



GCE English Language & Literature

Paper 2: Varieties in Language and Literature

Summer 2017

Exemplars – Responses

Script 1

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American poet Emily Dickinson's 1852 letter to her school friend Susan Gilbert presents the reader with a highly personal and emotive insight into their relationship and into Dickinson's feelings, hopes, and desires concerning her friends' upcoming visit.

The letter follows the conventions of the epistolary genre: it opens with mention of its intended receiver ("Susie") and closes with the name of the sender ("Emilie"). This first name basis ~~is~~ is the first indication of the deeply close relationship between the two women and the subsequently personal nature of the letter itself. The imperative closing phrase "don't let them see" followed by the tag question "will you?" and nickname "Susie" suggests that Emilie was determined for her audience to only be Susan. The tone of this written work remains relatively formal throughout and ~~also~~ borrows from the Romantic style: the use of nature to express emotion ("woods and fields" / "dream of blue-skies" "violets and "green lane")

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"knightly glass", personification ("my own [heart] goes wandering" " [the Violets] begged me to let them go" " [the weeks] must go with their little brothers and sisters]"), and parallel syntax to link person and abstract noun ("I have but one thought, (...) that of you, and I have one prayer, (...) that is for you") are all features typical of 19th century Romantic literature. Dickinson's purpose is to communicate her feelings of love for Susan, but also her nostalgia for their childhood days and her sorrow of their separation.

Dickinson's love for Susan is highlighted throughout the text through the expression of "courtly love". First found in Chaucer's collection of stories "The Tales of Canterbury", one of the first British works of literature, Chaucer's idea of love was presented as ~~a~~ ^a chivalrous 'ideal' through secular lexis, religious imagery and formal register. All of these features are used to describe Dickinson's feelings for her friend: "prayer" "blessed" "never slumbers nor sleeps" "Instructor" "begged" "Oh that you were" "remembrance" "forgive" "something faithful". This homage to traditional love serves as a highlight to the sender's 'pure' or 'noble' love for her beloved.



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Dickinson also communicates her grief at their separation and a tragic sense of nostalgia. Her constant use of the nickname "Susie", her praise of their school days ("ramble away as children" "each become a child again"), and her use of saddened emotional lexes to describe her present state (the noun phrases "many years, and these sorrowing cares" introduced by demonstrative pronouns, the tricolon polyptoton "sigh" as a verb and a noun, and her negative sentence structure "they can't always last" "don't let us forget" "we would not ask") evokes a strong feeling of sorrow for the present day and of absence. This is further highlighted by Dickinson's talk of time: she "finds herself alone", she "misses her biggest heart", but her friends' forthcoming visit gives her "hope", and she finds herself "impatient" and "chasing away" the three weeks until she can "scamper" (a childish action referring back to their "rambling" as children) down the lane to her love. She evokes the image of time as a map or a globe, with the passing days "going with their [siblings] to their long home in the west" as the sunsets. She has previously "mourned" their separation and loss.



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of proximity, treating it almost as a death, but her use of future tense ("will have") and conditional modal verbs ("if you were here") showcase her delight, impatience, and desire.

Contextually, it is important to remember that homosexuality in the 19th century was still widely rejected - Oscar Wilde was sent to prison for it - and was seen as "moral degeneracy". This attitude towards same-sex love and the fear it must have evoked in lesbian and gay relationships can be felt through Dickinsons' language. Despite clear romantic intentions ("my heart is full of you" "your hand fast in mine" "I offer a Kiss") and her endearing use of possessive pronouns to refer to her beloved ("my sissie" "my biggest heart" as a sennedache, "my Darling"), Dickinson reminds her that these intentions are "not far the world" and "shyly" adds her Kiss "lest there is somebody there". The imperative "don't let them see" also serves as a harsh reminder of the constraints that traditional social norms would have presented towards same gender love during the 1800s.



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Dickinson's letter effectively communicates vivid and intense emotions of love, desire, and longing, as well as feelings of sorrow, nostalgia, and impatience. This range of emotions is achieved through Romantic and courtly imagery, emotive lexis and use of tenses to evoke an evolution of feelings. Attitudes towards same-gender love also play an important role in Dickinson's presentation of her feelings for Gilbert.



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In this article which was published in the Daily Telegraph, Nick Page explores the challenges faced by middle-aged men, appealing to those who are in mid-life crisis, ~~and~~ using the adjective 'strange' to describe this part of a man's life and how it's not something that can be explained.

Nick Page explores the different ways men handle middle age as 'many sail serenely through it with no issue at all' but ~~but~~ 'for the rest of us, middle age is more a turbulent sea'. The metaphor use of the metaphors emphasises the different ways men cope as some have no issue with it and doesn't affect them but others, unaiding himself with the inclusive pronoun 'us', struggle a little more and are diverted to a rougher route, Page knowing exactly what it's like.

In this article, Nick Page explores many

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challenges faced by middle-aged men including the 'ageing process'. The 'aches and pains used to disappear quickly, now they hang around for months', & connote that as you get older things don't heal and your body becomes weaker, shown through the lexical choice of 'now' comparing the different lives lived of younger and older men.

Nick Page describes the struggles men at middle age face as they 'can't sit down, stand up or pick up any object without emitting a grunt'. The verb 'emitting' ~~connotes~~ relates to the idea of pollution and things being let out into the air that shouldn't, so men are doing the exact same when they grunt and it's not something that should be done, it being "bad" for them.

In this article Page explores the way men make 'attempts to escape', the verb 'escape' connoting that they are stuck in this life, almost like a prison and that they can't really get out of it even if they try. Page states that 'some take up the marathon and and they



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including his 'marathon-running friend' as he 'want(s) to prove that (he) can still do it'. The verb 'prove' connotes that when men reach middle age, they don't want to people to see the change they go through or they don't want to admit to themselves that they will struggle to do the things they did when they were younger, being in denial of their age.

Nick Page also states that 'some change their appearance' as 'the jeans grow tighter than their Lycra'. The comparative of adjective 'tighter' connotes that for the age of middle-aged men, they should not be wearing something as tight as the 'unbearably tight Lycra' they wear during the triathlon and that by wearing tighter close they will look younger and feel better about themselves.

