower class. Unlike Fitzgerald's portrayal of Gatsby, Mr. Bleasby accepts his poverty. Rather than transform himself, he retreats into isolation + becomes resigned to the situation. Despite the difference,



the passage also negatively reveals the extent of his poverty. Mr. Bleemey's negative reaction is similar to Gatsby's, which shows how the identity of being ~~poor~~ in a lower class is judged harshly in society.

The passage in Mr. Bleemey ~~shows~~ <sup>reveals</sup> his identity as working-class poor man with the deduction that he "wonders" "how a strip of building land, Trowen, littered". The blunt ~~and~~ adjective shows his lack of wealth and poor housing. This is emphasized in the pathetic fallacy "if he ~~was~~ stood + watched the frigid wind tansling the clouds, lay in the furby bed telling himself she was home" which presents Mr. Bleemey as having a lack of confidence from his poor identity and lack of status. The passage doubly summarizes "as his age having no more to show than one hired box" exposes his complete poverty and lack of material belongings. The irony in the adjective "hired box" shows his poor housing and fulfilment. Similarly to Gatsby, the exposure of his identity is very judgemental + brutal. This is because both writers are showing the materialism in society that leads people to judge others lives by their wealth as a factor of identity rather than their true self. Therefore,



both writers reveal character identity based on  
interaction exposing them + intentions on those  
who knew them. ~~It is a common theme~~

(Continued below)

(Continue below)

To conclude, both writers effectively show how identities  
are formed, or revealed, by interactions with others  
and the significance of this. Both writers use this to  
make wider social comment about a society that  
pressurises individuals, which reflects their pessimistic  
stances on society. This encourages the audience to question  
their own attitudes.



## Script 9 – Question 5 – *The Great Gatsby* and *The Whitsun Weddings*

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 ☒

Please write the name of your two studied texts below:

Text 1: *The Great Gatsby*

Text 2: *The Whitsun Weddings*

Both Fitzgerald and Larkin suggest that ~~individuals shape~~ people's true <sup>identities are</sup> ~~identity is~~ revealed through interactions with other people. In *The Great Gatsby*, Nick ~~shows~~ documents the discovery of Gatsby's true identity. He shows this through his interactions with Gatsby. With Nick's interactions with Gatsby, he discovers that the persona Gatsby created was in fact just a persona. This can be seen with the phrase "he invented just the sort of Jay Gatsby that a seventeen-year-old boy would likely invent" which shows Nick revealing that Gatsby created a persona that to the audience Gatsby's true identity. Fitzgerald's title "The Great Gatsby" has connotations of a magician which creates a sense of make believe. ~~When seen with~~ The interactions between Nick and Gatsby are the only way the audience see through the facade and see Gatsby's true identity. Similarly, in *The Whitsun Weddings* the true identity of the statues are revealed by Larkin's persona, in 'an arundel Tomb'. Like in *Gatsby*, the statues in an arundel tomb are creating



An image of "faithfulness" however the true identity of the individuals are revealed when Larkin's personal interacts with them. ~~The individual~~ The double meaning of the word "lie" <sup>shows</sup> ~~suggests~~ the physical description of the statues but also suggest that the image they are trying to portray is false, as in *The Great Gatsby*. By referring to the "sculptor's sweet commissioned grace" suggests that individuals use money as a way to portray themselves how they wanted to be viewed. The phrase "To look, not read" suggests that people do not want to look past the image people create of themselves. This links to Larkin's personas having a greater awareness of society. Similarly in *The Great Gatsby* people do not see past the image Gatsby created, besides Tom and Nick.

