



Pearson
Edexcel

A Level English Language and Literature

Summer 2019 Exemplars

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

Extra Exemplar Materials –
Section B *The Great
Gatsby* and *Whitsun
Weddings*





Page

Introduction	3
Section B marking criteria	4
Section B extra exemplar scripts	7
Section B extra exemplar commentaries	51



Introduction

- The purpose of these extra exemplars 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 were taken from the June 2019 summer series. The papers and mark schemes can be found on the Pearson website [here](#).
- 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



Section B marking criteria



General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.



Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A01 = bullet points 1	A02 = bullet point 2	A03 = bullet point 3	A04 = bullet point 4
Level	Mark	Descriptor (A01, A02, A03, A04)			
	0	No rewardable material			
Level 1	1-6	Descriptive <ul style="list-style-type: none"> Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer's/speaker's crafting of the text. Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. Approaches texts as separate entities. 			
Level 2	7-12	General understanding <ul style="list-style-type: none"> Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. Gives surface reading of texts. Applies some general understanding of writer's/speaker's techniques. Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13-18	Clear relevant application <ul style="list-style-type: none"> Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples. Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19-24	Discriminating controlled application <ul style="list-style-type: none"> Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. Analyses the effects of linguistic and literary features and of the writer's craft. Shows awareness of nuances and subtleties. Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25-30	Critical evaluative application <ul style="list-style-type: none"> Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. Exhibits critical evaluation of writer's/speaker's linguistic and literary choices. Evaluates their effects on shaping meaning. Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			



Section B: Extra Exemplar Scripts



Script 1 Question 5- The Great Gatsby and Whitsun Weddings

③ ④ Gatsby, in a white flannel suit, silver shirt and gold-colored tie.

Mr. Green 'continual noise' - 'brown figured' 'elaborate old dress...'

SECTION B: Prose Fiction and other Genres
Answer ONE question on your chosen theme.

⑤ Modes For Night
Lemon, sapphire, moss green, rose

Theme: Society and the Individual

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

Anchor texts (Broadcast) - can't +
The Great Gatsby, F Scott Fitzgerald
Great Expectations, Charles Dickens

Other texts
The Bone People, Keri Hulme
Othello, William Shakespeare
A Raisin in the Sun, Lorraine Hansberry
The Wife of Bath's Prologue and Tale, Geoffrey Chaucer
The Whitsun Weddings, Philip Larkin

Shapes identity as loner.

women - must love ~~the~~ out by men's attempts to impress.

conc: What will survive of us...:

5 Evaluate the effectiveness of the methods used by the writers of your two studied texts to explore how an individual's identity is shaped, or revealed, by their interactions with other people.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 5 = 30 marks)

① ④ Darcy - tragic structure
Myrtle - dog
American Birth Control League - 1921
① 1928 Afternoons, Sunny P.

male lens

Average age @ marriage = 21

② ④ 'a sudden emptiness seemed to flow now... endowing with complete isolation the figure of the hero' 'I was born ~~that~~ within and without' eternal blindness 'invisible trace'

'there is no doubt of the greatness of Gatsby's achievement' - Mr. Eckel - etc.

'a white ashen dust veiled his dark hair and pale hair and everything in the vicinity - except his wife'

⑤ Mr. Gatsby - quatrain
here - isolation = positive.
10£

'Larkin is the knowing outsider'



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

28 Sec B

Please write the name of your two studied texts below:

Text 1: *The Great Gatsby*

Text 2: *The Whitman Weddings*

Lewis and Fitzgerald both do employ their respective works as a mode of negotiating with their experiences/observations of how identity is shaped by interactions with others. Both writing in ^{post-war} times of similar economic success, the idea of people being defined by their interaction ~~or~~ isolation from others, their status how they are perceived, and by their attempts to conform traverses both the two texts and the eras of the 1920s and 1950s that these writers were experiencing.

A factor that is particularly notable in both *The Great Gatsby* and *The Whitman Weddings* is how women's status, ^{and identity} in society was defined by men. In *The Great Gatsby*, Fitzgerald uses the vehicles of Myrtle and Daisy to ~~examine~~ examine this. ~~Daisy~~ Although from very different backgrounds and classes, the two female characters





despite having gained suffrage in 1920
experience a similar exclusion from society. The desperate
triadic structure of Daisy's speech - 'you ought to see
the baby'; 'Haven't you seen her?'; 'Well, you ought
to see her' - elucidates that Daisy's voice is
echoing throughout the conversation as she attempts
to be heard. In addition, ^{H Fitzgerald's subtle and} the poignant transition
from the infinitive 'see' to employment of the
~~an~~ ambiguous concrete noun 'baby' along with
the ^{third person} pronoun 'he' ~~also~~ implies a sense that
even Daisy recognises the futility of her attracting
attention toward her baby as she too will
be ignored. This hollow, echoing sound is
similarly found in Larkin's 'Afternoons', the
penultimate poem in his collection. ^{Placing this poem} ~~Its~~ ~~the~~
~~pen~~ towards the end could act as Larkin's
perceptive intimation that, since the start of
his journey through urban society in 'here', nothing
has changed for women. Structured in octets with
free verse, Larkin's poem ~~so~~ alludes to the ^{monotonous} lack
of control of these women's lives as he observes
them in the park. Moreover, the imagery of 'the
leaves fall in ones and twos' (a technique typically
used by Larkin to demonstrate time passing
and hopes dying) connotes that ~~that~~ the
blossoming life of these women ~~has been~~ is dying.
This is ~~far~~ further explored in the ~~summary~~

HA026830284



P 5 8 3 2 8 A 0 1 5 2 4

15

Turn over ▶



declarative 'Young 'young mothers assemble'.
The noun phrase implies the ^{spoiled} innocence and
naivety that Larkin saw around him during
the 1950's and 60's, given that the average age
of marriage for women then was twenty
one. Furthermore, the ^{almost military} dynamic verb 'assemble'
evokes that this is perceived as women's
duty in society as they are given no other freedom.
This ^{idea} is sympathetically noted by Fitzgerald who,
despite writing through the male lens as Larkin
did too, recognised that women were trapped by
their interaction with men's control. Fitz Fitzgerald
notably posits this through the metaphor of
the dog that Tom buys for Myrtle - 'The little dog
was jitting on the table looking with blind eyes
through the smoke, ... groaning faintly'. This metaphor
~~defines~~ ~~app~~ perceptively parallels Myrtle with the
dog as, essentially, both are bought by his wealth.
~~The so~~ To that end, the pre-modifier 'little'
implies a vulnerability which we see of Myrtle
at the end while the noun phrase 'blind eyes'
coupled with the concrete noun 'smoke' intimates
that ~~the~~ (as there is 'no smoke without fire'),
Myrtle and her female independence are being
isolated and destroyed by the man. This is much
like the ~~ambiguous de-unclear~~ declarative





'Something is pushing them to the side of their lives.' The ~~clear~~ uncertainty of the abstract noun 'something' elucidates that these women don't have a reason to be being demobilised while the possessive determiner 'their' reiterates the injustice that Larkin feels on their behalf. This is interesting to note as Larkin has been described by Lisa Jardine as 'an easy misogynist' but, perhaps, living as Fitzgerald did in a time where women were forced back into the domestic sphere after doing the men's jobs during the war, ^(WW1 for Fitzgerald, WW2 for Larkin) highlighted the insanity of this inequality to him.