Nick Page believes that getting through a mid-life crisis is 'about changing and finding a purpose' and to do that 'it begins with a long nap'. The humorous tone to this short syntax emphasises and mocks himself and other men in an



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expected way as older people are
thought of as having naps,

Nick Page concludes his article with
the repetition of short sentences 'But sad
that I'm middle aged. I'm allowed to be
unfashionable'. The noun 'allowed' connotes
that society doesn't expect middle-aged
men to continue to appear young and
that middle age is the cut off point
for caring about fitting in.

Throughout this article, Nick Page
displays a persuasive yet humorous
in a serious way tone, showing
the challenges faced by middle-aged men
and how he believes the way to
'cure ~~at~~ their sadness' is to find 'a new
purpose' speaking from his own personal
opinion.



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This extract is from a letter in June 1852, this is during the Victorian times implying a letter was the only form of communication. The letter is from an American poet Emily Dickinson to her old school friend, Susan Gilbert, this shows that the letter is very personal and the only intended audience is Gilbert. The purpose of this letter is for Dickinson to portray her feelings and excitement to Gilbert's visit. The use of the direct pronouns and Dickinson constantly calling Susan 'Susie' shows how personal it is and that it's only addressed to Susan. 'Dear Susie, that is for you.' The abbreviation of Susan's name shows that Dickinson and Gilbert were very close and that by using a nickname it portrays Dickinson misses her dearly and that their friendship hasn't changed. ~~As a result~~ Furthermore at the end of the extract Dickinson writes 'Don't let them see, will you Susie?' This links to the idea of the letter being very personal and suggests that Dickinson doesn't want anyone to see how excited ^{she is} and her personal feelings towards Gilbert.

'Will' is written in italics, suggesting Dickinson is ensuring that no one sees it and to inform Gilbert she means it, as she wants it to be kept a secret. With

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The vague language 'them' it gives the impression that Gilbert and Dickinson are hiding something and that they don't want anyone to know. Or ~~to~~ another connotation could be that they are talking about someone, but ~~the~~ Dickinson doesn't want to mention their name, in case they see the letter. Overall the use of direct pronouns and addressing Susan by her nickname highlights how excited Dickinson is to see her.

Dickinson uses metaphoric language to portray her feelings to Gilbert and her ~~opening~~ ^{forthcoming} visit.

'I miss my biggest heart; my own goes wandering round,' the metaphor of the 'heart' suggests Dickinson deeply loves her close friend ^{with the imagery of red} and misses her dearly and passionately. The ~~verb~~ superlative 'biggest' implies that they were best friends and that she can't live without Gilbert, which links to the verb 'wandering' ~~as~~ where she is looking and calling out for her best friend. The verb also suggests they have drifted apart and that Gilbert has moved away from Dickinson, conveying it is an unrequited love, and that Dickinson is still trying to find her. In addition, ~~to the~~ further into paragraph two Dickinson writes 'my heart goes scampering' the reference to 'heart' again conveys a passionate love for Gilbert and creates ~~the imagery of~~ ^{the imagery of} color imagery of red and links to love. The verb 'scampering' suggests



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^{her heart is}
~~the~~ running away and can't deal with the meet up with Gilbert. With Dickinson carefully crafting the use of metaphorical language it portrays a deep passion for Gilbert and by referencing to the 'heart' more than once it suggests admiration and excitement and that she is a very close friend that has remained in her 'heart'.

Dickinson uses complex sentences and lists to portray her feelings towards Gilbert's ~~upcoming~~ ^{forthcoming} visit.

'Might ramble away as children, among the woods and fields, and forget those many years, and these sorrowing cares, and each become a child again.' The reference to 'woods' creates a semantic field of the outside in the first paragraph. This conveys how much Dickinson misses being outside and playing with Gilbert when they were children. Although it could also suggest that Dickinson misses being a child as she was a lot closer to Gilbert, but now Gilbert has drifted from her. The verb 'sorrow', highlights they have a lot of responsibilities now they are adults, which Dickinson believes are pointless and wishes they could go away so they ~~be~~ could be children again. The list creates a sense of rush and ranting by Dickinson, as all her childhood memories are coming back to her and she wants to relive them, as she misses their friendship. This shows Dickinson is very excited to see Gilbert, as she hopes everything will feel and be the same when Gilbert



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returns, and that all those distant years of not seeing each other will create a sense of happiness to see one another.

The letter ~~is~~ fluctuates in formality, but to an extent it is more formal due to it being written in the Victorian times where the expectations were high and even personal letters were formal. It also shows Dickinson was very intelligent as she could read and write and this was quite surprising in the Victorian times as many women were the property of their husband and stayed at home to look after the family. "I have only mourned for you; now I begin to hope for you," the verb 'mourned' and the infinitive verb 'to hope' are formal and portray a change of tense in the letter, ~~then when the~~ Dickinson is showing her feelings and ~~by using the present tense~~ for 'hope' it shows she is feeling very optimistic for Gilbert's return. The direct pronoun ^{you} again reference to Dickinson directly addressing Gilbert and showing her excitement for her visit. Due to Dickinson being an American poet, she uses poetic language throughout the letter, portraying a formal tone. "Dream of blue-skies," the verb 'dream' suggests that Dickinson has been waiting for this visit for a long time and has been dreaming about it, with the reference to the colour 'blue' it shows it's very positive and optimistic. This colour imagery



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reflects the use of poetic language and links to Dickinson being a poet. Overall ~~to~~ the letter is quite formal but is informal at parts due to it being very personal and this conveys ^{being} ~~deepness~~ Dickinson's deep excitement to see her old school friend Susan Gilbert 'Susie'.



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Kipling's report offers the purpose of ~~entertaining~~ his audience and informing the audience of his encounter with his "literary hero"; Mark Twain. The audience of Kipling's report would vary and this could include fans of travel, followers of the Allahabad Pioneer, followers of Kipling and Twain or even those who are interested in English language and finding out more about Mark Twain.

