

GCE English Literature

Exemplar responses

Unit 1 – 6ET01

June 2013

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 3(a)  Question 3(b)   
 Question 4(a)  Question 4(b)   
 Question 5(a)  Question 5(b)

'Home is where the heart is' is an ironic play on words in light of the phrase 'Home is where the heart is' and is supported by the poems 'The New House' and 'Rooms'. 'The New House' uses literary devices to convey the houses loneliness. Edward Thomas describes how the wind 'began to moan', personifying the wind

Examiner marks:

AO1 – 1

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 – 3	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited engagement.</li> </ul>

AO2 – 0

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 – 1	<ul style="list-style-type: none"> <li>• Identifies and comments on some simple features of structure, form and language</li> <li>• Shows limited understanding of how structure, form and language shape meaning.</li> </ul>

AO3 – 1

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 – 3	<ul style="list-style-type: none"> <li>• Identifies a basic response to one or more poems</li> <li>• Gives a limited personal response.</li> </ul>

Overall – 1+0+1 = 2

Chosen question number: Question 3(a)  Question 3(b)   
 Question 4(a)  Question 4(b)   
 Question 5(a)  Question 5(b)

The new House by Edward Thomas shows hate towards home as he not once calls where he lives home he refers to it as 'house'. ~~Then~~ Thomas makes it seem he has a hate for the house as he talks about 'Nights of storm' and 'days of mist' this ~~shows~~ ~~is~~ could be pathetic fallacy to show the way he feels about the house and as storm is usually associated with anger ~~in literature~~ and is ~~in most of~~ ~~so~~ is ~~seen~~ ~~seen~~ as being happy on a sunny day it's usually a happy day but Thomas refers to sun as ~~some~~ 'sad days when the sun shone in rain'

In the poem Rooms Hates is portrayed as Mew shows no love of her home she doesn't even refer to the house as house or home just rooms. 'Rooms where for good or for ill - things

died' she is very negative about 'all the rooms and has no positive memory memories throughout the poem.

In the poem Memoriam at the beginning of the poem starts in a way of which gives off Alfred, Lord Tennyson's hate for the house as he refers to it as 'Dark house' Dark is ~~often~~ not a happy often used to refer to hate, sad, loneliness. He then goes to call the street 'unlovely' which shows that no one loves each other among this street. 'Waiting for a hand' he used to get beat this is why he shows hate for home as he was unsafe and where he should of felt safe and ~~was~~ loved ~~was~~ were there or he got hurt.

Examiner marks:

AO1 – 4

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
2	4 - 7	<ul style="list-style-type: none"><li>• Presents undeveloped comments</li><li>• Makes some appropriate use of literary terms and concepts</li><li>• Writes with some clarity and with some technical lapses</li><li>• Shows some engagement.</li></ul>

AO2 – 2

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
2	2 - 3	<ul style="list-style-type: none"><li>• Comments on a range of features of structure, form and language</li><li>• Identifies the effects of structure, form and language on meaning.</li></ul>

AO3 – 4

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
2	4 - 7	<ul style="list-style-type: none"><li>• Establishes some links between individual poems</li><li>• Shows a basic awareness and understanding of interpretations by other readers.</li></ul>

Overall – 4+2+4 = **10**

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 3(a)  Question 3(b)   
 Question 4(a)  Question 4(b)   
 Question 5(a)  Question 5(b)

Poets often try to convey their emotions through their poems. Sometimes they pour their heart out over a subject matter which they care about a great deal about. By doing so they manage to create a powerful emotion which the reader can relate to and feel the ~~reason~~ <sup>emotion</sup> of what the writer is saying. This is expressed very well in 'Interception to a journey' when the narrator and his fellow companions accidentally run over a hare, "The hare we had run over... Death is on the whole awful thing which makes us feel very sad, miserable and lonely because we often start to contemplate life and how short it is, much like the life of the hare you didn't know its life was going to be ~~inter~~ interrupted that day. The death of the hare makes us see ~~an~~ <sup>our</sup> ~~own~~ <sup>own</sup> ~~grain~~ <sup>grain</sup> even more about the poem because our principles tell us that we are all equal and no-one or something should be ~~more~~ <sup>more</sup> valued."

Becky Cliff starts as a very ~~very~~ <sup>very</sup> delightful poem where the land is beautiful. "The opel and the sapphire of that wandering sea" the use of opel and sapphire in this line is used because of they are both precious stones which ~~make~~ <sup>make</sup> both look very beautiful. ~~in~~ <sup>in</sup> Thomas Hardy clearly

Creates a large deal about the land which allows him to convey this through his poetry a great deal allowing the reader to connect with him.