There is a sympathetic and overarching theme of the isolation that comes from people's ^{difficulty} ~~failure~~ to interact with others, and the loneliness that this creates. Despite being actively involved in what he ~~coined~~ coined 'The Jazz Age', Fitzgerald is somewhat exemplified by the peripheral narrator of Nick who describes himself as being 'both within and without'. The ~~just~~ negation of this ^{second adjective} ~~word~~, with the same ~~same~~ ^{same} prefix / first syllable 'with' ~~or~~ alludes that Fitzgerald may have felt much the same, being ^{both} ~~at~~ involved in this age of new found expressions but also critical

HA028830284



17

Turn over ▶



of its progression given that 60% of the population remained below the poverty line in the 1920's. ~~More~~ Despite Nick's relative isolation despite his interaction with others, Gatsby is the key character affected by this identity as an outsider. ~~In the reflective declarator~~ ^{The} imagery of 'a sudden emptiness seemed to flow now from the windows and the great doors, enclosing with complete isolation, the figure of the host'. The ^{assonant} dynamic verb 'flow' here masterfully continues the water motif which ^{tragically} demonstrates that Daisy and Gatsby's love will make him sink. ~~So~~ Additionally, the noun phrase 'sudden emptiness' juxtaposes the noun phrase '^{the} great doors', elucidating that despite the significance ~~of~~ and grandeur of the pre-modifier 'great', Gatsby remains isolated. ~~So~~ To that end, the ~~or~~ choice of the ~~sub~~ concrete noun 'figure' adds a hollowness and lack of personality to Gatsby, thus intimating that - despite the parties he throws to interact with people - they will leave and he will remain alone. ~~That is~~ This emptiness is similarly exhibited in Larin's 'Mr Bleaney' which seems relatively autobiographical as the speaker reflects ^{upon} upon his loneliness and





the loneliness of the flat's previous occupant. The quatrains of the poem ~~poignantly~~ reflect the four walls of the flat ~~and the~~ the flat and his 'having no more to show than one hired ~~box~~'. The cardinal determine alludes to his solitude in life while the pre-modifier contributes a temporary feel to Mr. Breaney's time on the earth. ~~Further~~ Furthermore, the ^{duality} concrete noun 'box' here acts both as a metaphor for the flat which, like ~~the~~ Gatsby's house, is all this man amounted to and for a coffin through its duality. Fitzgerald also ~~presents~~ ~~so~~ underlines that ^{failed} interaction with others leads to isolation through the his construction of the Valley of Ashes - 'This is a valley of ashes - a fantastic farm where ashes grow like wheat'. The concrete noun 'ashes' implies the remains of something, perhaps the ^{potential} ~~relationship~~ relationship with the rich that was destroyed as less than 1% of Americans owned stock so few were entitled to the ^{success of the} ~~or~~ economic boom. Furthermore, ~~the~~ the dynamic verb 'grow' deconstructs the image of new life and alludes that all that continues to isolate the working class is their failed interaction with the rich. ~~The semantic field of an in this is~~

HA026830284



P 5 8 3 2 8 A 0 1 9 2 4

19

Turn over ▶



astutely different to Larkin's first poem in ~~the~~ ~~the~~ The Whitton Weddings, 'Here' where he uses the metaphor of a train journey to reflect upon his experience as 'the knowing outsider' (as he was described by critics). In this poem of ~~six~~ octaves he creates an image of growth through the dynamic verbs - 'Here leaves unnoticed thriller, hidden weeds flower, neglected waters quicker'. These verb choices allude to the development that his isolation has offered him as he's secluded himself from interaction with others. Moreover, it seems to ~~at~~ mirror some of the lush, pastoral images in Keats' Odes (an influence of Larkin), thus highlighting that through the ^{plural} concrete nouns 'leaves', 'weeds' and 'waters', Larkin has found company in the nature that he observes. Therefore it is astutely ~~constructed~~ ^{from interaction} constructed in both texts that isolation can either reveal one's talent ^(like Larkin's almost 'fore-words-like poem') or destroy your identity (as it did for Chatterbox). ^{defried you.}

* car ownership rose by 250% ^{between} ~~and~~ 1951 and 1961 and ^{tripled in the} ~~was~~ 1961 and 1971, exemplifying that ^{your} appearance to others is how interaction creates people's identity in both texts is how people are corrupted by their attempts to impress others, which is interesting as image was so important in both cases





In *The Great Gatsby*, Myrtle and Gatsby both act as prime examples as they change their 'costumes' to incorporate themselves in the high society society of East Egg. Given the connotations of growth associated with Myrtle's name, Fitzgerald perceptively masterfully constructs Myrtle as a character of verisimilitude. Described as going off 'a continual rustle', Myrtle is cast as a restless character intent on being successfully defined by fitting in with others. Moreover, her 'dress of a brown figured muslin, which stretched ~~at~~ tight over her rather wide hips' underlines that she cannot identify herself on others' opinions as - like the dynamic verb implies - something will have to give and her true identity as a social climber will be revealed. The use of clothing to ~~do~~ impress others is further similarly ~~to~~ critiqued in Larkin's 'The Large Cool Store' where ~~he~~ ^{the speaker} depicts an M&S shop which (at the time) was a store of cheaply manufactured clothing. The ~~kit~~ extended noun phrase itself connotes a loss of humanity through the pre-modifier 'cool' but also alludes to a morgue, suggesting that ~~are~~ defining your

HA028830284



21

Turn over ▶



identity based on others is fatal in Larkin's eyes. Moreover, the proper noun 'Modes for Night' ~~clearly~~ skillfully exemplifies through that women were passing their worth through the eyes of other consumers. It also implies ^{a roboticism} ~~an escapism~~ through the abstract noun 'Modes' which is continued in the nasal phonemes of ~~the~~ the final lines, 'synthetic, new and natureless in ecstasies'. This presents the idea that women are ~~become~~ destroying their identity (in Larkin's eyes) through buying into consumerist ideals. This is similarly, Fitzgerald intimates that defining your identity through others' ^{into} reactions is destructive.

The messages of identity being defined and inhibited by others not only traverse the continents of the ~~two~~ 1950s and 20s but also transfer into today's society where social worth is exhibited / constructed by the media. This powerfully demonstrates that ~~the~~ ^{neither Larkin or Fitzgerald's} ~~uneine~~ Isabel Paterson's criticism of Gatsby, work is 'for the reason only' but continues its emotional and societal importance today. almost ~~100-40~~ 10-100 years later.

TOTAL FOR SECTION B = 30 MARKS **28**
TOTAL FOR PAPER = 50 MARKS





Script 2 Question 5 – The Great Gatsby and Whitsun Weddings

10.96 more on Daisy shows awareness of role of women → after birth
 SECTION B: Prose Fiction and other Genres
 Answer ONE question on your chosen theme.
 Theme: Society and the Individual (redarative)
 Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

Anchor texts
 The Great Gatsby, F Scott Fitzgerald
 Great Expectations, Charles Dickens

Other texts
 The Bone People, Keri Hulme
 Othello, William Shakespeare
 A Raisin in the Sun, Lorraine Hansberry
 The Wife of Bath's Prologue and Tale, Geoffrey Chaucer
 The Whitsun Weddings, Philip Larkin

10.96 more on Daisy shows awareness of role of women → after birth
 "I've had a very good time. MCH, 18
 very cynical of
 whimsy"
 "I think I look at
 from 'absently'"

role of women as
 patriarchy
 caused loss of
 female identity, female
 symbol of status / to be a mother
 Afternoon's
 only seen as
 a mother
 (Daisy's loss of fidelity is
 caused by her first
 loss of female
 identity)

Loss of identity in here
 how remain a lot
 by marriage
 7.36 more on

"obedient" suggest
 "expect" = motherhood
 state of our line = become
 identity
 Afternoon -
 suggests drawing
 to a close,
 their life is drawing
 to a close as now
 defined by children

5 Evaluate the effectiveness of the methods used by the writers of your two studied texts to explore how an individual's identity is shaped, or revealed, by their interactions with other people.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

Less defined
 love is only for
 youthful
 (Total for Question 5 = 30 marks)

Lack of identity? → passive femininity?
 Gender - Daisy + Afternoon /
 Faith Healy?
 interaction w/ children?