Both Fitzgerald and *Gatsby* Larkin suggests that women's identities are shaped by their interactions with men and children. In *The Great Gatsby*, Daisy's identity is shaped through her interactions with men in the play. When we first meet Daisy she is portrayed as being "in white" this ~~image~~ creates an image of innocence and purity. Her name itself suggests she is delicate. This view of women is typical of 1920s America in which Fitzgerald wrote his novel. Nick emphasises Daisy's physical appearance with the asyndetic list "lovely with bright things in it, bright eyes and a bright passion". The anaphora ~~please open~~ and



repetition of "bright" <sup>has</sup> have connotations of femininity, suggest that women are shaped to be ladylike and perform the expressive role. Similarly in Larkin's 'Wild Oats' the personal pieces focus ~~on~~ on women's physical appearance and femininity. This can be seen as the women in the poem remain nameless but are instead known by their physical appearance "bosomy English rose" and "friend in Specs" showing the emphasis on appearance. The enjambement in the description of the women suggests that men are free to shape women's identities however they please. Larkin himself never married and had a very cynical outlook on relationships. This contrasts Fitzgerald who married Zelda. In The Great Gatsby we see how Daisy's identity has been shaped by the people around her and how she puts her own identity onto her daughter with "I hope she'll be a fool... a beautiful little ~~too~~ fool" the parallel phrasing shows that women feel as though being smart is detrimental to women.

Both Fitzgerald and Larkin suggests that individuals identities are shaped by interactions with romantic partners. In The Great Gatsby Myrtle's identity is shaped by her interaction with her husband ~~Geat~~ George. Myrtle is portrayed as dominant in the relationship "get some chairs, why don't you". This in turn shapes George's identity as someone who is isolated. Myrtle "walks



through her husband as if he were a ghost" suggesting that the identity George has given her has not fulfilled her. Similarly in Larkin's *Talking in Bed* we see two individuals interaction bringing little fulfilment. The poem is two lines short of a Sonnet consisting of 12 lines. This suggests that the individuals interactions with one another bring love. The pathetic fallacy of "wind" and "clouds" suggests difficulty for the individuals to interact. With the use of juxtaposition of "lying together" and "isolation" we see individuals identifying as lonely despite being together. This is similar to Myrtle as despite having George she feels ~~then~~ isolated, as he cannot give her the life she desires. In Selt's *The Man* we see Arnold's identity shaped by his wife and children. Larkin suggests Arnold's interaction with his wife has become tedious shown the sardonic tone "he has no time at all". Larkin also suggests that interactions become predictable through the AA BB rhym scheme.

In conclusion both Fitzgerald and Larkin suggest that individuals identities are shaped through interactions with other people. They suggest that women's identities are shaped by interactions with men.



Script 10 – Question 5 – *Great Expectations* and *The Whitsun Weddings*

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 ☒

Please write the name of your two studied texts below:

Text 1: *Great Expectations*

Text 2: *The Whitsun Weddings*

In Charles Dickens' 'Great Expectations' many characters are shaped by their interactions with other people. Perhaps most notably in the main character, Pip, whose journey throughout the novel is chiefly his interactions with Estella and Miss Havisham. It is because of Pip's infatuation with Estella, and the way she treats him in return, that leads Pip to the decision that he wants to become a gentleman.

One of the best examples of this is Chapter 14, in which Pip describes how he has become ashamed of his home, and of the fact that he is Joe's apprentice. He comments on how he ~~once~~ once saw the forge as ~~the~~ "the glowing road to manhood and independence", but that now he would hate to have Miss Havisham or Estella see it. Here ~~Dickens~~ Dickens presents how ~~other~~ interacting with these two upperclass ladies has drastically changed and



shaped Pip's opinions on his future and his own self worth. Estella's simple comment earlier on in the book about how Pip "calls the knaves, Jacks" clearly affects Pip deeply, as ~~as~~ Dickens continues to bring it up and draw attention to how it makes Pip feel, eventually leading to his low self worth, and sudden need to become a gentleman, in order to impress Estella.

