

Pearson Edexcel
GCE Advanced Subsidiary - English Literature 6ET01

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2015 examination.

Included in this pack:

- Questions from June 2015 paper
- Marked responses

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GRADUATE PACK

SCRIPT A :

Answer all parts of the question.

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

Rhyme is used by Osbert Sitwell to reflect the cycle of life and death. The poem can be broken down into an 'ABBA' rhyme scheme. The 'A' representing the start of life, or the end of life, death. The 'B', which is between signifier life and its reality in between. The opposing vowel sounds also show the contrast between life and death. - The short and sudden sound of 'down' compared to the elongated vowel sound of 'cool' suggesting a contrast of beliefs in the poem, either life and death

in the poem, either life and death or nature and man. The rhyme also contrast as the words are opposites for example; 'Tall' and 'down' again symbolising the beliefs of the poet. Immense control over rhyme as no control over life and death.

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(A02 = 5)

The use of colours in the poem create vibrancy and life. 'Like mammoth orange moths that flit and flare-the simile of 'mammoth' moths' is a juxtaposition in itself as moths are seen as small, and harmless, and are often ignored. Yet mammoth is seen as big and terrifying. It can be inferred that ~~the~~ this represents death, like the moth death is ignored, yet when it comes it is immense and, 'mammoth' effects. The opposition of 'flit and flare' in the sound and meaning creates imagery that brings the moth to life.

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(A01 = 5, A02 = 5)

In this poem a consistent theme of life and death is present, as well as the theme of man and nature.

The poem starts with a suggestion of death, as 'the city's heat is like a leaden fall' suggests that the heat is smothering or hiding the diseased. This dark, death like imagery is continued throughout the poem through words such as 'black' and 'crush' and 'grave'. This imagery implies emits an eerie

atmosphere and the theme of the poem develops. The use of 'crush the creeping' symbolises that death only gets or attacks those that are 'creeping' suggesting that only people who do wrong fear death, whereas more religious people do not mind the inevitable.

Nature is also a great part of the poem. The use of 'breeze' represents how life passes by and people think nothing of it yet it can suddenly change for the better, or even for the worst. It seems that nature has more knowledge and is keeping a secret as the poet speaks of 'the trees that whisper' it is as if nature is passing on a message. The connotations of 'a grave of mould' show the harsh reality of death, as graves rot and slowly detonate. It seems that in this poem, nature has control over life and death as a 'tree' can out live most humans.

The tone changes when the speaker refers to the 'butterflies' and the 'baby' it seems as if he started the poem with the theme of death yet ends with innocence and life.

(Total for Question 1 = 20 marks)

Script	Final Mark
A	3 + 4 + 3 + 4 = 14

SCRIPT B:

Answer all parts of the question.

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

In 'progress' by Osbert Sitwell, rhyme is used to show the disruption of the 'beggars' lives. At first, an ABBA rhyme is used twice, showing that the beggars' lives had a structure they followed, however the next ABBA is interrupted by a rhyming couplet in lines 12 and 13, this disruption highlights how having children and settling down has disrupted this previously standard pattern of ~~the~~ life.

In addition, a final rhyming couplet at the end of the third ABBA rhyme, in lines 14, 15, and 16 delineates how the 'beggars', a metaphor for everyday people, have adapted to life with children. In the couplet Sitwell rhymes 'baby cries' with 'butterflies', seemingly

comparing the beggars' two lives and suggesting, through the cohesion of the rhyming couplet, that the beggars surprisingly like both parts of their lives equally.

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(AO2 = 5)

Sitwell describes people chasing 'the jewelled butterfly'. The pre-modifying adjective ^{'jewelled'} combined with the noun, 'butterfly' creates a phrase with connotations of beauty, wealth and desirability, highlighting to the ^{audience} ~~reader~~ the people's chase for a glamorous and exciting life.

In addition, the oxymoronic description of 'baby cries' as 'lovely', an adjective often carrying positive and blissful connotations, implies to the listener that happiness can be found in the most unexpected places.

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(AO1 = 5, AO2 = 5)

Immediately, ^{the theme} ~~presence~~ of entrapment is created within the first line of the freeverse poem, through the simile describing 'the city's heat' as 'like a leaden pall'. The use of the simile in conjunction with the noun, 'pall', due to its relation to death, creates an overwhelming image of suppression and smothering, seen

by Sitwell as almost deadly. This image creates and illuminates a theme of ~~of~~ entrapment.