Class -
 Large cool
 Store +
 My me
 loose their
 identity
 trying to
 be old money → link to Myrtle
 interaction with Tom
 that causes her to
 pursue the old
 money lifestyle +
 therefore lose identity

Her pursuit to
 change identity is
 leads to her death. → act
 Before → "church"
 figure
 "black and
 white"
 when at
 apartment
 "sweet"
 around
 room +
 "changed her
 name"
 "elaborate
 underwear"
 through
 money
 death, money
 of dog bite
 proper
 what it now
 looking
 individual.

idyllic sexual
 euphoria to
 escape working
 class - but this identity is false = "Myrtle"
 "isyltactic"
 adventures

enchantment = lack of control
 of their own
 identity





10.40 more on 10.35/40 more on.

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

27 sec B

Please write the name of your two studied texts below:

Text 1: The Whitsun Weddings, Larkin

Text 2: The Great Gatsby, Fitzgerald

Both Fitzgerald and Larkin carefully craft characters and personae whose individual identities are shaped and revealed by their interactions with other people. Despite differing in time - both texts explore depictions of times of tight conformity and hegemonic ideologies, that leave little room for individualism, or even an own identity. The 1920's was both a period of prosperity with advancements in gender roles, and The World War I ushering in a decade-long economic boom - yet the horrific death toll left a depravity in society - causing a lack of individuality, vanity - further deepened by the constraints of marriage. The 1940's was not dissimilar in Larkin's depiction, despite emerging victorious from the Second World War, Britain was left with a period of austerity, and tight conformity. It's clear from Larkin's first mature collection of poetry 'The Less Deceived', he has a profound interest in the individual. This notion of individual identity is one prevalent in many of Larkin's poems - 'Mr Bleaney', 'Faith Healing'. But however, perhaps most relevantly in 'The Large Cool Stone'.





In 'The Large Cool Stone' - Leavis explores a store aimed at the lower class, as suggested by those who leave "terraced houses" and require "simple" sizes, this adjective "simple" suggests a sense of stupidity or lack of education of the lower class. The Leavis clever use of the colour imagery "browns and greys, monsoon and navy" depicts the mundane, dull drab of working class lifestyles, and ultimately their futility within a rigid class system. This notion depicted in 'The Great Gatsby' - through the Valley of Ashes symbolising the dull drab and monotony of the working class, ~~however~~ Leavis is ~~more~~ ~~critical~~ ~~of~~ ~~them~~ ~~than~~ ~~Fitzgerald~~. ~~This colour is~~ ~~at~~ therefore provoking a loss of identity. However, Leavis more critical of the working class. This colour imagery is contrasted with the colour of the "Modes For Night" stand - "lemon's apple, moss green, rose." This more attractive look and somewhat prestigious colour suggests the upper class. ~~That was the~~ The lower class who perhaps want to regain a sense of identity through dressing perhaps like the upper class, and through an idyllic sexual euphoria in which they can forget the mundane futility of their working class lives. Leavis brilliant use of enjambement further proves this idea of loss of control over ones self, and therefore loss of ~~their~~ identity. However these attempts are ultimately useless - as the clothes are described with the adjectives "nylon" and "synthetic", suggesting a falsity to their attempts to

HA026833145



P 5 8 3 2 8 A 0 1 5 2 4

15

Turn over ▶



regain their identity.

* However she will never ^{accepted} be ~~accepted~~ as
She lacks the aristocratic grace and social
grace Tom and Daisy radiate

This notion of is seen explicitly in 'Gatsby' through the character of Myrtle, and her attempts to regain her identity through her affair with Tom. Myrtle ~~at~~ and how her pursuit of identifying as the upper class ultimately fails. Myrtle's affair with Tom is predominantly for materialistic gain and superficially motivated. It is through her affair and interactions with Tom that she gains a fierce need to get into the Old Money circle. In chapter 3, Myrtle's identity is ~~portrayed~~ as firstly portrayed at Wilson's garage as un-elegant. Her figure is described with the adjective "thickish" and is said to have "blocked out the light". ~~However~~ depicting her similarly to the low-class seen in 'The Large Cool Stone'. However, when she is at her and Tom's apartment in New York, she is described to ~~move about~~ of "swept" around the room - this dynamic verb ~~suggesting~~ connoting a sense of elegance, ~~that~~ her identity has entirely changed through her interactions with Tom - ~~the~~ Fitzgeralds clever use of the 'a-syndetic list' Her laughter, her gestures, her assertions became more violently affected moment by moment, after having "changed her costume" into an "elaborate afternoon dress" ~~suggests~~





emerging about her identity has now changed - Nick even described her haughty as "impressive" - miming his naive perspective of the upper class at this point, he admires their careless snobbery which fades to disgust by the end of the novel. However, just like in 'The Large Cool Stone', Fitzgerald suggests this pursuit of identity is an identity that not yours is ~~the~~ futile - as proven by ~~the death~~ ~~of~~ Myrtle's violent death, seemingly as a result of this pursuit through her and Tom's affair ~~of~~ of identity

These. This notion of an individual's identity being shaped by other people is one seen prevalently in Leavis's work, as of his often critical discussion of conformity - especially in the realm of gender and the role of women. Both Fitzgerald and Leavis explore the role of women and the notion that motherhood and the pursuit of being a passive female leads to a loss of identity. However ~~Leavis~~ Fitzgerald is perhaps more misogynistic in his portrayal of women as often hyperbolically stupid, this could be reflecting his own mother's view on love and marriage, "it kills the heart". Fitzgerald Although Fitzgerald was at a volatile point in his marriage of Zelda when writing Gatsby - perhaps decreasing his sympathy of female conflict.





In 'Afternoons', Larkin depicts a playground in which mothers are left feeling unfulfilled by life. Larkin's clever use of the title suggests something drawing to a close, perhaps their ~~motherhood~~ youth. The mothers in ~~Afternoons~~ are seemingly defined by motherhood, proving a loss of their own identity. The verbs "assemble" and "expect" suggest a sense of ~~da~~ moral duty and chore to motherhood with no real enjoyment. Their album lettered 'our wedding' is "lying 'hear the tennor", this verb "lying" suggesting a lack of vitality to their marriage now they're defined by their children. Larkin's more sexist beliefs are prevalent in depicting the ~~men~~ ^{husbands} as "standing behind them" - a seemingly negative notion suggesting a lack of support - yet they are in "skilled trades". ~~rather~~ Larkin's use of the adjective "skilled" suggests he prefers the men more than the women - ~~perhaps~~ perhaps reflecting the social climate of the 1940s, where women were expected to be complacent and be housewives with little support from the father but financially - ~~and~~ Larkin ends the poem in typical Larkin style - on an ambiguous, ~~only~~ profound note - "for the declarative 'something is pushing them to the side of their own





lives" - this declarative explicitly portrays the lack of identity shared as a product of motherhood, in a patriarchal society - motherhood and the role of women has become their identity above all else.
↳ their children

In 'The Great Gatsby' - Daisy is depicted as also being defined by motherhood - by ~~protecting~~ adopting the role of passive femininity in order for men to protect their fantasies on her. Daisy is a product of patriarchal pressure - ~~forced to~~ marry. She felt forced to marry Tom for stability, yet he provides her no emotional support. ~~It is~~ It is notable that Daisy is less criticised for her role than the women in 'Afternoon' are. This is a key difference as Daisy comes on with her careless life, yet the women in 'Afternoon' are pushed to the side of their own lives - perhaps further reflecting Lukyn's sexist ideals. Daisy in ~~chapter~~ perhaps the most relevant example of Fitzgerald's depiction of Daisy as being defined and losing her identity through motherhood and her relationship with Tom is in chapter 1 - she states ~~the~~ to Nick "I've had a very bad time with Nick, and I'm pretty cynical about everything". This declarative suggests she is unfulfilled by motherhood, like the women in 'Afternoon' are. Daisy is also said to look





at Mich 'absence'. This adverb explicitly suggests Daisy's lack of identity post motherhood, and further depicts her adoption of the passive femininity role. Daisy later goes on to state "I hope she's a ~~bea~~ fool - that's the best thing a girl can be in this world, a beautiful little fool". This declarative not only connotes an awareness of her Daisy part of the role of women, ~~and~~ but also serves as a micro-cosm for the wider social context of the 1920s - women where so oppressed they were forced to be complacent and a "fool" in order for men to feel superior, this, inevitably, leading to a profound loss of identity in both Daisy and the women in 'Afternoon' ultimately shared by ~~them~~ men. their interactions with men.