Philip Larkin's poem 'An Arundel Tomb' is another example of how individuals <sup>identities</sup> can be shaped by how they interact with others. Larkin ~~uses~~ uses the poem to show how simply because the two ~~figures~~ figures on the tomb are holding hands, people have come to associate it with the idea of ever-lasting love. Their interaction with one another has shaped their identities ~~into what the visitors want it to mean~~ into what the visitors want it to mean, what Larkin describes as "the endless altered people came, washing at their identity. However, whereas Pip deliberately tries to change his identity in order to impress Estella, the couple on the Arundel Tomb have no say in the matter. I believe both ways are highly effective, as Dickens shows how ~~the~~ negative interactions can harm one's sense of self, causing them to ~~resha~~ question and reshape their identity. Larkin instead shows how one's interactions with others



are perceived by society, and how then society can create its own identity for those people based on those interactions.



## **Section B Exemplar Script Commentaries**



Script number	Examiner commentary and mark
Script 6	<p>A very sophisticated answer indeed.</p> <p>At times the ambitiousness of the answer, with its sophisticated schema of primitive vs modern settings, threatens to become speculative and unmanageable, but the candidate wrestles control of the argument, grounding it in close textual readings and secure supporting contextual details.</p> <p>The answer is enriched by a range (not particularly extensive but always entirely relevant) of lang-lit terminology and conceptual frameworks; comparisons are particularly insightful.</p> <p>This is clearly the work of a well-prepared candidate who has the flexibility to adapt his or her deep knowledge to the precise demands of the question.</p> <p><b>Level 5</b></p>
Script 7	<p>The answer begins promisingly, with evidence that the student is well versed in the concept of society and the place of individuals within it.</p> <p>The candidate has the confidence to delimit the horizons of the answer, specifying gender and sexuality as the particular forms of identity that will be the focus of the response. This is entirely legitimate: it is of course impossible to address every aspect of 'identity' in an examination setting, and the narrowing of focus from the outset clearly helps the answer to stay on task throughout.</p> <p>There is much evidence of awareness of authorial crafting (AO2), and the contextual pressures upon that crafting (AO3), delivered less in long blocks of historical facts but in thoughtful reflections upon audience expectations in the time periods concerned.</p> <p>Comparisons are credible, and lend the answer a pleasing logical fluency throughout. The technical terminology of lang-lit analysis is not extensive, but always apt.</p> <p>What marks this answer out as more than a Level 4 response is the confident engagement with the question, e.g. questioning whether or not the identities of Daisy and Desdemona are shaped by the men in their lives, or whether they are more in control of their selves than many critics have supposed.</p> <p><b>Level 5</b></p>
Script 8	<p>This begins so well, with a confident introduction. Its opening point – how male observers such as Nick Caraway and Larkin's personae project identity onto a sexualised female identity – is really deftly done, using a wide range of technical terms and concepts to advance the point.</p> <p>As the response continues however, this close tethering to the question loosens slightly, and the earlier focus on interactions becomes slightly blurred – but only slightly. A lack of attention to the poetics of Larkin's work is the main reason why this doesn't quite reach Level 5.</p> <p><b>Level 4</b></p>



Script number	Examiner commentary and mark
<b>Script 9</b>	<p>Clearly the work of an able student, there are many thoughtful and relevant comparative points made in this Question 5 response, but also one or two moments in which precision of argument is lacking. For example, the discussion of 'An Arundel Tomb' can't quite reach the relevant point that each generation of visitors to the tomb imposes its own values in interpreting the identities of the subjects, and resorts instead to the simpler and highly disputable notion that the couple are projecting a false identity.</p> <p>There are only fleeting references to the poetics of the Larkin poems. A lack of precision and detail keep this from getting close to Level 4, but there is ample evidence of mid-Level 3 quality work here.</p> <p><b>Level 3</b></p>
<b>Script 10</b>	<p>It is rather frustrating to find that this promising answer ends so soon.</p> <p>At just over two pages long, it doesn't do enough to get close to a Level 3 score. But it does move beyond Level 1, because there is evidence of comparison, though very little contextualisation.</p> <p>The textual evidence, while thin, is well chosen and soundly, if routinely analysed. A low Level 2 score was awarded.</p> <p><b>Level 2</b></p>