Interruption to a journey ~~is also an example~~ manages to convey a sense of awe throughout by describing the environment ~~they arrived at as~~ after they killed the Hare as 'Griffiths bearded in darkness'. This shows the reader that ~~they were~~ the narrator ~~even~~ ~~concerns~~ about what has happened, and by conveying it gives the reader even more to think about due to the way the land has been presented. This is also shown in Beowulf when the narrator mentions ~~the death~~ the land after the death of his wife as "What if still in Charnel Hall beauty bones that mild Western shore" We can tell from this text by the death or departure of the 'All Women whom I loved so' the land has become much more gloomy since he stopped seeing the beauty that was once there. This also allows us to relate because much like interruption to a journey we also see things differently after death.

Interruption to a journey can about land because after the ~~was~~ ~~accidental~~ ~~biting~~ of the Hare, the narrator ~~along with his other friends~~ ~~friends~~ ~~swearing~~ ~~over~~ of the Hare the narrator and his fellow companions decided to try should "beware the Hare's curse" because it would be the kindest thing to do. They even decided to ~~make~~ ~~him~~ a small funeral for the Hare this is shown when '... but made that place, for a moment, the most impacted there was.'

This shows an even greater amount of care for the land because they don't want to finish the beauty of it by leaving a dead animal to decompose in the middle of the land.

A poem which is similar to this is 'Desert Places'. This is because when the narrator views the woods empty when he can't help but to think that when he dies he will become part of the same earth which the woods is. They cannot scare me with their empty spaces, Between stars - or stars when no human race is. I have it in me so much more cheer to look, To scare myself with my own desert places. This could be interpreted as the narrator admitting to himself that the land cares a great deal about him and when he dies they will take him and allow him to rest in peace in the earth, much like the theme here is an interruption to a journey.

Interruption to a journey also shows the care of land because they are only busy to them but they also remove the carcass from the land which allows the security of the surroundings to remain the same.

Therefore to conclude, poems like the best poem about land are so good that care because they have many emotions which allow us, the reader, to connect to.

Examiner marks:

AO1 - 8

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
3	8 - 11	<ul style="list-style-type: none"><li>• Presents a clear argument with appropriate comment</li><li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li><li>• Uses generally accurate written expression with few technical lapses</li><li>• Shapes a response to the task in an engaged and original way.</li></ul>



AO2 – 2

<b>Band</b>	<b>Mark</b>	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>2</b>	<b>2 - 3</b>	<ul style="list-style-type: none"><li>• Comments on a range of features of structure, form and language</li><li>• Identifies the effects of structure, form and language on meaning.</li></ul>

AO3 – 10

<b>Band</b>	<b>Mark</b>	<b>AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
<b>3</b>	<b>8 - 12</b>	<ul style="list-style-type: none"><li>• Establishes some valid literary connections between individual poems</li><li>• Shows some awareness and understanding of different interpretations by other readers.</li></ul>

Overall – 8+2+10 = **20**

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 3(a)  Question 3(b)   
 Question 4(a)  Question 4(b)   
 Question 5(a)  Question 5(b)

In the poem 'Men Against Trees', Reid used structure, form and language to display land as a vulnerable victim & due to human activities, showing his care. Similarly, Kunitz used same methods ~~to~~ for the same purpose ~~and~~ in 'The War Against the Trees' and Whitman in his 'This Compost'.

In 'Men Against Trees', Reid effectively used language techniques to imply his care towards how land is being treated. He began with the use of a sarcasm at "deforestation of Brazil is going ahead at a cracking pace," which instantly puts the reader in an uncomfortable position in receiving the true message. Then he used personification to ~~victi~~ represent the nature as victims from human activities: "He tore a limb and left an enormous gash", which displayed the trees as 'old grandparents', highlighting their ~~weak~~ weakness. ~~The~~ On the other hand, human beings were displayed as: "burger boxes and buckled larger cans," that contaminate the nature, showing that humans are stronger than nature and overpowers them which gives them the power to control nature within their hands. Similarly, Kunitz used a very similar technique to ~~show~~ show his affection towards nature. He represented

the trees as "great-grandfathers" of the town, again stressing how weak they are whose limbs had been "maimed". Humans were ~~also~~ represented as "bulldozers drunk with gasoline," indicating a car filled with drunk men also implied an unfair fight between the old ~~grandpa~~, elders and young men. This victimising technique ~~is~~ attributed in making these poems as 'best land poems' by buying sympathy from readers and raising the awareness of the nature's pain.