In Conclusion, Fitzgerald and Larkin explore how individuals' identity is shared and ~~revealed~~ by lost their interactions with other people through the rigid class system of the aristocracy in 1920s and how post-war conformity left little room for identity, and through constricting gender roles and the complacent feminine ideal that pervaded society in both the 1920s and 1940s, leading to a profound loss of identity in both texts - with perhaps Larkin's sexist beliefs placing his social criticism of the two on a higher pedestal than Fitzgerald's.





Script 3 – *The Great Gatsby* and *Whitsun Weddings*

SECTION B: Prose Fiction and other Genres

Answer ONE question on your chosen theme.

Theme: Society and the Individual

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

Anchor texts

The Great Gatsby, F Scott Fitzgerald
Great Expectations, Charles Dickens

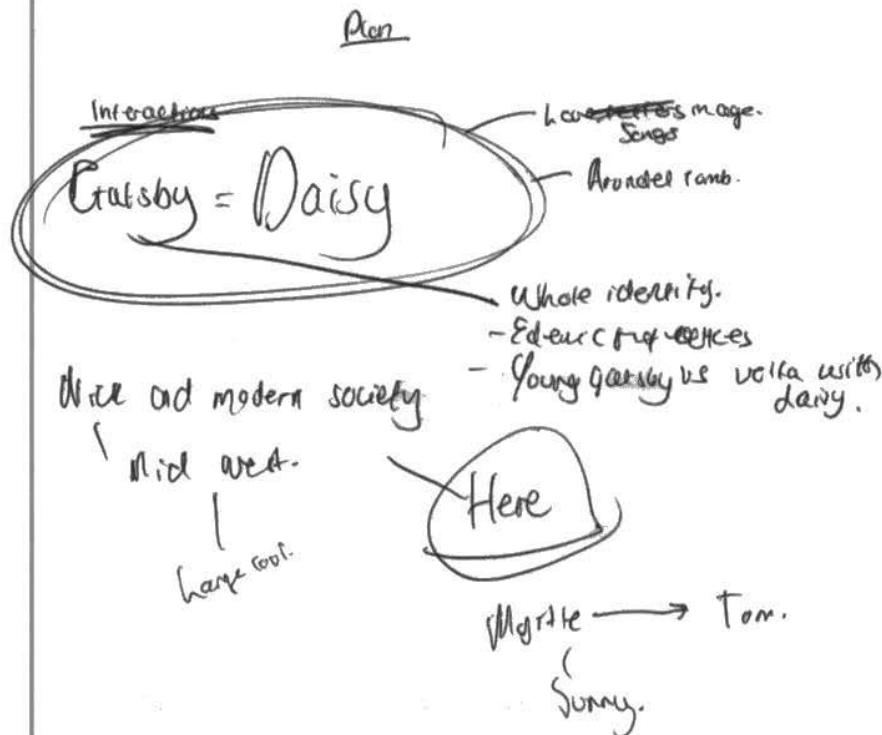
Other texts

The Bone People, Keri Hulme
Othello, William Shakespeare
A Raisin in the Sun, Lorraine Hansberry
The Wife of Bath's Prologue and Tale, Geoffrey Chaucer
The Whitsun Weddings, Philip Larkin

- 5 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to explore how an individual's identity is shaped, or revealed, by their interactions with other people.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 5 = 30 marks)



10



3256640/10



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

27 Sec B

Please write the name of your two studied texts below:

Text 1: The Great Gatsby

Text 2: the Whitsun Weddings

Both writers of 'The Great Gatsby' and 'The Whitsun Weddings'
explore the key theme of a plastic identity shaped by their own
self image, image presented to others and how it becomes a
product to be bought or alongside materialism in their own society.
In 1920's America and 1960's Britain, ~~Fitzgerald~~ Fitzgerald
and Larkin capture the exciting but dangerous essence of the
move from austerity to affluence, from communism ~~to the~~ and the Welfare
State to liberation and the post war depression to the economic
boom of 1920's, Wall Street especially, America. This change in
both texts affects the individual's identity ~~to~~ from being authentic to
a 'plastic' self either complying to conventions (like Arnold) or
living in excess of life.

Firstly, in 'The Great Gatsby' Fitzgerald cleverly but discreetly hints at
Gatsby himself as a mythical being, a juxtaposition to every other
character within the ~~story~~ novel because he embodies the traditional
authentic persona of American idealism, or 'The American Dream'
By us it is understood, his identity is revealed as a Christ-like
figure by Daisy. ~~to~~ This begins with the absolute juxtaposition





of young James Gatz to the 'new', ~~modern~~ sought identity of 'Mr. Jay Gatsby'. ~~Presenting~~ The use of edenic references throughout the text ~~to~~ empowers Gatsby as a mythical being, comparable to ~~Christ~~ ~~and~~ the Fitzgeralds' beautifully composed archetypal language in 'he could suck on the pop of life, gulp down the incomparable milk of wonder' presents a symbolic image of Gatsby as beyond human, his 'pop of life' being Daisy and the hopes and dreams he has previously ~~so~~ held being the 'milk of wonder'. Fitzgerald uses this religious imagery to compare ^{this moment} ~~it~~ to the creation story either in Genesis ~~of the~~ or the Hindu religion of Krishna creating the spiritual life for human beings. Gatsby, therefore, perfectly embodies the 'plastic identity' as he changes his identity the moment he meets Daisy. ~~She~~ She is his 'creation story' and the image of Gatsby as ~~the 'American idealism' that is revealed because in the end~~ ~~past and present~~ further evidenced in 'his mind would never rump again like the mind of God', ~~at~~ which juxtaposes to young G. Gatz in that he is built ~~up~~ out of dreams and hopes, a young 'salmon-fisher' and 'his imagination had never really accepted that as his parents at all' and 'the yacht represented all the beauty and glamour in the world'. This juxtaposition to young poor Gatz shows his complete desire of being a ~~person~~ ~~to~~ without materialism and money, ~~but~~ ~~his~~ his imagination is personified by Fitzgerald to be too magnificent to cope with 'farmers' and he becomes beyond human once more, the yacht being symbolic of his future due to being an item of the rich and a mode of transport, a way of escape just like the motoristic car