Contrastingly, a theme of light and freedom is created, the alliterative phrase, 'lowered lamps glow' draws the

listener's attention to the post-modifying adjective, 'glow', perhaps highlighting that though 'the beggars' are entrapped, they still find hope, thus delimiting ~~the~~ themes of light, hope and freedom.

~~These~~ ^{these} themes ~~are~~ are further developed later in the poem when the lights are described as 'mammoth orange moths'. The adjective 'mammoth' ~~also~~ gives an impression of the lights' enormity, suggesting the 'beggars' rely on ^{their} hope in their ^{almost scant,} ~~meagre~~ lives, this huge size also creates a daunting ~~an~~ image, perhaps ~~also~~ emphasising the un-realistic nature of their hopes. This provides a duality to the themes of light and hope, an almost sinister undertone.

A theme of wealth in life is also portrayed and presented, nouns, such as 'gold' and adjectives such as, 'jewelled' carry precious connotations, often sought-after and cherished.

(Total for Question 1 = 20 marks)

Script	Final Mark
B	16

SCRIPT C:

Answer all parts of the question.

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

In the poem the use of full masculine rhymes create an air of assertiveness and rhythm. Rhymes such as "air" and "flare" create a soft sound to the poem and makes it seem all the more sensitive. The fact that "air" and "flare" rhyme, coupled with the fact that they chime together well due to their assonance also reinforces the idea of a peaceful city scene. In addition the ABBA rhyme scheme of the first 8 lines of the poem, the octave before the volta shifts the rhyme scheme, is also noteworthy. The regular rhyme scheme emphasises the regularity of ordinary city life and mirrors the traditional conventions of a Petrarchan sonnet, although the poem is in itself not a sonnet. The irregularity of the last 8 lines in terms of the rhyme scheme indicates a shift in the poem's mood and the rhyming words become more negative "cries", "butterflies" – suggesting something more sinister. The rhyming couplet at the end is effective as it emphasises this ~~new~~ new shift of tone.

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(AO2 = 5)

Strikingly, the use of the simile describing the "city's heat" like a "lead^{a piece} pall" is particularly effective. The use of the adjective "lead^{lead}" to describe the pall contradicts the line, as a pall is ~~made~~ of cloth, and creates an image of something that traps heat more ~~for~~ efficiently than a cloth. Since ~~iron~~ is a stronger material than cloth material, the adjective implies something more ~~impenetrable~~ impregnable and creates the image of a city trapped in a sheet of lead. In addition, the idea of the "jewelled butterflies" creates a positive and gentle image. The adjective "jewelled" implies something of great value and of worth. The butterflies thus being described as such

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

gives the impression of a Utopian-like world where perfection is not unattainable.
(AO1 = 5, AO2 = 5)

The theme of nature is developed in this poem through the use of natural imagery such as "butterfly" and the simile of "mammoth orange moths". This creates a paradox as the setting of the poem is supposedly in a city and natural references imply ~~that~~ nature's desires to furthermore the use of personification in "the trees that whisper" also adds to the idea of nature, but in a way a perverse version of nature. The fact that a tree, a representative of nature, is personified

almost takes away the natural from it and makes it, in a sense, a mouthpiece of humanity. Thus implying a power struggle between mankind and nature. Furthermore, the Sibilance used in "trees that whisper in some far small town" enacts the whispering of the trees and creates a sinister image of trees, or nature, perhaps plotting against humanity.

Interestingly, the fact that the baby cries are described in terms of "jewelled butterflies" also creates a sense that humanity should be described in terms of nature and not vice versa. Perhaps the poem argues that we too are part of nature and thus shouldn't separate ourselves from it.

(Total for Question 1 = 20 marks)

Script	Final Mark
C	5 + 5 + 4 + 4 = 18

SCRIPT D:

Answer all parts of the question.

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

- (b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(AO2 = 5)

Language choices create texture in the poem, the phrase 'walk beneath and think of breezes cool, / of silver bodies bathing' using consonance of plosive 'b' sounds to create a noise of bubbling, Utilizing the ^{words} words' meaning.