Throughout the report, Kipling conveys a shift of tone from beginning to end. This can be noticed through the use of hyphenated phrases "door-sashes" and "window frames"; this is because it implies that Kipling felt at home in India and portrays a more casual and comfortable tone regarding his feelings towards Emma. Furthermore, this could be reinforced through the use of triadic structure "pleasant, fat, little hills" which implies that Kipling is aware of his surroundings in Emma whilst the use of the ~~objective~~ "pleasant" connotes connotations of a happy place where he enjoys to be.

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~~and~~ This could further be reinforced through the use of the dynamic verbs "nimmed" and "kopped" implying that there is a lot going on in Elmiria ~~and~~ whilst also adding to the highly descriptive nature of the report which can be viewed as a generic convention as it explains the details of his journey in full depth, further appealing to the audience of the Allahabad Pioneer as they will also be familiar of the place due to it being published in India.

Moreover, ~~the report~~ the report shifts to a more excited tone as ~~the~~ it progresses. The use of the alliteration 'Tom Sawyer' allows us to understand that Kipling is elaborating on Twain's work in order to imply that he means Twain in general. This interestingly would appeal to Fans of Novels whom are looking to find out more about Twain as it provides them with context of his work.

Furthermore, there is a frequent exclamative mood ~~as~~ as the report progresses, for example "In a buggy!" and this reinforces the excitement which Kipling may have regarding his journey ~~to~~ to the United States and the use of the asyndetic alliteration "in a hired hack, up an awful hill" produces the idea that Kipling is making an attempt



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to guide the audience on the journey with him in order to engage the audience in full depth as it further connotes a loss of breath on his journey up the hill. ~~and~~ Nevertheless, this is immediately followed by the juxtaposition of "Sunflowers blossomed" and this could perhaps be Kipung's way of explaining that his encounter with Twain was a journey of mixed emotions whilst the personification of 'Crops Waved' ~~and~~ further denotes that this encounter was perhaps dream like and something which Kipung ~~and~~ had always wanted to achieve, regarding the fact that Twain is his 'literary hero'. In addition, the idea that Kipung's encounter was filled with various different emotions may be reinforced through the end focus of 'refuge' which shortly follows the personification and this is because the mood appears to take a sudden shift from ~~ampliative~~ ~~ampliative~~ ameliorative to pejorative.

As the report progresses further, there is a shift in tone from excited to nervous and reluctant. This can be evident through the use of multiple Parenthetical clauses, "after all, ", and the driver, which implies that Kipung may be overwhelmed by his surroundings and the situation he is in, regarding



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his encounter with Twain due to his nervousness upon meeting him. This could be further reinforced with the interrogative mood implying that Kipling's mind ~~has gone~~ got on top of him due to him appearing to be overthinking the situation "What had I come to do of Say?"

Moreover, this may be further reinforced through the frequent use of inverted syntax "Speed I fled" ~~and~~ "be they never" which may denote that Kipling is not speaking sense due to his reluctance further conveying a tone of panic as his encounter with Mark Twain draws close.

In addition, the hyperbole of 'in all the world' connotes a childhood tone and conveys the admiration which Kipling has for Twain which reinforces the way in which Kipling refers to Twain as his hero, appearing overemphasised. This would further argue that Kipling is describing his encounter as unforgettable and like a dream come true which would further appeal to followers of Twain as they would also be more likely to feel the same way.

Furthermore, the zoomorphism of 'a mane' "grizzled hair" denotes connotations of Twain being something remarkable to Kipling, this



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may interestingly convey his shift ~~and~~ tone
and emotions throughout the report as at the
beginning of the report he uses the noun
'Cultivation' which is something secure and
familiar however the wildness of his encounter
may reflect something remarkable for him and
it represents a 'once in a life-time opportunity'.



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The memoir by Eavan Boland, published in 1996, explains to the readers how her move from Dublin to London has had a negative impact on her through the use of Sibilance. The yellow fog, ^{that} drifted 'Smokily at the Sill', denotes that she had a blurred vision, not recognising a path for her future as she has left everything that she has known for 6 years behind. The first memory of London was this polluted fog that is presented through the adjective 'yellow'. The Sibilance also denotes a harsh prosody, to make her realise that she is alone. She has lost the friends that she had made in Dublin and at the age of 6, had not even settled in, in Ireland, let alone London.

Boland also communicates her experience through the triadic structure of 'Stop that. Settle down. Go to sleep now.', where one of her parents is being imperative on her going to sleep. This links to the fact that it was imperative

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moving to London as it was not for pleasure, it was for her fathers job. This trend of Simple sentences also links to the fact that she wanted (simplicity). Therefore through the use of simple sentences she is making her memoir simple and easy to read, just like her life would have been if she stayed in Dublin.

The exaggerated phrase 'Exile is not simple' shows how Boland crossed the boundary from Ireland to ~~Dublin~~^{London}. She feels like she has been kicked out of Ireland, as she had freedom where she used to live, however as she has now moved into a claustrophobic city, she is being suppressed like she is in exile. This builds upon the negative impact that the move has had upon Boland.

Her Memoir is consistent of short paragraphs which not only ~~and~~ quicken the pace of the memoir and gives the reader time to reflect upon her experience inbetween paragraphs, but also ~~gives~~ upon links to the simplicity that she craves. The paragraphs in her



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memoir usually consist of complex sentences such
as in lines 21-23 which emphasises
the complexity of the issue she has with moving
away, however through a short and simple
paragraph, which is what she wants in real
life, but can't have.



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Please write the name of your two studied texts below:

Text 1: The Great Gatsby

Text 2: Othello

In both The Great Gatsby, written by F. Scott Fitzgerald and Othello, written by William Shakespeare, the writers present numerous ways in which social constraints affect the behaviour of individuals.

One social constraint which affects the characters of both texts is that of gender. Both leading women experience a change in the way they behave, due to their gender. Daisy of The Great Gatsby begins the book as a obedient, submissive wife, ~~whereas Des~~ and becomes more defiant at the climax of the play and then returns to her original ways whereas Desdemona of Othello begins as a defiant, confident woman, and ends as submissive and fearful.