HA026833157



P 5 8 3 2 8 A 0 1 5 2 4

15

Turn over ▶



represents momentum throughout. Therefore, the juxtaposition of Gatsby as going with hopes ~~and the~~ to the res. Gatsby of Christ to 'rock on the pop of life' is the perfect image of American idealism, he is the only one who had a 'capacity for wonder', instead of being described by colour, outfits or reactions his authenticity borders on 'beauty'; 'wonder' and hope. ~~The comparison of Gatsby;~~ Furthermore, Gatsby being changed by Daisy is further embodied in the fact that Nick is narrating the scene where 'At his lips' touch she blossomed for him like a flower and the incarnation was complete", ~~also~~ which suggests Nick as a disciple (during the 'cardinal virtues' of honesty) ~~to~~ with his Mid-West values influencing Nick's opinions, he sees that Gatsby has a 'capacity for wonder' because Nick was brought up, too, on the thought of hope and desire, alongside this the semantic field of nature imagery in 'strike upon a stone', 'mounted to a secret place', 'trees' and 'milk of wonder' is echoed throughout the book ('silver pepper of the stars') which metaphorically exaggerates the amount of admiration Nick has for Gatsby, as though in the 'Garden of Eden' itself Gatsby is in control of the universe. The symbolism behind the 'incarnation' is in that Gatsby is brought down to earth from God (the traditional sense of the meaning) to show and be an advocate for values and virtues, Gatsby is changed by Daisy. His teaching being that he ~~was~~ "believed in the green light" a motif symbolic of both dreams of love and also money due to the green colour, so although Gatsby is as pure as Christ in dreams it is tainted by the movement towards affluence, economic welfare and the post war





depressions searching for meaning. Gatsby may be a God sending meaning in love because 'what will survive of us is love' but his focus is carried by the modernity of materialism and meaning found in 'eternal blindness' to authentic dreams but sight of materialism. T.J. Eckelburg being the one who sends his own to die, watching as the world deteriorates only for a modern audience of today to notice the destructive value of money, but in the 1920s an audience would only see the value of image, Eckelburg/God continuing to watch humans not see the values that Gatsby himself presents.

Gatsby incarnated by love for Daisy is too reflected by Larkin in 'An Annotated Tomb' which the poem itself is a juxtaposition to the Larkin personality throughout ~~because it~~ ^{because it} provides a sense of hope rather than enforcing the reminder of mortality. Being the final poem of the book it becomes Larkin's conclusion, 'what will survive of us is love', like Gatsby 'beamed in the green light' and the 'fresh, green breast of the new world', they both end with a sense of hope ~~that~~ despite the theme of death, mortality and materialism as a destruction throughout. Suggesting perhaps that Larkin has undergone a change at his interaction with those in the tomb, 'with a sharp tender shock, his hand withdrawn; holding her hand', juxtaposing Larkin's life in that he 'was out for his own ends', selfish and alone yet seeing the juxtaposition and symbol of holding hands in death ~~as~~ with love contradicts his persona established in his other poems such as in Faith Healing he uses dephlegmatic language

HA026833157



P 5 8 3 2 8 A 0 1 7 2 4

17

Turn over ▶



to be smarts towards 'To some it means the difference they could make, by facing others', dismissing any slight insight of hope or love or an afterlife, Lorain seeing those die with love undergoes a change to contrast his typical ambiguity of modernity and meaninglessness with 'I don't know'; 'And age, and then only end of age' and 'It had not done so then, and could not now', which contrasts his typical thoughtfulness ~~in his other poems~~ and philosophizing in his other poems.

Lorain's interaction with those in the Arundel Tomb who die in 'stone fidelity' together has changed him to 'almost' have hope of love and meaning, his conclusion is 'love'. His typical rhyme scheme of half rhyme and enjambement 'A bright / Little of kindness' used to show that he ~~to~~ leaves his ones not in hopelessness but with thought, he is smarts of love surviving because of the ~~of~~ concrete noun 'little' playing a pun of ~~his~~ simile done towards nature, towards the world. Lorain's hope in Arundel Tomb contrasts to how he himself is changed ~~in~~ in the poems to that of 'Here', the 'cut-price crowd' and 'grim head-scaped wires'

are used as Lorainisms to compare the people as plastic identities of modernity because they are written ~~with~~ amongst the ~~artificial~~ living ~~and~~ with the 'red-plaster-wares, sharp blades', ~~etc.~~ etc.

Lorain sees the people he writes about as products, women become described as 'Madison Night' and they are 'materialists in ecstasies' like those of 1950's America who are excited by the more rewards affluence and new technologies in the modern world. Their search for meaning in the materialism after the ~~the~~ post-war depression, some





find, faith, minimalism (Mr. Bleeker), sex or marriage (Whitson wedding) and Lorian is critical of all of the people who have become plastic, but changed by the 'persisted, linked' people of the tomb, amongst his begrudged towards hope and the conclusion of 'untruth' he finds that 'what will survive of us is love', partnered with the beauty of Lorian ambiguity 'almost-instant & almost true', he allows love to be the 'uncreated existence' and have meaning more than materialism, affluence and money.

~~to the~~

In The Great Gatsby Nick Carraway undergoes a change when he is ~~presented~~ ^{by} faced with West Egg, his true personality is revealed to be a 'self made man', one who did well with solid workmanship, traditional values and the old American economy, rather than his own juxtaposition of 'new money' where he learns secrets from his 'dissemblers' that 'stood on my shins in red and gold like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew', almost to the point of criminality because the money is made into a metaphor for mystery, as though it does not exist but is disguised, veiled and wrapped. Nick's ~~too~~ interaction with the New World leaves him disgusted at the sights of materialism being so destructive ^{to} ~~the~~ ^{the} 'green light' ~~setting~~ ^{being} Gatsby in the end, and the traditional

HA028833157



P 5 8 3 2 8 A 0 1 9 2 4

19

Turn over ▶



Mid West, ~~not~~ ~~been~~ ~~craves~~ not allowing him to fit into a plastic world. For example the party ^{in scene 2} showed Nick's opinions on ~~all of~~ the West Egg stereotypes and his startling opinion on them, 'sticky red hair' and 'powdered milky white skin', with her face unnatural to Nick it became a ~~metaphor~~ 'blurred', as though she is not a real human being but a synthetic one, further emphasised by his description of Myrtle as 'she seemed to be revolving on a noisy, creamy pivot through the smoky air', ~~creating~~ ~~wrong~~ ~~images~~ to turn her into a children's toy through which Myrtle fills ~~the~~ the room with an atmosphere of surrealism, she is plastic, a 'pivot' ~~and~~ ~~has~~ ~~to~~ ~~do~~ to present the description of these two girls shows how surreal the modern world is for Nick, his mid West values do not align with the materialistic desires of 1920's economy centred America. Furthermore, Lovell too embodies Mid West in ^{the large cool state} ~~the~~, he is not able to fit in with the interactions of the new world caused by the greed of money and effect of man made products/personalities.

when women meet men ~~they~~ their identity is changed to see themselves as objectified sexual women who have different 'Mood for night', ~~are~~ a symbol of plastic, that contrasts to the 'lemon, sapphires, moss green' (an attempt to be natural). However overall women in 'The Large Cool State' cannot turn themselves to plastic and their identity of passive females is revealed, as Nick's intolerance too shows through to





plastic identity -



Script 4 – *The Great Gatsby* and *Whitsun Weddings*

SECTION B: Prose Fiction and other Genres

Answer ONE question on your chosen theme.

Theme: Society and the Individual

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

Anchor texts

The Great Gatsby, F Scott Fitzgerald
Great Expectations, Charles Dickens

Other texts

The Bone People, Keri Hulme
Othello, William Shakespeare
A Raisin in the Sun, Lorraine Hansberry
The Wife of Bath's Prologue and Tale, Geoffrey Chaucer
The Whitsun Weddings, Philip Larkin

- 5 Evaluate the effectiveness of the methods used by the writers of your two studied texts to explore how an individual's identity is shaped, or revealed, by their interactions with other people.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 5 = 30 marks)

Gatsby of Daisy - dream, desire, conspiracy, King

Daisy of Tom - Submission

~~Myrtle~~ Myrtle of Tom - affair, excitement

~~Wilson~~ Wilson of *Gatsby* - Religion, desperation

Faith Healing (abbess)
Wild oats + Breakfast / Talking in bed (lovers + anticipation)
Tom's revisited (Welfareism of State) ~~and~~ contained w/ felt's the
man





5)

Within their respective texts, both writers are thorough in the ways that interactions with individuals can influence, change or form an individual's identity. Fitzgerald specifically focuses on the effects of inter-class interactions, leading to the formation of Gatsby's persona, Myrtle's conceit, and Wilson's desperation and newfound spiritualism. Larkin also serves to explore the how an identity can be shifted through personal interactions, be it based on faith, religion or - similar to Fitzgerald - class. The contrasts and similarities regarding each writer's own life and temporal context is crucial in evaluating the true depth of such ideas, hence must also be explored.