- (c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(AO1 = 5, AO2 = 5)

In this poem, themes of regret and the struggles of the working class are explored. The contrast of the 'creeping beggary' thoughts to the scene described highlights the didactic's regret — the peace of terms such as 'frees', 'whisper', 'small' and 'quiet', a ^{lexical field} ~~scene~~ field of ^{tranquility} ~~peace~~, creates clear juxtaposition to the industrial ^{the term 'black' implying 'darkening'} 'lamps' and imposing images of 'Black horses' highlighted.

the beggar's longing to escape this environment. Regret is also explored through the symbol of the 'jewelled butterfly', an image of delicacy which is almost ~~overly~~ ^{overly poetic,}

the rapid, juttering sound created by the short syllables of 'butterfly' and contrast between 'jewelled' and cacophony in 'butterfly', this ^{is} implying the symbol's delicate beauty. This is an object of aspiration for the beggar, however the final lines comparing the image to 'their baby cries', implying that they have long since lost the potential to reach this perfection ~~and~~ ^{creating a} tone of regret which explores the theme of longing and regret. The first half of the poem, as well as this imagery to achieve the 'jewelled butterfly' highlights the theme of the struggle of working class life. The morose imagery of the city, 'knavish orange notes' highlights this environment's reproachability, the description of the city having a 'leaden fall' establishes a cloying metallic heat as the work's beginning to ~~just~~ ^{just} suggest the unpleasantness of ^{the city's} industrialisation, this ~~is~~ ^{contributes} to explore the role of the regretful beggar and exploring a third theme; industrialisation.

(Total for Question 1 = 20 marks)

Script	Final Mark
D	0 + 2 + 4 + 5 = 11

SCRIPT E:

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(AO2 = 5)

The poet uses the repetition of 'jewelled butterfly' to create the effect of freedom for the men who have riches and can go wherever like a butterfly. The use of the adverb 'pall' suggest the city's confidence from the heat and that the dark ^{idea} use of the cloth spread over a coffin creates the impression that the city's heat is ~~constraining~~ ^{like being} like confined to a small space.

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(AO1 = 5, AO2 = 5)

The theme of riches is explored through the poem by the use of the adjective 'silver' in 'silver bodies bathing in a pool'. This ~~suggest that~~ the

Answer all parts of the question.

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

Although there is no direct pattern of rhyme, it does feature ~~on~~ usually the last word of a line which rhymes ~~at~~ with the next line

or a few after, for example 'who walk beneath
and think of breezes cool - ~~of silver~~
Of silver bodied bathing in a pool'

The effect of this rhyme makes the poem have
a melodic feel to it almost like a song.

It ~~also~~ also helps the poem flow and be fluent.
Instead of very to the beat, it is slightly off
beat with the placement of rhyme.

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

Like mammoth orange moths that flit and flare^(AO2 = 5)
Its lowered lamps glow in the midnight air'

The description of the lamps is very detailed with the
almost list of features it has 'mammoth' being a hyperbol
as they are big as they can be. The use of 'orange'
creates the imagery for the reader of what the scene
would look like. As moths tend to fly quite
erratically it ~~creat~~ could create the imagery of
the lights swaying from side to side.

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem
are and comment on the ways in which they are developed.

The themes presented in this poem are mystery.
This is developed throughout the poem as it
is not quite clear what is happening.
'or trees that whisper in some far small town'

town' the idea of trees whispering ~~to~~ can be viewed as a ~~creepy~~ creepy idea as it is ~~like~~ like they are talking, this is also a form of personification.

There is a theme of death throughout the poem also - 'In which men bury all that's ~~is~~ fine and fair' and 'the city's heat is like a leaden pall' a pall being something spread over a coffin.

This helps to develop the previous theme of mystery also as the reader may ~~think~~ ~~what~~ be lead to wonder what is happening to lead to all of this.

(Total for Question 1 = 20 marks)

Script	Final Mark
E	3 + 3 + 1 + 0 = 7

SCRIPT F:

Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use imagery to create interest.

Identify and comment on the effect of the writer's use of imagery in this extract.

(AO1 = 5)

'Red, ~~malice~~ gleam of hostile camp-fires' - this is effective as a piece of imagery as it portrays the hostile army as some form of ferocious beast with 'red' eyes - creating interest as it suggests a certain expectation of how ferocious this army is and how aggressive they will be. Another example of effective imagery is with 'retiring fogs revealed an army', the almost personification of fogs 'retiring' brings to mind grey old men, pointing to letting the day and all its activities commence.

(b) Novelists use sound devices to create particular effects.

Identify **two** examples of sound devices that add to the effect of the narrative, and comment on their use in the extract.

(AO2 = 5)

There is effective use of assonance within the passage, 'low brows' is effective as the repetition of the low 'o' sound creates an ominous sound, further creating fear around the image of the red eyes (conspires), there is also a certain foreshadowing nature to the use of these two words.