To begin with, in ~~The Great~~ Chapter One of

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The Great Gatsby, Daisy says to Nick, in reference to her daughter Pammy, "I'm glad it's a girl. And I hope she'll be a fool - that's the best thing a girl can be in this world, a beautiful little fool." The use of the superlative adjective "best" in juxtaposition to the derogatory noun "fool" shows the audience that Daisy has the internal belief that women can not achieve amazing things in their life, they are just destined to always be a good ~~to~~ wife to their husband and nothing more. This is definitely reflected in her actions throughout the play as she always seems to follow the wishes of either of her lovers, not making decisions of her own. As well as this the use of the ~~indefinite pronoun~~ contraction of the indefinite pronoun "it" objectifies her daughter ~~making~~ ^{play a} endorsing her view that women are destined to ~~be~~ passive role in their own lives.

However, Daisy ~~can~~ temporarily changes her behaviour in Chapter Seven, where both Gatsby and Tom get in a fight between each other. She then denies Tom where the text reads, "You're revolting," said Daisy. She turned to me, and her voice, dropping an octave lower, filled the



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room with thrilling scorn: "Do you know why we left Chicago? I'm surprised that they didn't treat you to the story of that little spree." This is a ~~clear~~ dramatic turning point in the play as for the first time, Daisy is openly defying Tom's will. The use of the adjective "revolting" ~~shows the audience~~ works as a direct insult to Tom's character and his patriarchal nature of how he deems himself to be able to have separate relationships besides Daisy but Daisy could not. It is particularly key that this chapter ~~scene~~ is set in New York, as New York was the epicentre for flapper girls in the 1920's, where changing gender roles meant women could act more promiscuously than before. This is ~~staple~~ a shift in gender roles is clearly what enabled Daisy to speak out. As well as this the use of sarcasm enacted by the use of the verb "surprised" and the adjective "little" further ridicules Tom.

This change in behaviour is short lived as in the end of the play, Daisy still returns to Tom and they flee, leaving no trace or contact, for even Nick, her cousin, to find.



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In comparison, Desdemona experiences a similar shift in confidence to Daisy, but she experiences it the opposite way, beginning the play with her ~~been~~ behaviour being confident and defiant, and ending the play with her being downtrodden and submissive.

To begin with in Act One, Scene Three, Desdemona says "My life and education both do learn me, How to respect you. You are lord of all my duty, I am hitherto your daughter. But here's my husband; And so much duty as my mother showed, To you, ~~to~~ prepping you before her father, So much I challenge, that I may ~~per~~ profess, Due to the Moor, my lord." The use of the terms of endearment "my lord" as well as the verb "respect" shows the audience that Desdemona still loves her father however the use of the verb "challenge" and the adverb "may" indicates that she is aware that ^{marrying} ~~being~~ Othello ~~as well as~~ will upset Brabantio, but she plans to do it anyway despite the views of the time being that the father of a woman owned her until he willingly hands her over in marriage. As well as this when Desdemona says "And so much duty as my mother showed, To you.", the



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meanings have been left ~~ambiguous~~ as we do not know as to what happened to ~~her~~ Desdemona's mother for she may have left Brabantio, making Desdemona more defiant, or she may have died, meaning that Desdemona is merely comparing her love for Othello to her mother's love for Brabantio.

However later on in the play Desdemona's defiant attitude is lost as Othello publicly hits her in Act Four, Scene Two. Shortly after Othello's stage directions read that "He strikes her", the play reads "Othello: O devil, devil! If that the earth could teem with ~~one~~ woman's tears, Each drop should galls would prove a crocodile. Out of my sight!" Desdemona: I will not stay to offend you." The use of the short declarative sentence "I will not stay to offend you", particularly the use of the verb "offend" shows that despite her being in a situation where outrage would be expected, she remains calm and internalises the blame on herself. As well as this the use of stichomythia between the lines "Out of my sight!" and "I will not stay to offend you" prove that Desdemona still has a strong trust



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in her husband, despite his violent actions.

Overall her role as a woman meant that Desdemona felt she had to always obey a man, whether it be her father or Othello which leads to her eventual downfall.

Similarly to each other, ~~each~~ both ~~of~~ The Great Gatsby and Othello have characters who behave unkindly based on their judgements of others ~~based~~ rooted in social constraints.

In the case of Othello, Iago behaves poorly towards him because of his race. In Act One, Scene Three, Iago has a soliloquy in which he proclaims "I hate the Moor... The Moor is of a free and open nature. That thinks men honest that but seem to be so, And will as tenderly be led by th'nose, As asses are." The repetition of the derogatory noun "Moor" is a reference which insults Othello's racial history, a term which Iago often uses. As well as this the Shakespeare uses the adjectives "free" and "open" to describe his "nature" which indicates that because Othello has a ~~different~~ ~~different~~ cultural history to Iago that he holds ~~different~~.



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values and that he would sleep with another man ~~was~~ wife, in this case, Emilia. Finally the use of the simile "And will as tenderly be led by thine, As asses are." Iago yet again uses animalistic imagery to ~~imitate~~ describe Othello, having previously called him a "black ram" and a "Balky horse". This is particularly important because in the Elizabethan era, in their chain of being, animals were set to be lower than men or women, so by comparing Othello to an animal, Iago is implying that Othello is below all human.

All in all Iago's manipulative hateful behaviour is strongly rooted in ~~that~~ his belief that Othello is below him because Othello is black and Iago is white.

in The Great Gatsby

In comparison [↓] Tom behaves in a rude, disapproving manner towards Gatsby as a result of Gatsby being considered a lower class to him. Besides the fight in the hotel between Gatsby and Tom in Chapter Seven, Tom is rarely ever open to Gatsby about his disapproval, it is more so shown by how Tom speaks when Gatsby isn't there. For example in Chapter



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Seven, before Gatsby arrives the conversation reads, "And you found ~~out~~ he was an Oxford man," said Jordan helpfully. "An Oxford man!" He (Tom) was incredulous "Like hell he is! He wears a pink suit." In this Tom assumes that because Gatsby wears a pink suit, which in the 1920's could have been fashionable, that Gatsby clearly lacks the professional culture needed to be upper class at the time. The use of the adjective "incredulous" in conjunction with unconventional structure of the exclamative phrase "like hell he is!" shows the extent to which Tom perceives Jordan's claim as absurd. This is most likely Gatsby would be part of the New South who after the ~~civil~~ ^{civil} war found greater social ~~mobility~~ ^{mobility}, where any man could become rich whereas Tom ~~was~~ would be part of the Old South who were born into their money; ~~meaning they~~ Gatsby's new South status is why Tom views him to be so ~~too~~ inferior and for Tom justifies his disrespectful behaviour.