Within *The Great Gatsby*, Fitzgerald explores the way in which interactions with individuals can lead to the development of intense desire. This is best demonstrated through Gatsby, whose interaction with Daisy serves as the fundamental basis of his American Dream. Fitzgerald describes Jay Gatz as a "penniless young man", the hyperbolic premodifying adjective "penniless" conveying the extent of his financial deprivation. This is therefore contrasted wherein he meets Daisy, in which it is described that Gatz "deliberately gave her a sense of security...convinced her he was from much the same stratum as herself". Fitzgerald's use of the adverb "deliberately" effectively conveys the conscious attempts by Gatsby to convey himself as a member of the *vieux riche*, whilst the verb "convinced" suggests such facade was successful. Indeed, Nick describes how Gatsby's persona sprung from "the platonic concept of himself. He was a son of God". Both the philosophical and religious references convey an attempt at deification on the part of Gatsby, cultivating a complete and full identity that rivals even Christ.



Much of this comes from Fitzgerald's own experience - specifically his relationship with his wife Zelda, whom he was able to marry only due to his accumulation of wealth. The symbolic reunion between Gatsby and Daisy subsequently exposes his immense expectation; Fitzgerald describes how "Daisy tumbled short of his dreams...due to the colossal vitality of his illusions". The dynamic verb "tumbled" suggests the lacklustre reality of her character, which is juxtaposed by the premodifying adjective "colossal" - suggesting an intense and even intimidating level of desire. Fitzgerald describes Daisy's voice as "a deathless song", the metaphorical description here signifying the enticing nature of Daisy - like a siren within epic poem, The Odyssey. Much inspiration draws from the Ginevra King, a former lover of Fitzgerald and debutante, who reportedly has a similarly enticing voice. Daisy's claim that Gatsby "resembles the advertisement of the man" is efficacious in portraying the extent of Gatsby's cultivated image, with indirect identifiers "the advertisement", "the man", suggesting Gatsby has modelled himself off advertising culture. Indeed, this relates to the economist Thorstein Veblen's notions of conspicuous consumerism, with Gatsby essentially advertising his wealth to Daisy in hopes to recreate the enchantment of their first meeting. Yet Nick's chapter 9 description of Gatsby's "huge incoherent failure of a house" suggests this has ultimately failed, resulting in Gatsby's destruction at the hands of his own desire and formulated identity - of which Daisy created within him.

Similarly, Larkin explores the ways in which romantic encounters can have damaging effects. The poem *Wild Oats* describes an encounter with a woman, who Larkin describes as a "bosomy



English rose" - with the symbolic attribution to a rose conveying ideas of beauty and fertility. Larkin's metaphorical description of "the whole shooting match off" relates to the concept of competition and thus objectification of women as trophies, similar to how Gatsby views Daisy as an object of desire. Larkin retained many relationships with women, yet was generally apathetic to the concept of commitment; despite his long commitment to "her friend in specs" - the indirect identifier her conveying her ultimate insignificance - Larkin laments that "I met beautiful twice", efficaciously describing her as the incarnation of beauty and thus attraction. Larkin is somewhat cynical however, parenthetically stating how "she was trying (so i thought) not to laugh" adding a tone of self-deprecation that contrasts Gatsby's confidence. A timid and shy child when growing up - also perhaps amplified by his disdain towards his submissive mother - Larkin feels intimidated here, ultimately commenting that the two snaps he has of rose are "unlucky charms, perhaps", the pondering nature of this metaphor perhaps alluding to the detrimental nature of high expectation and desire can have on an individual - similar to Gatsby's demise. The poem *Talking in Bed* further expands on this, noting the disillusionment that can occur as a result of a continued relationship - thus leading to a more apathetic identity. The narrator's description that talking in bed "ought to be easiest" establishes a sense of expectation - evidenced by both the modal verb "ought" and superlative "easiest". This is contrasted by the fronted conjunction "yet more and more time passes silently", the interactions - or lack of - with his lover resulting in ultimate disengagement, even from nature. This is evidenced by the personification of the "wind's incomplete unrest" demonstrating the unnaturalness of such a mindset towards relationships. Contextual comment can again be made regarding Larkin's own antipathy toward relationship commitment, viewing his own mother's timidity - whom he



described as being "suffocated" - as evidence of its inherent deprivation on individual identity, inevitably leading to disappointment.

Fitzgerald further explores the ways in which individual's try to regain a sense of purpose to their identity through personal interactions. This can be seen within the character of both Myrtle and George Wilson. During the party at Tom's apartment, Nick notes how Myrtle's "intense vitality... was converted into impressive hauteur" - the verb "converted" suggesting a metaphysical change in demeanor, in which Myrtle now acts with conceit. Yet despite her desires of social mobility via dependence on Tom - evidenced by her frequent use of imperatives: "I want one of those dogs...I want one for the apartment" Tom ultimately retains his physical dominance. His "cruel body" is demonstrated wherein he breaks Myrtle's nose with "short, deft movement", the premodifying adjectives used to effectively convey his lack of ultimate regard towards his disposable mistress. Myrtle is killed as a result of her desire, yet cannot escape sexualisation, even posthumously - with a witness to her corpse describing how her "left breast was swinging loose like a flap". This simile stands in sharp contrast to Nick's metaphor regarding the "fresh green breast of the new world" thereby evidencing Fitzgerald's disgust at the violent defilement of America's fertility at the hands of hedonistic desire. Despite her attempted conversion as a result of her encounter with Tom, Myrtle retains her sexualised identity - which is only truly revealed after her death at the hands of Gatsby's car - a symbol of wealth and the American Dream. In regards to George, his encounters with both the vieux riche (Tom) and nouveau riche (Gatsby) lead him to adopt a new identity and moral purpose. George is initially described as a "one of those worn out men", the vague quantifier "one of" implying the extent of such an underclass -



indeed, over 40% of Americans lived in poverty during the so-called Roaring Twenties. Yet his timidity is contrasted by his newfound sense of spiritual purpose following his wife's death; "he was looking at the eyes of Doctor T.J. Eckleburg. God sees everything". Fitzgerald's use of this declarative asserts Wilson as morally determined to enact the will of God - a result of his impersonal encounters with the upper classes - in reference to the rise of religious fundamentalism that opposed the hedonism displayed by consumerist America. Fitzgerald may have perhaps been inspired by sociologist Walter Benjamin's 1921 essay "Capitalism as Religion" wherein he outlined capitalism as a moral cult, absent of god and judgement. The "gigantic and blue" eyes of Eckleburg are "fading" - with the fact that the colour blue symbolises truth demonstrating Fitzgerald's subtle and successful ability to convey the moral decay in society. Hence, Wilson's interactions with both his wife - whom he knows had an affair with an upperclassman - and the upper echelons of society drive him to desperation, ultimately embarking on an eiree pilgrimage to Long Island in order to enact the percieved will of god.