The second effective use ~~was~~ is when the river is described as 'purred' at his feet, this gives the sound of a cat purring which settles down at his master's feet. Finally the alliterative nature of 'scattered into small groups', the repetition of the 's' sound brings forth ideas of small mice, scampering around trying to get organised.

(c) Novelists use voice to create interest in their work.

Using your knowledge of voice, discuss ways in which Stephen Crane uses it in this extract.

(AO1 = 5, AO2 = 5)

Stephen Crane uses dialect to display the time and area that the novel is set in, the fractured and use of words that are specific to a certain dialect, a 't'morrat' and 'behint 'em', gives the piece a very periodic feel and immerses the reader further in to the novel. → Possibly southern Americans.

The use of 't'morrat, t'morrat' creates a sing-song almost childlike tone to the extract, creating a positive mood to the reader, also the colloquial language and tone of the man's voice creates a friendly and personable image to him - making him more likable to the reader. In comparison, the other man who is described as 'face flushed' ('hands... sulked in his pockets'), does not ~~sound as if~~ have quite as strong of an accent, also by his repetition of it being a 'lie!' creates an aggressive first impression to the man, especially via the hyperbolic language used such as 'thundering lie!', there is no sing-song element to his tone or voice, instead

He has sharp, loud and angry tone, with short sentences, both ending with an exclamation mark, emphasising his aggressive nature.

Also the difference in tone possibly may suggest

a different level of authority between the two men, perhaps the second man with his less confident speech and hard authoritative tone 'It's a lie!'

Commanding respect may either be above the man in terms of position in the army, or alternatively could be in a high position in a social aspect or within the social group of the army.

(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Script	Final Mark
F	10

SCRIPT G:

Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use imagery to create interest.

Identify and comment on the effect of the writer's use of imagery in this extract.

(AO1 = 5)

The hostile camp-fires are described as having a 'red, eyelike gleam' which conveys the ^{unnerving} idea of the enemy keeping watch on the soldiers.

The landscape is described as changing from brown to green suggesting a development in the seasons, emphasising how long the soldiers have been waiting for. The men 'scattered' when hearing the news which not only presents their excitement at ^{hearing} something to talk about but foreshadows the scattering of shrapnel.

A soldier waves his garment ^{bannerlike}, displaying the eagerness ^{for} his return and conveying of news by foreshadowing the waving of white flags.

The soldier is described as having the 'air of a herald' which portrays how ~~highly~~ much attention the other soldiers are ~~giving~~ giving him, ~~and how they~~

(b) Novelists use sound devices to create particular effects.

Identify **two** examples of sound devices that add to the effect of the narrative, and comment on their use in the extract.

(AO2 = 5)

The repetition of the long 'o' sounds in 'growing', 'long' and 'trough' ~~emphasise~~ emphasises the ~~length~~ length of the roads and how they appear to grow. It conveys how far the soldiers seem to be from anything else, as the long 'o' sounds portray a sense of distance.

The 'e' sound in 'sir', 'herald' and 'red' present an idea of regality and respectability. It displays how highly the soldier was considered by the others when he had news to tell, despite being of equal status with the other soldiers.

(c) Novelists use voice to create interest in their work.

Using your knowledge of voice, discuss ways in which Stephen Crane uses it in this extract.

(A01 = 5, A02 = 5)

Stephen Crane presents the voices in 2 ways of showing dialect*. This creates more believable and realistic characters for the reader to relate to. It also conveys the idea that the characters are average people from different areas. The use of voice also ~~creates a vivid~~ makes the passage more vivid as the present tense and direct speech give the feeling that it is happening now. The use of 'ain't' and the incorrect structure of the speech also present the notion that the soldiers aren't well educated.

* using apostrophes such as in 't'morra' or incorrectly spelling words, like 'behint'.

(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Script	Final Mark
G	5 + 3 + 2 + 3 = 13

SCRIPT H:

Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use imagery to create interest.

Identify and comment on the effect of the writer's use of imagery in this extract.

(AO1 = 5)

The novelistic description of the soldier helps the reader to create and image in their minds. 'A tall soldier developed virtues' the use of the word tall symbolises ironically the power and courage the tall soldier has for soldiers are ~~not~~ ^{rather} to as people who stand out in the world.

The use of dialogue helps to portray an image of dispute between the soldiers. 'we're goin't' move t'morrah - sure" the use of slang ~~shows~~ ^{creates} an informal relationship between the soldiers which shows when they are alone they become very relax.

'It's a lie! That's all it is - a thundarin' lie!' the use of exclamation marks signifies the frustration of soldier which demonstrates how the soldiers don't always agree.