Also, ~~secondly~~, Kunitz highlighted the catastrophic human action at "tested the virtue of the soil," in which human ~~have~~ arrogance is shown, that they are only interested in what's underneath the soil - fuel for wealth - rather than the trees themselves. Another critic has stated that this section can be seen as how human beings ruin the purity and virginity of the soil, like how women's virginities can be raped by men.

Secondly, Reid used a metaphor to indicate the significance of nature and its originality. "Disgrace to the ancient Empire of Chlorophyll!" was highlighting how nature was described as an 'empire' which shows ~~that~~ how grand and ancient the trees were, and signifying the history of nature. Also, at "Nature's strongholds surrender one by one," attracts the reader's attention at imagery of trees.

toppling over can be vividly ~~is~~ drawn, again sympathising nature. The verb 'surrender' is the most effective in this ~~same~~ part of drawing the image. Similarly, Kunitz used metaphor at: "And with each elm a century went down," which stressed the grandness of the amount of trees that were being cut, showing his sadness. Also, "these crowns, forcing the giants to their knees"; drew an image like in "Men against Trees"; of trees collapsing dramatically. Another critic had analysed this part that the nature which were the original royals of the earth were being overpowered by the human beings, who had self-crowned themselves by destroying the nature. These techniques effectively drew in audiences' attention, sympathising even more, and making them the best poems about land by showing care.

However in 'This Compost' by ~~Whitman~~ Whitman, ~~he~~ he used a slightly different approach in highlighting the pain of nature, by ~~a~~ showing how strong the nature is, against the human actions. He used rhetorical questions at "O how can it be that the ground itself doesn't sicken? ... How grain?" in an adoring tone towards nature, showing that he cares about nature and respects the way in which it endures against the

Cruel human beings. He also used a glorious tone at "Behold this compost! behold it well!" to ~~start~~ in a glorious tone with a change in tempo, which even makes the reader respect the strength of nature.

In 'Men against Trees', Reid also used form and structure to show how much he cares about nature. The poem follows the pattern of a sonnet until it gets to the end in which there is no conclusion which shows Reid's confusion as to how this constant attack on nature has to stop, showing his deeply concerned attitude. Also in 'The War against the Trees', the ~~start lines~~ <sup>structure of the</sup> pattern of the <sup>lines in the</sup> poem of short, long, short, long lines give an imagery of a saw cutting a tree, which adds to the Kunitz's desire to stop it.

As a conclusion, the ~~two~~ poets of 'Men against Trees', 'The War against the Trees' ~~and 'This Compost'~~ effectively displayed land as a ~~victim~~ humanised victim to display the reality of nature nowadays which makes them the best land poem. The poet of 'This Compost' approached differently by showing how strong the ~~root~~ nature is despite the consequence attack from human beings, hence displaying ~~land~~ land as enduring and strong. This also makes this poem one of the best land poem in a different view.

Examiner marks:

AO1 – 11

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
3	8 - 11	<ul style="list-style-type: none"><li>• Presents a clear argument with appropriate comment</li><li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li><li>• Uses generally accurate written expression with few technical lapses</li><li>• Shapes a response to the task in an engaged and original way.</li></ul>

AO2 – 4

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
3	4 - 5	<ul style="list-style-type: none"><li>• Explores the writers' use and selection of particular features of structure, form and language</li><li>• Demonstrates how structure, form and language shape meaning.</li></ul>

AO3 – 14

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
4	13 - 16	<ul style="list-style-type: none"><li>• Identifies, with some exploration, the links and literary connections between different poems</li><li>• Shows clear understanding of, and explores, different interpretations by other readers.</li></ul>

Overall – 11+4+14 = 29

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 3(a)  Question 3(b)   
 Question 4(a)  Question 4(b)   
 Question 5(a)  Question 5(b)

'The Chimney Sweepers' by William Blake and 'Hoxymaking' by Joanna Baillie each present work in very different ways. In 'The Chimney Sweepers', work is presented as grim and unfair, whilst in 'Hoxymaking', work can be seen as funny and enjoyable.

The imagery in 'The Chimney Sweepers' suggests the painful and grim nature of work through its focus on death, religion and ~~death~~ <sup>cleaning</sup>. The children are "lock'd up in coffins of black" when they work in the chimneys, which obviously relates to death. In a way, the children are already dead when they become chimney sweepers. Indeed, their innocence is killed by the job; the head of Tom Dacre that "cur'd like a lamb's back" is shaved so "the soot cannot spoil Christ white hair," which shows the idea that the "soot" taints the boys' innocence. This is also shown by the fact that the children have to "sleep 'in soot" and to work in the "cold." This death of the children's innocence also links to religious