Larkin comments on the damning affects that both reliance and dependance can have on individuals within his interactions with individuals as outlined in *Toads Revisited*. The speaker - presumably Larkin himself - imagines life free of work, lamenting that it "Should feel better than work", the modal verb and comparative adjective here conveying the sense of expectation, however this is contrasted by the conjunction "yet it doesn't suit me". Larkin comments on the individuals he sees in the park, with grotesque compound adjectives "Hare-eyed" and "Wax-fleshed" reiterating their vulnerability. The declaration that they are "All dodging the toad's work" relates to Larkin's perceptions of the dependancy culture created by Attlee's post-war



welfare reforms. Moreover, the metaphor of "toad work" references the mundanity explored within the earlier poem "toads". Larkin's imperative "Think of being them" ostracises such evaders - through the impersonal identifier "them" - conveying a sense of conservative individualism that contrasted the idea of dependency within the cultural revolution of the post-war era. Larkin's final request "Old Toad help me down cemetery road" is epiphanyic in nature - a result of his observatory interactions with these helpless individuals. The conclusion is that work provides simple satisfaction and distraction until death - no doubt influenced by Larkin's tenuous career as a librarian in Hull, which he himself described as mundane. In contrast to the permissive and carefree lifestyle portrayed by the proponents of the Cultural Revolution, Larkin's conclusions are pragmatic; in many ways his anthology represents a sort of literary brutalism that shares parallels with its architectural counterpart during the post-war era. Similar to Fitzgerald, Larkin comments on the spiritual changes in identity that can occur from personal interactions. The poem *Faith Healing* outlines the attempts made by women to restore their youthful hopes via religion. Larkin cynically describes how "stewards tirelessly persuade them onwards", the verb "persuade" conveying a sense of falsehood and need to convince - reflecting his negative interpretation to religion. Larkin further explores this fallacy wherein he describes the priest "directing God", an oxymoron when considering the supposedly omnipotent and omniscient characteristics of the Abrahamic deity. Furthermore, the women are described as "sheepishly stray", the symbolism here relating to the religious connotations of a lamb, yet Larkin interprets them as vulnerable and therefore exploited by the "deep American voice" - a subtle and effective reference to imported consumerism under the guise of spiritualism. Indeed, much of Larkin's work - similar to Fitzgerald - explores the decline of religion in favour of what he described as



"hawty values" - a society built on cheap pleasures and hedonism. Celestial imagery "lift and lighten" is contrasted by imagery of physical distortion and pain: the women's "tongues blort" and their "eyes squeeze grief", conveying the artificiality of such spiritual help. Despite their spiritual encounter, the women come to the realisation "That nothing cures"; their acknowledgment of their identity and life devoid of deep love causing an "immense slackening ache" with the premodifying adjective "immense" conveying the scale of such a realisation - thereby contrasting George Wilson's ability to rediscover his identity through his interactions with both the rich, and religion.

Ultimately, both writers are extremely successful in their conveyances of the ways in which an individual's identity can be shaped or revealed through their interactions with individuals. Fitzgerald in drawing on the work of Veblen, notes the destructive nature at attempts to replicate the wealth and lifestyle of the so-called leisure class - clearly Tom and Daisy through their frequent vacations - with Gatsby's interaction with Daisy ensuing the birth of a new persona in fatal pursuit of the American Dream. Larkin additionally notes the affects that romantic interactions can have on the individual's identity, either through long lasting reminiscence or continuous, gradual decline leading to inevitable apathy. The contrasting views to spiritualistic encounters demonstrate the writer's differing degrees of discontent - both with regards to society and religion; the atheist Larkin ultimately exposes such spiritualism as a fallacy that exposes true internal void whilst Fitzgerald comments on its ability to embed new sense of purpose within a depressed and forgotten identity. Despite these contrasts, both writers remain



efficacious in their use of linguistic techniques and cultural influences in carefully cultivating their narratives.



Indicate which question you are answering by marking a cross . 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

24 secB

Please write the name of your two studied texts below:

Text 1: The Great Gatsby, F. Scott Fitzgerald

Text 2: The WhitSun Weddings, Philip Larkin

Both the writers of 'The Great Gatsby', F Scott Fitzgerald, and 'The WhitSun Weddings', Philip Larkin, convey in their texts that identity is heavily shaped by the values of society. Furthermore, ~~both~~ both writers hold a similarly ~~view~~ cynical view that these values are corrupt and toxic while 'The Great Gatsby' was ^{published} ~~written~~ four decades prior to 'the WhitSun Weddings' and the heritage of the writers differ, as Larkin was British and Fitzgerald American, their ultimate ~~attain~~ attitude of disdain towards growing consumerist values are extremely similar. The argument from both writers appears to be that these values stem ultimately from ~~her~~ family and heritage.

Throughout 'the Great Gatsby' Fitzgerald often takes inspiration from his own life to craft the character of Gatsby. Fitzgerald





cleverly manipulates this character to have a completely fabricated identity, his real name "James Gatz". Fitzgerald was likely inspired to represent the impacts societal pressures have upon the individual through the changing nature of Gatsby's identity through his own life. Fitzgerald had strong resentment of his father's reliance on the inheritance of his wife. Larkin held similar resentment of his family, which can be seen in his poem written prior to 'The Whitsun Weddings' 'This Be the Verse' in which he wrote "they fuck you up your mum and dad". This resentment of his family can be seen in the collection in the poem "Home is so Sad". Larkin writes "A joyous shot at what it ought to be" while the premodifying adjective "joyous" usually creates ^{familiar or} ~~positive~~ connotations in a reader's mind, here Larkin creates a ~~sad~~ nostalgic voice, skillfully evoking sadness in the reader. This resentment of family both writers display in their writing is suggestive that heritage shapes an individual's ~~identity to be~~ to attempt to change their identity.

The Fitzgerald sub cleverly frames 'The Great Gatsby' to assess class divides ~~writing~~

H4026631827



15

Turn over ▶



within American society, with the upper class being what individuals aim for their identity to be. Fitzgerald uses the characters Tom and Daisy Buchanan as a representation of this. Early in the novel Fitzgerald writes that 'East Egg', inspired by real-life Manhasset Neck, was filled with "white palaces" the use of the concrete noun "palaces" ~~creates~~ ^{evokes} ~~the sense of~~ ~~an~~ ^{evokes} a feeling of jealousy in the reader. This is extremely clever as this is exactly why 'Gatsby' alters his ~~personality~~ identity, with his house being described as a "Hotel de Ville" the use of the proper noun conveys to the reader the exact identity Gatsby is attempting to replicate due to his interaction with others and their expectations of him. Larkin similarly comments on how society's expectations are influencing the identity of individuals in his poem "One Home for the kiddies" he writes "mam, get us one of them to keep" the colloquial phonetic spelling "mam" is telling of Larkin's view of ~~what children are~~ that children are becoming 'brats'. Furthermore, Larkin's use of the demonstrative determiner "them" shows the attitude he shares with Fitzgerald that ~~identity~~ individuals' identities are becoming





heartless and have a solely consumerist motive due to the pressure other people are creating within society to own all the best things.

Both writers ~~seem~~ seem to hold the view that consumerism is a societal epidemic, causing individuals to lose all sense of identity. In Larkin's poem "The Large Cool Store" Larkin touches on the growing consumerism he sees in post-war Britain, influenced heavily by American values. Subtly, Larkin develops the argument that due to consumerism, individual identity is being lost. "plounce in clusters" ~~write~~ Larkin cleverly uses double meaning as ~~for~~ the concrete noun "plounce" refers to an item of clothing but can also be read as an abstract noun as women's collective attitude. This is furthered by the collective noun "clusters". Fitzgerald takes the idea of the loss of individual identity due to the expectations and influence of others ~~the~~ even further through his ~~very~~ interesting manipulation of Gatsby's "my house looks well, doesn't it?" the personification of the house is telling of Fitzgerald's intention to ~~show~~ show the reader Gatsby's materialistic values.