(b) Novelists use sound devices to create particular effects.

Identify **two** examples of sound devices that add to the effect of the narrative, and comment on their use in the extract.

(AO2 = 5)

The use of soft vowel sounds creates a calm night image 'sorrowful blackness' the use of ~~the~~ ^{these} words symbolises the emotion of the soldiers who are ~~quite~~ slightly sad and distant from the rest of the world.

The use of onomatopoeia creates a very sound to the atmosphere. 'retiring fogs re-voiced', the use of the words 'retiring fogs' create an image of a gloomy atmosphere coming in on the soldiers. It helps to symbolise the 'cold' and isolated area.

(c) Novelists use voice to create interest in their work.

Using your knowledge of voice, discuss ways in which Stephen Crane uses it in this extract.

(AO1 = 5, AO2 = 5)

The use of dialogue helps the reader to understand and engage with the characters' thoughts.

"we're goin' to move t' morrah - swe," the use of the dialect helps to present an idea of ~~uncertainty~~ uncertainty within the soldier as if what he says is not for real. Swe.

"It's a lie! that's all it is - a thundarin' lie!" the use of the exclamation mark helps to create a sense of anger in the soldier's face. It also helps the reader to hear the roar coming from the soldier. Through the dialogue we are able to match the soldier's tone of voice to their body language. "His smooth face was flushed, and his hands were thrust". The use of the words 'flushed' and 'thrust' symbolise the anger and frustration in the soldier.

Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use imagery to create interest.

Identify and comment on the effect of the writer's use of imagery in this extract.

(AO1 = 5)

The writer uses imagery a number of times in the extract. For instance, the personification of "retiring fogs" presents a quiet, thoughtful atmosphere, with the fog slowly disappearing, as is shown in the word 'retiring'. The use of the landscape changing from "brown to green" conveys connotations of the militaristic setting and dirty roughness. The use of "amber-tinted" to describe the river presents connotations of a shimmer of hope. In contrast, the river at night having a "sorrowful blackness" has connotations of and creates a feeling of despair and hopelessness, given the battle that is about to occur. The use of smoke drifting "lazily from a multitude of quaint

Chimneys" evokes a general sense of eery quiet, as if before a storm.

(b) Novelists use sound devices to create particular effects.

Identify **two** examples of sound devices that add to the effect of the narrative, and comment on their use in the extract.

(AO2 = 5)

One example of a sound device used in this extract is "the army awakened, and began to tremble with eagerness at the noise of rumours." Although the humans aren't literally so loud that they're causing a tremble, the use of this is to ^{convey} ~~create~~ the magnitude of eager anticipation, and the vocal expression of gossip and rumours that this is presenting itself in. Another example of a sound device used is in "he drew a loud and elaborate plan of a very brilliant campaign," which is done so to evoke a feeling of brash, excited optimism and viled up camaraderie in anticipation of the battle.

(c) Novelists use voice to create interest in their work.

Using your knowledge of voice, discuss ways in which Stephen Crane uses it in this extract.

(AO1 = 5, AO2 = 5)

In this extract, the writer, Stephen Crane, uses both the narrative voice and dialogue to differing advantages in differing ways. For instance, his strong use of dialect in "we're gain' t' move t'morrow - sure... we're gain' way up the river, cut across, an' come around in behind 'em" indicates somewhat lower intelligence of ~~the~~ ~~that~~ or naivety of the character speaking, but is ~~definitely~~ ~~definitely~~

definitely used to convey the eager excitement of someone belonging to the Southern States in the story. When compared to "I've got ready to move eight times in the last two weeks, and we ain't moved yet," it is noted that the dialect is still present but not as strong. From this we can take that he is also Southern, but not as eager and more cynical. We also get a sense that he is less naive and has his wits about him more.

(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Script	Final Mark
H	30

EXPERT PACK

SCRIPT J:

SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'Poems about home often try to avoid the stereotypical and the commonplace... but fail.'

Compare and contrast the ways in which home is presented in **at least two** poems, in the light of this statement.

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 3 = 40 marks)

Samuel Rogers' 'A Wish' is intended to present the stereotypical ideal home, so unlike the statement ~~edges~~ suggests, it ^{does not} ~~doesn't~~ avoid it.

'Mariana' does try to avoid the commonplace but successfully does so, as does 'End of Another Home Holiday'.