imagery found elsewhere in the poem; the hair that "curl'd like a lamb's back" could be symbolic of a sacrificial lamb, associated with purity and innocence, which is "spoiled" by the soot. Furthermore, the only escape that the boys have from their miserable jobs is through death. In death will come an "Angel who had a bright key" to "open" the coffins and set them all free, thus freeing them from the heartbreak of pain of being a chimney sweeper. In death, the boys will be cleansed by "wash[ing] in a river" (which in itself could symbolize baptism) in order to become "naked and white", symbolizing the cleansing of their sins and of their pain. The boys could then "rise upon clouds" and find peace by having "their boys left behind." The boys are excited to die, in some ways, because death means an escape. Although just having had a dream about his death, the sweeper is "happy and warm" in the morning. This could be because of the horrific nature of their job, shown through binary opposition. The binary opposition between black and white, such as "soot", "night" and "black" contrasted with "white", "bright" and "shine", ~~adds~~ makes the "black" imagery, such as the chimneys in which



the sweepers sleep, seem all the darker next to the white images, such as the "Angel", seeming all the brighter. This contrast shows how "bright" the lives of the sweepers should be, but they have miserable "dark" lives instead.

Conversely, the natural images and the sense of fun and inclusiveness surrounding work in 'Hymnwriting' make work seem funny. The idea that all members of the community, from "the mower," to the "parish board", "the ~~weak~~<sup>old</sup> and young, the weak and strong", are there joshing in the "cheerful work" gives a sense of inclusiveness to the poem. This is further developed by the anonymity of the poem; no worker is named other than by their 'job title', as it is the whole that matters and not the individual. Baillie also writes that this inclusiveness happens "in every field, in every lawn and meadow", suggesting that even this scene is just a fraction of a whole. This anonymity is very different to 'The Chimney Sweeper', as in that poem the sweeps are named in what could be an attempt to make the reader feel guilty about the accepted status quo of the sweeps living a miserable life. Whereas 'Hymnwriting' mentions that there are people but not who they are, 'The Chimney Sweeper' names Tom Dacre, Dick,

Joe, Ned and Jack. This shows how much more enjoyable 'Haymaking' appears than 'The Chimney Sweepers'.

Furthermore, 'Haymaking' appears jovial and funny because the workers in the poem appear to be having fun whilst working. There is "general glee" between all the workers, and there is no fear of "taunts and harmless mockery". The "parish toast" also laughs "loud", and they whole field "jest and laugh away their toil." These references to laughter, which are present throughout the poem, could suggest how funny the workers find their work and the ability they have to find joy in their toil. This is very different to 'The Chimney Sweepers', as the boys in that poem are "lock'd up" by their job and are unable to find it funny unlike the freedom that the workers in 'Haymaking' seem to possess.

This lack of freedom in 'The Chimney Sweepers' is also suggested through the structure of the poem itself. The use of rhyming couplets throughout the poem, such as "young" and "tongue" and "key" and "free", suggest a sense of entrapment; the sweepers are trapped in their chimneys and in their bleak lives, and are not free to find joy and fun. However, this regularity

seems to crumble <sup>in the</sup> after fifth and sixth stanzas, as the rhyming couplets become half rhyme, such as "worm" and "harm" and "behind" and "wind". This could suggest that the only way to escape for the boy is after they have died, but that they are trapped even in that since it is their sole means of escape.

The fairness of this is perhaps questioned by the anapaest rhythm that the poem is in.

The jolly and often funny nature of anapaest is put into direct contrast with the sombre content of the poem. This contrast could reflect the contrast between people's blasé and uncaring attitude towards chimney sweeps and the suffering of the sweeps themselves.

However, the freedom of the workers in 'Hogwash' to find their work funny and jocular is quite clearly expressed through the use of free blank verse as the poem's form. Just as "authority, hard-panned, knows not" of the workers, the blank verse creates a sense of freedom from authority and rules for the whole poem. The workers are not trapped by rhythm or rhyme, and so are free to enjoy their work. They are not trapped in rhyming couplets like the sweeps in 'The Chimney Sweeper'.

In conclusion, ~~the~~ whether there is anything funny about having to work for a living seems to hinge on the worker's ability to be free to enjoy their work. The sweeps in 'The Chimney Sweeper' cannot find their work funny as they are confined to their terrible conditions, whereas the workers in 'Hazzardville' are free to enjoy their work with their entire village.