HA028831827



17

Turn over ▶



Perhaps more ~~notably~~ ^{notable} is Fitzgerald's use of the interrogative, this clearly displays Gatsby's insecurity, and the idea he feels his identity is not enough to deserve the love of Daisy.

~~This shows~~ This is extremely powerful as it shows the complete worthlessness ~~it~~ society places upon individual identity.

The multilayered nature of both texts ~~plays~~ plays upon this idea of the individual searching for an identity which is suitable for society's standards. through the exploration of religion while ~~looking~~ Larkin presents the idea that religion is completely fabricated in his poem "Water" by writing "to construct a religion" the ~~static~~ dynamic verb "construct" suggests to the reader the sense of falsity society has created in them. He suggests that religion is only a desperate desperate search for an identity which is approved of. Notably, Philip Larkin held agnostic views so perhaps his opinion on the falsity of religion stemmed from his upbringing. Contrastingly, Fitzgerald was raised a Catholic, being sent to boarding school at aged ^{aged} 15. However, he also seems to share the cynical view that religion has largely lost its meaning.





By the cleverly manipulate, George Wilson to say "you can't fool God" the use of the proper noun "God" shows the reader the ~~the~~ complete loss of religious identity as Wilson is referring to an advertisement. This view that ~~the~~ identity is shaped and corrupted due to the values of others, be that religion or consumerism is shared by ~~both~~ both writers.

Ultimately, both Larkin and Fitzgerald present the view that identity ~~the~~ is almost purely shaped by ~~the~~ ~~or~~ interactions with other people. ~~that~~ Both writers ^{powerfully} convey the ~~the~~ message to their readership that this is extremely corrupt and unsustainable. Fitzgerald shows the inevitable demise of those with a constructed identity by the death of Gatsby. Larkin ~~similarly shows the inevitability of Larkin's~~ ~~however~~ ~~pe~~ Larkin suggests that demise ~~due to~~ a ~~lack of~~ identity is inevitable too. ~~in his~~ Both writers create a ~~sense of~~ ~~critic~~ Both writers criticise this lack of identity and the allowance of the ~~individual~~ individual to be influenced by others heavily.





Section B: Extra Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 1	<p>Introductions can be difficult. Sometimes, responses begin by being too general or too timid, not grappling sufficiently with the core issues that the question has raised, merely repeating back the terms of the question with little sense of setting the agenda for the argument to follow; other responses get bogged down by an excessively long introduction, often because the entire contextual material for the answer is front-loaded into the opening paragraph. However, this answer's introduction is exemplary: it is complex, both in its ideas, and in its sentence structures, but is always controlled and fluent. In a few short lines, it's clear to the marker what the rest of the answer will go on to say. Note also how the student also ensures the language of comparison and context are foregrounded, right from the outset, outlining the main points of connection and context that will ensue.</p> <p>The answer is nicely structured, transitioning with ease from discussions of female identity in a patriarchal world, through social isolation, onto the moral corruption that follows from interactions with others; its conclusions are genuinely conclusive, which is something of a rarity in exam conditions. Comparisons are regular, always relevant and occasionally really insightful; contextual support mainly takes the form of general observations about the 1920s and 30s, but there are some more judiciously selected details, such as the citation from Lisa Jardine, and the data on car ownership, that genuinely move the argument forward (rather than being merely bolted on to the answer). There is a wealth of technical terminology, drawn from both linguistics and literary study. There is also an admirable ambition to perform complex and evaluative analysis, even if it doesn't always come off perfectly, as evident in the assertion that 'Fitzgerald masterfully constructs Myrtle as a character of versepillis', a brilliant if grammatically clunky detection of Myrtle's tendency to reinvent herself.</p> <p>In almost every respect it does everything necessary to reach the top of Level 5, but the marker ultimately deemed it should fall slightly short of full marks, for very occasional slippages of expression, and because the contextual support is not quite so fully realised as the other AOs. These relative shortcomings detract only slightly from an otherwise thoroughly impressive piece of exam writing.</p> <p>28 marks Level 5</p>



Script number	Examiner commentary and mark
Script 2	<p>A long introduction, slightly burdened by more contextual detail than is necessary, serves to delay the beginning of the close textual analysis.</p> <p>But once it's properly underway, this response is often highly sophisticated, making a thoroughly credible comparison of social class identities and perceptions in 'The Valley of Ashes' and 'The Large Cool Store' which segues neatly into a discussion of mothers and their identities in the two texts.</p> <p>This does enough to reach the middle of Level 5, but cannot go higher, partly because there are some problems with spelling ('persuit', 'feirce'), and some apostrophe errors. It also doesn't cover quite as much ground as the previous one marked at 28.</p> <p>27 marks Level 5</p>
Script 3	<p>There are many roads to Level 5. The previous two scripts take the more well-trodden path, working methodically and efficiently through a number of familiar thematic connections between the two texts. This answer takes a more adventurous route.</p> <p>The writing is polished and fizzes with intellectual energy, and the analysis dazzles with flashes of profound insight into the texts. Taking such a route is a risky undertaking: the answer gets so caught up in its deep analysis of <i>The Great Gatsby</i>, it almost forgets to make links with Larkin.</p> <p>Eventually the answer remembers that AO4 must be fulfilled but the connections made are somewhat perfunctory, but the discussion of Larkin that follows is genuinely insightful. The answer ultimately fulfils the pledges that it made in its highly sophisticated and ambitious introduction, to investigate the ways in which the texts present identity as 'plastic' and as 'a product' to be traded in a materialistic and consumerist society.</p> <p>The conclusion isn't particularly conclusive, however, and this, together with uneven AO achievement elsewhere led the marker to conclude that the score must fall short of the top of Level 5 but that the quality of linguistic and especially the literary analysis merited a placing in the middle of the Level.</p> <p>27 marks Level 5</p>



Script number	Examiner commentary and mark
Script 4	<p>This answer takes a little while to ‘catch fire’: its opening section is, in comparison with the detailed investigation that eventually emerges, a little flat: routine in its arguments, uncertain of its approach to the precise demands of the question, and prone to glitches in spelling (or possibly typing). Once fully underway, a perceptive, evaluative analysis develops, covering a range of different types of interaction: social, gendered, marital, spiritual, etc.</p> <p>Language and literature frameworks are deployed very well, though perhaps not with the consistent excellence one would expect of a higher Level 5 score. Comparison and context are strong features of this answer: there are some unusual contexts, for example linking Fitzgerald and the economist Thorstein Veblen on what happens when lower social classes try to mimic their social ‘superiors’, but crucially they help to advance the answer to the specific question asked which is about how identity is forged in interactions with others.</p> <p>26 marks Level 5</p>
Script 5	<p>This answer falls just short of Level 5, and it is worth pursuing the reasons why it does not get over the line into the top level of achievement. This is, after all, a sharp, thoughtful answer to the specific question asked, which remains in focus for the entire answer.</p> <p>There are many strong arguments and comparisons made, and credible contexts are adduced to support them. There is an analytical spirit and energy in the mostly fluent writing. But, once beyond the opening gambit of Fitzgerald using his own life to create Gatsby’s persona, there isn’t much sense of the texts as crafted artefacts, and it is particularly problematic to find the poetics of Larkin’s poems so entirely neglected, when form and tone are a significant aspect of how they make their meaning.</p> <p>It would be perfectly possible for a reader of this answer, who was unfamiliar with Larkin’s text, to suppose that <i>The Whitsun Weddings</i> was a collection of short stories, rather than a poetry collection. That said, there are some impressive interpretations of Larkin’s rhetoric, and his political and social leanings.</p> <p>However, all in all, a high Level 4 seems the most suitable placing for this answer of many strengths, but one or two significant shortcomings.</p> <p>24 marks Level 4</p>