In 'A Wish' there is an excessive amount of pastoral imagery, in the description of the co-existence between man and nature. 'The shallow oft beneath my thatch' showing a harmonious relationship between them which was very typical ~~at the time~~ in poetry at the time. It was also common for people to have this idyllic though unrealistic aspiration for home as is hinted at in the first line, 'Mine be a cot'. Alfred

Lord Tennyson's 'Mariana' on the other hand deviates from this stereotypical image by presenting an unpleasant and sinister relationship between

co-existence between nature and humanity, ~~describing~~ ~~the~~ as the 'cluster'd marsh-mosses crept' entrapping the ~~the~~ woman within her home, physically and mentally. This is further evident by the description of the environment as 'blackest', 'dark' and 'sad'. In ~~the~~ 'End of Another Home Holiday' ~~the~~ the environment is similarly described in a negative and depressing manner. The 'black sycamore' suggesting that the time at home was not pleasant and that leaving is a chance at freedom. This use of imagery goes against the stereotypical ~~disturbance~~ but works successfully.

D H Lawrence completely abandons any structure in his poem, lacking ~~any~~ much rhyme, any stanzas or a meter. This works well to present the confused and ~~erratic~~ ^{muddled} emotions of the speaker. Occasional occurrences of rhyme or eye-rhyme in 'blood' and 'hood' or 'unswerving' and 'unerving' show an attempt by the speaker to

gather his thoughts and reach a decision as to whether his actions are appropriate. In contrast, Rogers' poem sticks ~~strictly~~ to strictly to an ABAB rhyme scheme, a consistent meter and typical stanzas. This emphasises how perfect this dream of home is along with an underlying sense

impossibility. It's perfect structure leave no surprises and reflect a simple and predictable life which is exactly what is trying to be presented. Therefore in sticking to the stereotypical presentation of poetry Rogers has created a dream-like view of home. Mariana' generally sticks to a consistent rhyme scheme though has the occasional eye-rhyme. This could be considered ^{as} a failed attempt at trying to deviate from a ^{stereotypical} rhyme scheme but can also be considered as representing the muddled thoughts of Mariana within her repetitive cycle of isolation, and loneliness. Tennyson also ~~has~~ placed a rhyming couplet within each stanza which convey ~~the~~ how Mariana is surrounded and trapped in her home.

~~Some~~ Poems may use stereotypes and the commonplace to enhance their poems

Script	Final Mark
J	10 + 3 + 13 = 26

SCRIPT K:

Both of the poems 'Meditations from a time of Civil War' by W. B. Yeats and 'Ruins of a Great House' by Derek Walcott have a very interesting ^{and similar} thematic depth. Yeats' poem considers the bloody legacy of the ~~ancient~~ ^{stately} houses built in Ireland by the English, and Walcott muses on the legacy left by the English slave trade in the Caribbean. This is a strikingly similar thematic exploration, with both exploring themes of power, mistreatment and violent legacies, but are also different in many ways.

Both of the poems look at the important theme of legacy, and, more particularly, legacies which might be better forgotten. Writing in the midst of the Irish Civil War, Yeats is actually fairly positive about the legacy of the ancestral houses he seems to admire the 'rich man's flowering lawns' and the 'glory of escutcheoned doors'. This suggests that Yeats can appreciate the houses for their beauty and design, although he ^{appreciates} ~~acknowledges~~ the history of them and the fact that

they were built by 'violent, bitter men'. This reveals that although Yeats is in admiration of the way the houses were constructed, he believes that they are home to a violent and bloody history that the outwardly stately nature does not reveal. Walcott also writes a length about an English house on foreign soil, but with none of Yeats' quiet admiration. He describes how the 'deciduous beauty prospered and is gone'. The adjective 'deciduous' suggests the sheer scale and grandiose nature that the house once held, but has lost with the fall of an empire. He also talks about how 'the imperious rakes are gone, their bright girls gone' hinting at the legacy left by 'Hawkins, Walter Raleigh, Drake' and how with the death of the British Empire, these men have lost their grip on this land and their horrific legacy has been destroyed, but not forgotten. However, it is also legacy and history which calms the poet's anger at these men. He remembers that 'Albion too, was once / a colony like ours'. This thinking allows the

poem to end 'all in compassion' as every culture seems to have a legacy which has seen them enslaved by another. The enjambement gives the phrase an almost conversational tone, showing how his

anger has been quelled by a legacy.