All in all, there are numerous social constraints which affect the behaviour of individuals in both Othello and The Great Gatsby varying from gender, race to class, as well as others



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which havent been discussed.

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TOTAL FOR PAPER = 50 MARKS

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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

During the ~~top~~ 'roaring twenties' otherwise known as the jazz age, the prohibition was placed to stop alcohol intake and social change. However, despite this, the jazz age still thrived with the use of bootlegging, flapper girls and rebellion against the law in place. Alongside this, despite Fitzgerald being unknown at the modern reference to the recession ~~misunderstood~~ and the dream of those from this time, the American Dream also thrived. America was known as a land of opportunity and ~~where~~ a place where anyone could achieve if they worked hard enough. This soon became corrupted and the dream became the aim to ~~be~~ live the rich, lavish lifestyle.

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'The Great Gatsby' explores these constraints during this time period. 'The Whitsun Weddings' includes poems more centred after the 1920s and convey Larkin's personal experiences and thoughts.

The idleness of the ~~West~~ East egg inhabitants ~~are~~ is shown in 'The Great Gatsby'. East egg represents 'old money', meaning these people inherited their money from wealthy ancestors. ~~In the first chapter, Daisy "made an attempt"~~ "Daisy, made an attempt to rise - she ~~made~~ leaned slightly forward with a conscientious expression -" This creates the image of laziness as Daisy "made an attempt" to even stand but did not. The ellipses used also slow down the pace of his writing which can convey the slow pace of the ~~in~~ Buchanan's movements. Fitzgerald shows this to convey how people during this time period did not need to work as the 'American dream' is already fulfilled. This shows how the American dream



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became all about money and material.
This shows how this advantage
of inheriting money caused the
'old money' rich to just become
lazy and not strive for any personal
American dreams.

Larkin shows his hatred towards
idleness in the poem "Toad's Revisited".
In the fifth stanza, he states "All
dodging toad work By being stupid
or weak. Think of being them!"
The emphasis used puts emphasis
on the line ~~"By being stupid or weak"~~ "By
being stupid or weak". This mostly
emphasised the adjectives "stupid"
and "weak" which ~~create~~ convey a
negative attitude towards the unemployed.
Furthermore, the exclamatory statement
"Think of being them!" creates a
harsh tone to his writing which
could convey his disgust. However,
it could be seen to be jealousy as
Larkin always ~~hated~~ ~~dislikes~~ ~~or~~
communicated the idea ~~of~~ that
you work and deliver to the capitalist

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system until death. This could show his jealousy towards the idle. This shows contrasting views on work. In each text, the Buchanans do not have to work however, Larkin wishes he didn't have to but still does and stigmatizes those who don't.

~~The objectification of women is also shown in each text. In the Great Gatsby, Daisy ~~and Myrtle~~ and Myrtle can be seen to be the main two objectified women. ~~Nick describes~~ However, each individual have different views on these women.~~

The objectification of women is seen in both texts. Nick describes Daisy and Jordan as "both in white, and their dresses were rippling and fluttering". The colour "white" conveys an image of purity, and the verbs "rippling" and "fluttering" create an image of beauty and angelic imagery. This ~~seems~~ contrasts with Nick's description of Myrtle. "middle



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thirries, faintly stout, but she carried her flesh sensuously". The use of commas create a list structure. ~~an example~~ Alongside this, the lack of adjectives and images ~~also~~ shows little care. However, "carried her flesh sensuously" creates sexual imagery at the end as ~~there is something~~ This imagery conveys how Myrle is just an object of sexual desire ~~and exists~~ before it is even revealed that she is Tom's mistress. This could show the role of women during this time as although they had more freedom for sin, males still were the hierarchy gender. In Whitman Weddings, in the poem 'Wild Oats', Larkin describes two women as "A bosomy English rose And her friend in specs." The use of the impl adjective "bosomy English rose" show his ~~real~~ sexual imagery as "bosomy" represents her figure and "rose" is usually connotes beauty. ~~also~~ This description juxtaposes with "friend in specs" ~~highlighting~~ which highlights his lack of care for the other woman. Larkin was known



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to be misogynistic and this shows in this poem. This shows a similarity between the texts as both narrators communicate the importance of love for women and how it affects your place in society.

Materialism and consumerism is also seen to affect individual behaviour. Myrtle only wants material items and finds sanctuary in Tom due to his wealth. "I want to get one of those dogs" she said earnestly "I want ~~the~~ to get one". The repetition of "I want" conveys her materialistic attitude. Myrtle could be seen to use ~~Tom~~ Tom this way to get things that Wilson can't give to her. This shows her materialistic love for Tom. Daisy replicates this behaviour also as she stays with Tom as his money is certain whereas Gatsby's is not. This could reflect the corruption and materialism of the American Dream that Fitzgerald found growing up. It also ~~ref~~ could reflect his relationship with his wife Zelda as their



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Engagement was called off due to the fact she felt he could not support her. In "Essential Beauty", materialism is also important but shows the corruption of consumerism. "Screen graves with cutlaid, cover shuns with praise". The alliteration in "cutlaid, cover" create a "kwh" sound which creates a harsh tone. This shows how broken the area is. The "shuns with praise" ~~shows~~ ~~now~~ create a softer sound which shows how these billboards cover the inequalities that lie beneath.