Examiner marks:

AO1 – 13

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
4	12 – 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

AO2 – 5

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
3	4 - 5	<ul style="list-style-type: none"> <li>• Explores the writers' use and selection of particular features of structure, form and language</li> <li>• Demonstrates how structure, form and language shape meaning.</li> </ul>

AO3 – 18

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
5	17 - 20	<ul style="list-style-type: none"> <li>• Sustains an exploration of the links and literary connections between different poems</li> <li>• Applies an analytical literary understanding, confidently exploring interpretation by other readers.</li> </ul>

Overall – 13+5+18 = 36

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 6(a)  Question 6(b)   
Question 7(a)  Question 7(b)   
Question 8(a)  Question 8(b)   
Question 9(a)  Question 9(b)   
Question 10(a)  Question 10(b)

"Jane Eyre" is a novel written by the author Charlotte Brontë, which shows the passion and endurance of a young woman. She faces an emotional and physical abuse at her Aunt's house, Gateshead. Through emotional abuse and deprivation at her school Lowood, the character 'Jane Eyre' takes a job as a governess at Thornfield Hall, where she falls in love and has a passionate relationship with the owner of Thornfield Hall, Mr Rochester. They must make sacrifices in order to be seen as equals and their relationship to carry on.

The theme and perception of class is apparent throughout the novel of Jane Eyre. It is first portrayed within the environment Jane grew up in. She was tragically orphaned and ended up in the care of her Aunt, at Gateshead with her

three cousins. During this time, her relatives frequently remind her of her of her misfortune and the way in what social ground she stands on. (chapter 1, page 13), John Reed (her cousin) says '... mama says; you have no money; your father left you none; you ought to beg; and not to live here with gentlemen's children like us; ...'. This is showing us as the reader that John Reed is placing his authority over Jane and coincidentally his social class is higher than Jane's. The repetition of the word 'you' is very direct towards Jane, as if his social class is higher than Jane's in particular, and the use of the semi-colon's gives each short statement a pause, as to make each insult a sharper and more direct towards Jane. Even the maid at Gateshead makes a comment when Jane is being locked in the red room (chapter 2, page 13), saying 'no; you are less than a servant', this again is showing that Jane is of the lowest social class, the idea that the maid has made this comment again this emphasises the idea that Jane is of a lower class, than

the maid.

In the novel *The Magic Toyshop*, the character Melanie shows no similarities to Jane as she is raised in an environment where she is of the same social class to her family. Her family life is shown as loving and caring as Angela Carter makes references which all of the children in the household are treated as equals.

In the novel *Jane Eyre*, when Jane takes a job as a governess at Thornfield Hall, she falls into a passionate love with the owner Mr Rochester. Although as their relationship is progressing we can see how social class prevents their marriage. In the Victorian era, governesses were seen as having the behaviour and manners of that of a higher class individual but were paid and treated like servants, which is what Jane would be considered, whereas the character Mr Rochester would be seen as higher class. There were strict social rules in that classes would marry individuals within the same classes. Charlotte Brontë uses many techniques which prevent the marriage between the pair and show the reader

without actually writing that they couldn't because of social class. When Mr Rochester proposes to Jane the oak tree in which they were standing under is struck by lightning in a storm, the use of pathetic fallacy is showing us as the reader that something (the social class) will prevent this from happening. After Jane accepts Rochester's proposal, Ms Fairfax says '... Equality of position and fortune is often advisable in such cases;'. This is showing that social class plays a big role with marriages and that Jane and Rochester are not equal yet. Jane later finds that Rochester has been keeping his mad wife locked up in a attic, Bertha, who is described as Jane's truest and darkest double. Charlotte Brontë has put this in place as it means they cannot lawfully marry whilst Rochester has a wife. Jane then decides she must leave, even though the true reason why they cannot marry is because of Bertha, this is due to social class. When Jane returns to Thornfield she finds that Rochester has had to pay



the price for his actions, during a fire he has lost his eye sight and one hand, Jane has also inherited £20,000 from her uncle. Rochester has fallen down an social class and Jane has gone up a social class so they are seen socially as equal. Jane had said before she agreed to marry him ~~as~~ 'if God had blessed me with beauty and wealth, I would make it as hard for you to leave me, as it is for I to leave to' and '... as if we had stood at gods feet as equals'. Now they are socially equal their relationship can carry on in the magic toyshop, the character Melanie has a relationship with Finn who is of a lower social class than her, but at the end of the novel decides that all they need is each other.

These two novels show that social class was a main depiction of of main interest. Showing how social class was not broken in the novel Jane Eyre and yet doesn't matter when it comes to relationships like in the magic toyshop.