Walcott uses vivid imagery to expand on the theme of how time can change things. The ~~stained~~ vivid picture of 'the ^{marble} ~~death~~ of those gate cherubs streaped with stains' is almost juxtapositional, with the contrast with the purity of the cherub and the filth of the stain. The juxtaposition is created by the suggestion that back in the days of the slave trade, the cherub was clear and pure and it is only now, after the abolitionment of the trade that it has become dirty. This suggests that time has allowed for the darkness and corruption of the traders to leak out from within the house, and affect its appearance on the outside, and the pure and innocent cherubs have not escaped being tainted. Walcott also states that 'the world's green eye was in then new a rotten lime'. This metaphor embodies the corruption of the acts of the ~~then~~ English, and how it was accepted into society. ~~as~~ This caused what could have been a bright and prosperous age for the empire into one that was rotten at the core, tainted by the suffering of the slaves, and the suggestion that 'the rot remains with us' suggests that not even time can change that. Time, for Yeats, is similarly ineffectual in changing the houses which

he looks upon. Their violent legacy has not marred their beauty over time, a stark contrast to the house in Walcott's poem. The use of words such as 'glory' and 'abounding' creates a sense that the beauty of the houses is ever lasting and cannot be touched by the context in which they were built, however violent it may be. The two poems both discuss the theme of power and mistreatment. Yeats' 'violent and bitter men' use their ill gotten gains to build the houses that their ancestors will live in. They called 'architect and artist in'. This gives the suggestion that those with power only want to preserve this power in their bloodline, by building these huge houses on foreign soils. And this legacy provides problems for Yeats, as he asks whether we should 'take our greatness with our bitterness?', leaving the reader with the question of whether or not to accept the beauty of the houses as more important than the history of them, and how the power of

their owners was gained. Walcott is more angry and accusatory at the prospect of the then aforesaid 'imperial rakes' and how much power they wielded 'By Bible and by sword'. He calls them 'ancestral murderers and poets', a

contrasting phrase that gives the suggestion that the power wielded to build this house within the 'home' of the Empire, was wielded by men who did not deserve it or use it correctly.

In conclusion, 'Home' is both novels does not seem to lie in the houses that the poets observe, but rather in the ghostly and violent legends that those who lived in them left. For Yeats, the English nobles who killed so many Irishmen and built beautiful ancestral houses on their ruined land, and for Walcott, the slave traders who colonised the Caribbean, and caused so much suffering in the name of the British Empire.

Script	Final Mark
K	13 + 4 + 18 = 35

SCRIPT L:

~~Aunt Julia is a poem about the loss of an Aunt called Julia.~~

The first poem, I am going to write about is a poem called Aunt Julia. This poem describes an Aunt who ~~is~~ dies but ~~pa~~ before she dies she tries to teach her niece/nephew how to speak Gaelic. "By the time I had learned a little, she lay silenced in the absolute black of a sandy grave at Luskentyne".

This quote from the poem shows the reader how devastated they were when Aunt Julia died. ~~Now~~ This poem describes the ~~loss~~^{Loss} of someone they loved, we also see that this poem has repetition towards the end "getting angry, getting angry" and "Aunt Julia spoke Gaelic, Aunt Julia spoke Gaelic" This is shown as memories they don't want to forget about and the repetition of her name shows the ~~audience~~ reader how much of a shock it is. This poem describes all of the good memories shown from

Aunt Julia "She wore men's boots, when she ~~wears~~ wore any this shows the ~~audience~~ reader the

A amusement. Another quote which ~~shows~~ showed us their tone from Aunt Julia "But I ~~will~~ hear her still, welcoming me". This quote shows the love between Aunt Julia and her family. Another poem that links to ~~this~~ idea that poems are written about something that have lost is the poem Autobiography. Autobiography is a ~~special~~ poem about the ~~loss~~ ^{loss} of a Mother. The beginning of the poem ~~was~~ describes how wonderful and bright his childhood was and how everything was great until he was five years old "When I was five the black dreams came;" This quote shows the ~~author~~ reader that when he was five he lost his mother, and things were never the same after that. "The dark was talking to the dead" This quote shows that he was trying to talk to his mother but she was dead. The poem helps the reader understand that his mother was the only person who

Cared for him "when I wake they did not care; nobody, nobody was there" This poem also has rhyme in which gives the poem more flow and ~~interest~~ interest to it. Furthermore in this poem

it also has repetition in it just like Aunt Julia. "Come back early or never Come". This stands out to the reader as it is repeated eight times, this is effective because it is repeated and should stay in your head whilst reading it

Both of these poems have things in common, these both show the loss of two women (mother and Aunt) figures. The poem Aunt Julia helps the reader understand what memories there was however in the poem autobiography, the first, second and third stanza only tell you about a little happiness/memories they describe all the bad memories and explain what happened then, after the mother had died.