Both texts are effective in how they use their methods to present how social constraint affects behavior. They both show corruption in the society they live in - and how



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Please write the name of your two studied texts below:

Text 1: *Othello, William Shakespeare*

Text 2: *The Great Gatsby, F. Scott Fitzgerald*

There are many social constraints in both texts that almost force individuals to act in a certain way in order to be accepted. The most obvious is the code of social class - a running theme through both texts. In *The Great Gatsby*, the protagonist Jay Gatsby is struggling constantly to be accepted by society as he is of 'new money' in the less fashionable 'West Egg' as Nick explains in chapter 1. Ultimately, Gatsby tries to be accepted by the traditional ways of living in New York in the 1920's, however, it was an era of change and freedom, yet characters who were dominating and unwilling to accept this change, such as Tom Buchanan were physical barriers, preventing Gatsby from being allowed to be accepted. In chapter 6, the Sloanes are persuading Gatsby to join them, yet Tom is discouraging this when saying: "My God, I believe the man's coming," said Tom. "Doesn't he understand she doesn't want him?" the

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exclamative 'my God' implies his shock and appalled
nausea at the fact that Gatsby thinks he is coming,
reinforced with the negative repetition of 'doesn't',
connoting that he does not fit in and therefore is not
wanted. Moreover, as they "trotted quickly down the
drive", they wave Gatsby just as he "came out of
the front door" - reinforcing through the use of the
adverb 'quickly' that Gatsby is not wanted or accepted,
no matter how desperately he attempts to fit into society
by throwing extravagant parties and acting in a
certain manner by using his idyllic 'old sport' in
an attempt to read weather, and therefore fit in
with those he is trying to impress, e.g. Daisy Buchanan,
his love of 5 years prior, who he intends to win over.

Similarly, in Othello, through one Elizabethan chain
of being - many characters in the play are treated
differently because of their class, causing some, such as
Emilia ^{and Othello} to speak out in order to be accepted.

Desdemona, the love interest/wife of Othello is described
by Cassio as 'the divine Desdemona', indicating her
superiority as she is a beautiful, youthful white
Venetian woman, so therefore is deemed to be angelic
and pure, valued by many, whilst others have to
proclaim their acceptance in order to have the same
type of respect. The heightened adjective 'divine' coincides



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Othello's later comment, referring to Desdemona's fall as 'Dian's rage' - the Goddess of virginity. However, he has subjective opinions of her now as he continues to say that it is now "begrimed and black as mine own face". The imagery of black here symbolises poisoned attitudes that Othello now perceives of his loyal wife, due to the 'pestilence' that Iago has poured into Othello's ear. This causes him to act irrationally, and change his mood, coinciding with the change of scenery to Sarcenic Cyprus, conveying that Othello never was truly accepting of himself as he recognises that he is an outsider when declaring his ethnicity: "Haply, for I am black". This internalised voice of Iago changes Othello's own opinions of himself as he begins to believe that he is unworthy of the status that he has achieved as he is ^ablack moor, and therefore his behavior changes also through the repetition and vocatives when he exclaims: "O! Farewell!" as his mental attitude begins to deteriorate as he believes that his ethnicity is the constraint to his successes.

There is a patriarchal society in both texts, still portrayed in *The Great Gatsby*, even though it is set in 1922, in an era of social changes due to flapper girls and freedom of speech and choices due to the introduction of voting and contraceptives.



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Despite of this however women were still very reliant on men, and left them weak and unable to be heard, unless they give literal cries for help; as Daisy does in chapter 1 when it is revealed that she is a victim of domestic violence: "'you did it, Tom' she said accusingly. I that's what I get for marrying a brute of a man, a great, big, hulking physical specimen of a -". Daisy reveals this in front of dinner guests, to make it obvious of the physical endurance she has gone through, as she has no other way of expressing it. The adverb 'accusingly' suggests her tone of discomfort, ^{as} ~~she~~ finally she is confronting him on what he has done. // He uses a series of negatives to describe his actions and personality towards her such as 'brute' and 'hulking' - reminding the reader of how strong and aggressive he can be, however she cannot leave him as he provides for her and without him, she is helpless. We are again reminded of Tom's powerful face in chapter 2 when Nick describes the violent attack on Myrtle Wilson: "making a short, swift movement, Tom Buchanan broke her nose with his open hand". The adjectives 'short' and 'swift' make it seem as if Tom thinks he is entitled to act in such ways due to his money and status, and that he will get away with it. To a certain extent, he does as in chapter 9, after the events



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of the novel have unfolded, and 2 people have died, Daisy and Tom "retreated back into their money and vast carelessness (...) and let other people clean up the mess they had made". The verbs 'retreated' and 'clean up' suggest cowardice and dishonesty - ~~as~~ common ^{traits} ~~traits~~ for rich, powerful individuals to have, especially when they know they can go against the social constraints placed by society due to their entitlement of being rich and wealthy.

Othello thinks to some extent that he can go against the social constraints and abuse women as in Act 3, scene 3, when Desdemona addresses him as 'sweet Othello', his immediate response is the paradoxical phrase "Whither he! Devil!" Due to Othello describing himself to have come from "men of royal siege", ~~knights~~ and due to the fact that he is the General of the Venetian Army, he thinks that he has the right to abuse women, particularly his innocent wife, who in fact has done nothing wrong, however he fails to recognise this. When describing himself in Act One, he says: "My past, my title, and my perfect soul shall manifest me rightly." This tricolon structure and heightened adjective 'perfect' reinforce the idea that Othello thinks very highly of himself, and therefore he can do no wrong. This attitude donky



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Jealousy is a theme throughout the play as his mind becomes weaker, however his anger and pride bring it to the surface, causing him to act out and 'strike' his wife, when all she is trying to do is care for him.

Another social constraint in society that is prevalent in both texts is racism. In Act 1, Iago is racist towards Desdemona and Othello on their wedding night when exclaiming: "Even now, now, very now, an old black ram / Is tupping your white ewe!" The racism here gives Iago the upper hand when talking to Brabantio, putting his plan of revenge into place in the "web that shall ensnare them all". The intensifier, 'very' shown here indicates the immediacy of the event - allowing Brabantio to react in the way that Iago requires. There is antithesis between 'black' and 'white', conveying the opposite nature of the couple, and how 'black' suggests the devil, darkness and sin, whilst 'white' conveys superiority, innocence and purity, thus conveying the fact that due to Othello being 'black', it is not ethical for him to be with Desdemona as he is the 'moor' and outsider, and therefore it is not acceptable for him to be with a white Venetian woman. Othello realises that he is an outsider, but his pride dominates his behaviour, so he thinks as he is a converted Moor to Christianity, that it is fine, and that he has overcome



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this social contrast of acceptance.