Examiner marks:

A01 – 8

Band	Mark	A01 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
3	8 - 11	<ul style="list-style-type: none"> <li>• Presents a clear argument with appropriate comment</li> <li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li> <li>• Uses generally accurate written expression with few technical lapses</li> <li>• Shapes a response to the task in an engaged and original way.</li> </ul>

AO2 – 9

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
2	5 - 9	<ul style="list-style-type: none"><li>• Comments on a range of features of structure, form and language</li><li>• Makes simple links between the effects of structure, form and language on meaning</li></ul>

Overall – 8+9 = **17**

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 6(a) ☒ Question 6(b) ☒  
 Question 7(a) ☒ Question 7(b) ☒  
 Question 8(a) ☒ Question 8(b) ☒  
 Question 9(a) ☒ Question 9(b) ☒  
 Question 10(a) ☒ Question 10(b) ☒

I agree that a novel is to succeed it must have interesting voices. If a novel does not have interesting characters and voices then it will not draw the reader in and they will not want to read on. This last chapter does not have interesting voices and the reader will be bored by reading it. The two characters, the priest and Rose just haggle on about sins, forgiveness and prayers. In A Clockwork Orange, the main character, Alex, does have an interesting voice as his thoughts, for a 15 years old boy are very peculiar.

Examiner marks:

AO1 – 0

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 – 3	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited engagement.</li> </ul>

AO2 – 1

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 – 4	<ul style="list-style-type: none"> <li>• Identifies some simple features of structure, form and language</li> <li>• Shows limited understanding of how structure, form and language shape meaning.</li> </ul>

Overall – 0+1 = 1

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 6(a) <input checked="" type="checkbox"/>	Question 6(b) <input checked="" type="checkbox"/>	characters who don't change journeys change of <del>pace</del> perception - self vs E + D.
<del>Ernest</del>	Question 7(a) <input checked="" type="checkbox"/>	Question 7(b) <input checked="" type="checkbox"/>	
	Question 8(a) <input checked="" type="checkbox"/>	Question 8(b) <input checked="" type="checkbox"/>	
	Question 9(a) <input checked="" type="checkbox"/>	Question 9(b) <input checked="" type="checkbox"/>	
	Question 10(a) <input checked="" type="checkbox"/>	Question 10(b) <input checked="" type="checkbox"/>	

The theme of 'change' in *Pride and Prejudice* is explored through a series of symbols throughout the novel, such as the journeys the characters embark on, as well as the evolution and maturity of ~~the complex~~ that the complex characters themselves undergo. It is the change of the narrator in the Yellow Wallpaper, which is represented by her deteriorating mental state as well as her increasingly ~~the~~ unnering surroundings of the wallpaper that progresses the story in the book.

Immediately, Austen establishes one of the major obstacles which the protagonist will have to overcome, as she depicts the influence of society, who will not change from their fixed values. This is presented from the opening aphorism, 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'. The certainty and absoluteness of this statement ~~is~~ introduces the reader to ~~the~~ one of Austen's main literary devices. The free indirect discourse of the small down talk is purposefully exaggerated in order for the reader to question

the tone of this statement, and thus sets ~~the~~ the voice of small town life as one to be wary of. Throughout the novel, their tone does not change, and their opinions are often communicated with the same certainty: 'It was decided, he was the most disagreeable man in the world'. The simplicity with which <sup>the voice of</sup> society is expressed, represents their lack of dimension in character, and demonstrates their lack of dignity or <sup>capacity</sup> ~~ability~~ to change.

Those characters who are aligned closely with society are depicted as foolish, whereas those who detach themselves and are self-assured are elevated by Austen's narrative. The prime example of a character who fails to change is Mrs Bennet, a woman who from the beginning is ~~characterized~~ characterized dismissively ~~as~~ by authorial comment, as a 'woman of mean understanding, little information, and uncertain temper', who by the end of the novel, is ~~the~~ exclusively commented on by Austen herself who 'wishes [she] could say' 'that the accomplishment of her earnest desire' could make her 'reasonable, amiable, well-informed'. The use of the narrator to summarize the change which she has not achieved, highlights how basic the character of Mrs Bennet is and is thus mocked by Austen throughout for herself induced 'nerves'.

The voice of society in the Yellow Wallpaper, is similarly

the one which the narrator battles ~~to~~ to defeat, ~~and~~  
since Her self expression is limited by the 'resting cure'  
which the medical community dictate, despite her protests,  
and her status as a woman in a male dominant world is  
one which eventually reduces her to believe that being laughed  
at is what 'one expects in marriage', 'of course? The  
unchangeable force of society instead causes the narrator to  
struggle with reality, submerging deeper into her fascination  
with the newspaper which she fails to find 'some sort of a  
conclusion' to. ~~the facts~~ The Immovable opinion of the  
'high standing physician' is ironically what worsens the narrator's  
condition 'nervous weakness' or denying her even  
the smallest requests.

The journeys that take place in Pride and Prejudice are  
symbols of the ~~the~~ story's progression, and perhaps the most  
profound journey is Elizabeth's visit to Pemberley after  
Darcy's first proposal, where her first revelation of <sup>a new</sup> self  
awareness comes to light and she ponders, 'to be mistress of  
Pemberley ~~would~~ <sup>might</sup> be something!', admiring the ~~ground~~ 'large,  
handsome, stone building, standing well on rising ground'  
which embodies the character of its owner, Darcy, wholly.  
This sets the change of Elizabeth's feelings for Darcy in  
motion, where she first was ~~completely~~ prejudiced against  
his ~~and~~ 'abominable pride', she is now considering seeing  
the positivity in his character. The change in Elizabeth's

attitude is made distinct by the free and indirect discourse of Elizabeth's realisation, 'How despicably have I acted!', and her formed resolutions 'I never knew myself.' The identification of her plans makes Elizabeth's character complex and strong, ~~and~~ but also ~~shows her rejection~~ highlights the jeopardy of that she has put her relationship with Darcy in, in her previous ~~positive~~ rejection, where she dictates that she 'never wanted his good opinion', expressed with a firmity and kind stubbornness that was perhaps the main obstacle of her ability to change.

The narrator in the Yellow Wallpaper is never conscious of such as resistance to change as Elizabeth is, and so the book never reveals an extreme turning point. Her decline is paralleled with the wallpaper's increase in symbolism. As her mind loses itself, ~~the~~ the wallpaper gains more meaning, with a 'creeping' and 'skulking' 'shadow' behind the 'bars' of the wallpaper becoming ever clearer to the narrator as she ~~becomes more~~ ~~is~~ falls more of a victim to her condition.

The way she describes the woman ~~that~~ ~~is~~ wrapped behind the pattern of domesticity (as she is) with a lowness and shame that keeps the woman ~~that~~ physically close to the ground, reflects the oppression that she is suffering, subconsciously projected on to the 'vile' wallpaper. Her distaste at its inescapable 'smell' and its 'sulphur air', ~~as~~ ~~she~~ ~~feels~~ her mind developing and her mental state changing.

Perhaps Austen's greatest triumph of all is the change that Darcy undergoes in order to overlook the qualities which he believes establish the 'accomplished woman' to fall in love with his ideal 'match', Elizabeth. His initial prejudice which evoked some fear of the 'danger' of paying Elizabeth too much 'attention' illustrates the extent to which his prejudice blinded him ~~partly~~ because of his repulsion by the 'inferiority of her connections'. His proposal to Elizabeth <sup>in</sup> which he was more 'eloquent' in his criticisms of her, than of 'compliments', shows Elizabeth to be dignified, as she ~~maintained her~~ ~~position~~ makes herself his equal in her dignified and satisfying challenge of the upper class, with her talented wit and distinguished dialogue. ~~and~~ This climaxes in her depiction of Lady Catherine who she ~~and~~ argues with that she will make 'no promise of the kind.' Darcy eventually succumbs to the 'sincerity' of Elizabeth's mind, completing the novel by fulfilling the greatest change of all and triumphing over social boundaries.

In the Yellow Wallpaper, the irony is that in losing herself, the narrator finally finds herself. The change she has undergone transforms her, 'I finally got out!'

Examiner marks:

AO1 – 15

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
4	12 – 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>



AO2 – 25

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
5	21 - 25	<ul style="list-style-type: none"><li>• Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding</li><li>• Effectively demonstrates how structure, form and language shape meaning in a clear argument.</li></ul>

Overall – 15+25 = **40**

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 6(a)  Question 6(b)   
 Question 7(a)  Question 7(b)   
 Question 8(a)  Question 8(b)   
 Question 9(a)  Question 9(b)   
 Question 10(a)  Question 10(b)

Irony allows authors in literature to grab the reader's attention and create a certain sense of intrigue in a more subtle manner. Emily Brontë's novel 'Wuthering Heights' is no stranger to employing irony - she effectively harnesses it in numerous situations throughout the novel. Not to be outdone, examples of irony are used to equal effect in 'The Color Purple' by Alice Walker, albeit in a more prolonged sense. From the Gothic romanticism of Brontë to the womenist standpoint taken by Walker, the use of irony and ironic situations are scattered throughout.