In the Great Gatsby, there is a recurrence of racism, especially from the unreliable narrator, Nick Carraway, from which the events are only told from his perspective - therefore it is questionable whether they are accurate or not. In chapter 4, when meeting the 'small, flat nosed Jew' Meyer Wolfsheimer, Nick makes several racist comments about his nose, for example: "Mr Wolfsheimer's nose flashed at me indignantly". The verb 'flashed' connotes that Wolfsheimer is unimposing and animalistic, like a wolf due to his mannerisms. Perhaps Nick describes him like this, as there is a sense of jealousy of his successes and monetary value, however it is not evident whether this is the reason Nick does not like him, it is only implied. Clearly, Nick does not like him as a person as he describes him to 'eat with ferocious delicacy', showing his behaviour to be very animalistic and unpleasant - perhaps he can see this way due to his corruptive and 'wolf-like' nature, which Nick sees immediately when first meeting him.

Lastly, the effects of alcoholism and prohibition affect the behaviour of individuals entirely in both texts, especially when characters are caught or blamed for this.



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social constraint in which Gatsby is entirely torn apart when he loses his reputation after the brawl with Rodrigo: "Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial". The repetition of this abstract noun, combined with the vocative, 'O', indicate his sadness and disappointment with himself, that he has allowed himself to become a drunken mess, and he has lost the most valid trait to his personality.

Without it, he feels animalistic and appears to have a very low standard of self-appreciation, indicating how alcohol has allowed his behavior to change drastically for the worst. Although Gatsby himself is not seemingly an alcoholic, he has been running illegal speakeasies and selling illegal bonds over the counter, to which Tom confronts him about in chapter 7, at the Plaza Hotel: "That's one of his little tricks. I picked him for a bootlegger the first time I saw him". There is synecdoche with the term 'little tricks' as in fact the business that Gatsby had been running was huge, and incorporated many people. It is a false politeness strategy of hedging - as Tom wants to reveal what Gatsby has done to try and ^{drive} him away from him, in order to regain control of the power struggle and have her all for himself.



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To conclude, the social constraints mentioned obviously, and predominantly have a negative effect on an individual's behavior - causing them to act out in ways which is abnormal, & deemed to be unacceptable, for example 'striking' and hitting their wives in both texts. This patriarchal society has caused women such as Emilia to be oppressed in the play - a characteristic was abnormal in the 16th century, as women were expected to be 'seen and not heard' - only valued for their beauty and childbirth. Emilia recognizes that women too have needs and rights, and are allowed to act in the same way as men do when she proclaims 2 in Act 4: "Let husbands know / Their wives have sense like them; they see, and smell and have palates for both sweet and sour / As husbands have". The antithesis between sweet and sour conveys that women also can be manipulative and devious - they just do not do so, as they are loyal and respectful to their husbands. She feels as if it should be viewed from husbands as fair treatment and equality - and that their behavior should not change ~~regarding~~ regardless of doubt or anger. Perhaps communication to each of the sexes is vital for ~~change~~ and prevention of change in behavior for individuals.

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



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Please write the name of your two studied texts below:

Text 1: Wide Sargasso sea

Text 2: North

In Wide Sargasso Sea, Rochester suffers as a result of a geographical boundary - his leap from England to the West Indies results in him feeling uneasy. This is conveyed through his ~~a~~ ~~+~~ anaphoric listing 'the sad leaning coconut palms ... shingly beach ... uneven row'. ~~conveys the range of his stream of consciousness~~

The lack of ~~conjunctions~~ conjunctions denote Rochester's continuous thought in a melancholic way, signalled by the adjectives 'uneven' ^{and} 'leaning' as they ~~all~~ evoke a sense of untable movements, implying that perhaps Rochester's view is distorted due to the sheer difference in environment, ~~or perhaps he is over harshly analytical due~~ which as a result, causes him internal suffering.

Sunday to Rochester's

Similarly to Rochester's displacement that led to suffering, ~~se~~ in 'A Constable Calls', Heaney also conveys his displacement when the Constable crosses a physical boundary. Upon the Constable crossing on to Heaney's father's territory, Heaney personifies the Constable's bicycle, while dehumanising the police-man. The verb 'stood' attributes the bicycle human features,

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whilst the ~~as~~ verb phrase 'hanging relieved' indicates the ~~pol-bikes~~ pressure of the bike caused by the bulky policeman. This verb phrase places emphasis on the bike, ~~with the~~ with ~~refer~~ indirect reference to the policeman. This technique of personification and dehumanising, highlights Heaney's fear of the policeman, and his focus on the bike and its 'fat black handlebars' allows ~~a~~ Heaney to convey his angst at the time by ~~transferring the bike~~ displacing the ~~phg~~ policeman's attributes onto something that cannot prosecute 'boots of the law'. Heaney's internal ~~emotional~~ ~~emotional~~ anguish can be justified by the context in which it was wrote - Protestants dominated the police force, whilst Heaney and his family are part of the minority in Northern Ireland that are Catholic. The ~~inter~~ boundary of religion created fear and apprehension.

~~Moreover~~ Moreover, as Heaney grew up, the political and cultural boundary aggravated him rather than scared him, ~~it~~ yet ^{it} still caused the exacerbation of Heaney's emotions, resulting in suffering. This is prevalent in 'Orange Drums' as the Protestants marched through Catholic routes to celebrate William of Orange as he was associated with the ascendancy of Protestantism in Ireland. The crossing of territory affected everyone, which is magnified through ~~the~~ ^{the} simile 'the air is pounding like a stethoscope'. The personification of the air indicates ~~the~~ not only the ^{noise} ~~volume~~ of the drums, but the magnitude of the ~~m~~ Protestant message. Heaney's annoyance is also conveyed through ~~the~~ ^{repeated} ~~the~~ ~~repeated~~ ~~semantic field of volume and weight~~ ~~The~~ ~~po~~ ~~This particular~~ ~~Drumman~~ the voiced plurives 'balloon' 'belly' 'buckles' as they emphasise Heaney's harsh prosodies. The description of the particular



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man, blended with the pleasure ~~and~~ ~~create~~ ~~almost~~ marks the orange man as he is ^{almost} portrayed as a caricature. The ~~was~~ mocking created by Heaney magnifies his frustration and his attitudes to this triumphalist event as he exaggerates the intensity, ~~and~~ which is evident in the hyperbole 'weighs him back on his hanches.' The crossing of boundaries ^{does} not only create suffering to Heaney, but also suffering to the orange men themselves. This is indicated in the phrase 'plastered with his blood' - his selfish desires to reach every 'cocked ear' is implied in the abstract noun 'greed' reinforced by the ~~no~~ concrete noun 'blood' which overall ~~indicates~~ communicates to the reader the augmentation principle: the orange men are willing to physically suffer for what they believe.