From the extract given in the question one instantly sees the ironic situation unfolding before them. Brontë uses Catherine Earnshaw's (Cathy I) illness as a conduit for irony, establishing a connection to the reader. Due to Cathy I's past conflicts with 'illness' (using that term in the vaguest of senses), ~~therefore~~ Brontë creates a sense of suspicion in the reader in regards to whether the illness present in the extract is yet another of Cathy I's tantrums. However, ramblings such as "Ah, they put pigeons' feathers in the pillows - no wonder I couldn't die!" and "This bed is the fairy cave under Penistone Craig..." begin to suggest that this is more than just "baby-work". The irony here is that it is Cathy I's own pretense of 'illness' that has caused her to actually become ill, both physically and mentally. Once taken into account, this impacts the reader heavily, and

lends the narrative energy. In addition, Brontë sides Nelly with the reader, giving her the same irritation the reader feels for Cathy I at this point in the novel. This is a clever decision by Brontë, as she gives the reader a character in ~~the same~~ an identical mindset to them, pulling the reader further into the story. Therefore, when Nelly begins to realise the seriousness of Cathy I's illness, the reader also does, increasing both the irony and, in turn, the impact of the situation. Whilst portrayed through an entirely different situation, Walker also manages to shock the reader through an ironic situation. This situation is one of domestic violence. Harpo's embarrassment when admitting to Albert that he never hits his wife - "Naw sub, he say low, embarrass." - smashes into the reader like a brick wall. Harboring a modern moral code, the reader is in total ~~am~~ shock in seeing Harpo disappointing his father for not abusing his wife. Whilst extremely dark, this irony - that Harpo believes he is doing wrong when, in fact, he's very much morally correct - draws the reader into the novel, as they are eager to find out how the situation progresses. Cathy I's retreat back to child-like actions and mindset provides a certain irony. When Cathy I is forced to choose between Edgar and Heathcliff, to the reader's dismay, chooses Edgar - the infamous "It would degrade me to marry Heathcliff" ringing in the reader's ears. Regardless of opinion however, it is clear that Cathy I did not have any choice due to social expectations of women during Brontë's time. Therefore, she is forced to grow up, perhaps more in a social sense rather than a behavioural one, but forced none the less. "you [Nelly] are gathering ely-bolts" and "this room is haunted" reinforce this downward spiral into childhood, and it becomes apparent that Cathy I never did 'grow up', despite the social pressures present around

her. Whatever one thinks of Cathy I, this creates sympathy in the reader for Cathy I. Cathy I's delusion of being "at home... in [her] chamber at Wuthering Heights" holds irony. Despite her love of the lifestyle at Thrushcross Grange, which Brontë makes clear when she ~~is~~ stays there due to injury, ~~at~~ in her heart she wishes to be at Wuthering Heights and, therefore, Heathcliff. Again, this irony creates intrigue ~~and~~ <sup>in</sup> the reader.

Brontë's use of irony is certainly not limited to the extract in the question, however, with one extended irony being prominent - the irony of Heathcliff. From the inception of Heathcliff's character, the reader is enthralled and shocked by his Byronic tendencies and his villainous ventures. However, in the end, Heathcliff is reduced to a passive, deluded creature of sorts, caring only for his dead Cathy I. Evidence of this can be seen clearly ~~and~~ during Heathcliff's and Cathy II's (Catherine Linton) final dispute. The Heathcliff the reader is accustomed to would have reacted with vengeance but, in this case, Heathcliff "collected himself... with assumed calmness". This drastic change is the matter of all ironies, as Heathcliff's own character has been polluted by delusion and grief. This has massive impact on the reader. Walker's extended irony is much more positive, as we see Celie, a character who plucked the reader's heartstrings from the very beginning, ends the novel with everything she wanted. The possibility contrasts with everything we see earlier in the novel, and with the final words of "I think this the youngest us ever felt", ~~Walker~~ the reader feels a certain warmth.

In conclusion, both Brontë and Walker use irony effectively and intriguingly to magnify themes within their respective novels and add energy to their narratives. The negativity of 'Wuthering Heights' as a whole, in contrast to the ~~post~~ positive ending to 'The Colour Purple', leads nicely into critic Douglas Jerrold's view of 'Wuthering Heights' - "In Wuthering Heights, the reader is shocked, disgusted, almost sickened by details of cruelty, inhumanity, and the most diabolical hate and vengeance".

Examiner marks:

AO1 – 12

<b>Band</b>	<b>Mark</b>	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>4</b>	<b>12 – 15</b>	<ul style="list-style-type: none"><li>• Responds with a sustained argument in an informed and relevant manner</li><li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li><li>• Displays accurate and fluent written expression</li><li>• Constructs an original and creative response in a well-developed argument.</li></ul>

AO2 – 19

<b>Band</b>	<b>Mark</b>	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>4</b>	<b>16 - 20</b>	<ul style="list-style-type: none"><li>• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding</li><li>• Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.</li></ul>

Overall – 12+19 = **31**