On the otherhand, Antoinette in Wide Sargasso Sea is in stark opposition to the orange man - she attempts to avoid suffering & by retracting, whether that is from the world or people 'I am safe from the strangers'. Her ^{growing} instability has stemmed from her ~~alienation from her mother and the outside world~~ isolation as a child and her inability to belong to any racial group. When Antoinette's father ^{and the Emancipation Act was passed,} died, ~~she~~ her family crossed the ~~boundary~~ a huge boundary - from rich white people, to poor white people. This caused immense alienation & 'But we were not in their ranks' - which Antoinette was aware of. The noun 'ranks' creates an air of war, which may be Phyr way of indicating the tension ~~of~~ ~~us~~ within the West Indies within races - as the determiner 'their' refers to the white ex-slave owners. This also resonates with Phyr's identity



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crisis while growing up - she was always aware that she was West Indian but not black and of European descent but not English. This conflict is displayed on Antoinette who verbalised to Rochester her suffering 'I often wonder who I am and where I am from and why I was born at all'. The syndectic listing heightens ^{the reader's perception} of Antoinette's state of internal conflict as the repetition of conjunctions denote a panicked, confused state. ~~The sexuality evident in the phrase~~ The way delivery of Antoinette's declarative sentence evokes the reader sympathy as it is more apparent that she has many questions regarding who she is, which causes her pain and misery.

The opposite effect is used in Heaney 'Act of Union' to slow down the pace in the triadic structure 'tonight, a first movement, a first pulse' - the lack of conjunctions builds on a cumulative effect which Heaney sought to forebode the rape ~~be~~ unconcentrated sexual act. Heaney allegorises England and Ireland's conflict - the binding of the countries through England's power crossed geographical boundaries which caused suffering to ~~p~~ ^{Northern} Nationalists in the Ireland, especially Heaney.



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Please write the name of your two studied texts below:

Text 1: *Wide Sargasso Sea*, Jean Rhys.

Text 2: *North*, Seamus Heaney.

The theme of suffering that occurs when boundaries are crossed is evident in the collection of poetry, *North*, by Seamus Heaney and the novel *Wide Sargasso Sea*, by Jean Rhys.

In part one of *Wide Sargasso Sea*, Antoinette's mother, Annette is moved to be looked after as she has gone insane. This is because of Antoinette's family have had their home put on fire by ex-slaves, resulting in the death of Antoinette's brother, Pierre. This results in Antoinette saying 'I soon forgot about happiness', showing how the suffering of losing her family has consumed her. The lexis of 'soon' also conveys how she had no-one to grieve with, therefore dealing with the loss of two family members on her own at a young age. This boundary into isolation is pushed when Tia throws a

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'jagged rock' at her when she runs to her for ~~for~~ Sybil, leaving Annette with no family, and no friends. The adjective 'jagged' is used by Rhys to inflict a greater suffering of Annette as blood is drawn because of the violent act. The adjective also connotes a harsh plosive sound, linking to Annette's reality, ^{because of} the ^{harsh} outcome of the house fire.

Seamus Heaney also describes suffering as boundaries are crossed in the poem 'Ocean's Love to Ireland'. Heaney uses the idea of rape by Raleigh, the English explorer in the ~~the~~ 1600's to the oppression that England had over Ireland. The unwanted suffering is portrayed through the simile, 'backed the maid to a tree as Ireland is backed to England'. This likens the fact that England and Raleigh are achieving the same result; England is oppressing Ireland and Raleigh is raping an Irish maid, leaving devastating effects on both Ireland and the maid.

In part two of Wide Sargasso Sea, Rochester narrates his experience on his honeymoon to Spanish town with his newly



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wed, Anborette. When he gets to the
Jamaican island, he does not like it. The
repetition of 'too' in 'Too much blue,
too much purple, too much green...', shows
how the change in culture and setting is
making Rochester Suffer because he has crossed
the boundary into a different country, in
which he is not used to. This then
explains the fact that he doesn't really like
Anborette's background, which leads to the
breakdown of their marriage straight away.

The poem 'Summer 1969' also explains
the boundary of location, as Heaney is forced
with the 'bullying Sun of Madrid'. This
metaphor denotes how the Sun in a different
country is making him Suffer. This is because
he is not used to it, just like Rochester
is not used to Jamaica. The lexis 'bullying'
also links to the troubles that was going on
in Ireland at the time of the poem. The
Catholics against protestants represents the boundary
of religion and culture, ~~the~~ Similar to the
boundary of a white male Englishman against
Creole's in wide Sargasso Sea.



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Part three of *Wide Sargasso Sea* is switched back to Antoinette narrating from Rochester's house in England where she has been locked away as she has started her descent into madness. This was after biting Rochester's arm in Jamaica; Rochester knew he had to take her away. Antoinette explains her recurring nightmare through the repetition of suffering by burning. In this nightmare she sees that a 'lamp was burning', her 'own candle had burned' and 'flames flickered'. The alliteration conveys the harsh tone in Antoinette's dream which links to why she is suffering, being locked away. The repetition of burning also foreshadows the end of the novel, where she is seen walking down the hallway with a candle.

Heaney's poem 'Whatever you say Say Nothing' also explains suffering through the troubles in Ireland. Heaney encounters an English journalist that is searching for 'views on the Irish thing'. The lexis 'thing' conveys that he was going on between the protestants and the Catholics is informal to England, therefore making the



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Script 10 - Section B

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people of Ireland mad, as he has crossed
the boundary from England to Ireland and
doesn't represent the suffering going on in
Ireland through the 1900's

★ as at this time is ~~the 1830's~~ the 1830's
there were no asylums or ideas around
mental health. The women just used to be
locked away and looked after by a maid, just
like Antonette is looked after by Grace Pade