Script	Final Mark
L	$6 + 1 + 7 = 14$

SCRIPT M:

The poem *Bermudas* by Andrew Marvell describes a trip on a boat, with men singing. The line 'unto an ~~island~~ ^{island} so long unknown, and yet farther than our own', this indicates

Script	Final Mark
M	0 + 0 + 1 = 1

SCRIPT 0:

'A book which powerfully explores the nature of desire'

Desire is an ~~that~~ internal drive that everybody has, whether it be a physical desire or an emotional desire. In 'Jane Eyre' by Charlotte Brontë the theme of desire is constantly present, not just through Jane but through all of the main characters. Jane, as an orphan has a desire likewise, in Angela Carter's 'The Magic Toyshop' desire is a key theme. As a desire is innate the authors have to explore the theme through the structure form and language of the book.

As an orphan, Jane has a desire for love and to be loved as she wants to belong.

In the opening chapter of the book, Jane

uses the 'red m green curtain' as a way of comfort or as a maternal figure. The fact that 'folds of scarlet drapery' were surrounding her ~~illustrates~~ could illustrate the protection of a womb of a mother. Jane feels that the outside world is out to get her and 'the clear panes of

'glass' were 'protecting but not separating' her from the coldness of the harsh day beside her. The fact that she was being 'protected' shows that she is not isolated and an outside force is helping Jane, until it is time for her to depart Gateshead. As Jane was not separated, foreshadows that a change is about to come ^{which}. We can infer that this change may not be easy for Jane as the weather is described as 'a pale, blank of mist and cloud' suggesting that Jane's development will be hard and mysterious, however we know that she will be protected along the way. At this point

in time, Jane's desire is to leave the misery of Gateshead no matter how solemn the consequence.

In 'The Magic Toyshop' Melanie has one

clear desire and this is sexual. As a teen she is developing an idea for romance and she is desperate to find this lust, unlike most people Melanie is not looking for conventional love. An example of this is when Melanie prays 'please God let me get married, or, let me have sex' showing now she only wants to be married so that she can explore her sexuality. Melanie's tension reaches its peak when she puts on her mother's wedding dress referring to the dress as 'a strange way to dress up just'

in order to lose your virginity' suggesting that Melame does not see a wedding as a symbol of love, but as a way to have sex. She is so empowered by sexual desire that she ventures into the garden where she destroys the dress.

In Jane Eyre, Mr Rochester has a desire to 'entrap' Jane. He sees her as a bird and he wants her to be his. When Jane finds

out about Bertha, Rochester says to Jane 'be still; don't struggle so, like a wild frantic bird'. Jane feels that her ~~interference~~ ~~self~~ ~~rit~~ ~~lossness~~ independence

will be mocked if she listens to him. It is evident that Jane does not want to serve Mr Rochester as a wife now, whereas before it was her desire. Jane's natural beliefs have now become oppressed and her duty to God has become present. Jane understands that, although she wants love, it will not be wholesome and true. With Mr Rochester at this point as she is 'no bird and no net ensnares' her. The word 'net' is effective as it shows how Jane was misled and trapped by the marriage of Mr Rochester. Although Jane loves him, she has to do what's right and serve as her duty to God.

As 'Jane Eyre' is a Bildungsroman we watch

Jane on her journey and exploration for self identity. The ~~quasi~~ quasi autobiographic style of the novel shows Jane's quest. Brontë purposely tells certain plots in the novel and withholds information in order to create the same suspense and mystery that Jane felt at the time. As a first person narrative it is often hard to understand the emotions of the other characters however Brontë tackles this problem by through the way characters present themselves. Brontë clearly illustrates the desires in Jane through the events that she chooses to include, for example Jane starts her story at what she thinks to be an important turning point, when she felt vengeance for the first time. However, this could be bias as we only get Jane's narrative, therefore other events that show Jane to be less morally balanced could have taken place.

Melanie learns that she was not ready for sexual desire or adulthood when she returns from the garden. She again, feels this when she kisses Finn in the pleasure garden. It is clear that Melanie

has got her desires through reading magazines and through ideas of society. At the end of the novel it is clear that she has found a conventional love with Finn when she shares the bed with him.

Script	Final Mark
0	12 + 20 = 32

SCRIPT P:

The books Brighton Rock by Graham Greene and A Clockwork Orange by Anthony Burgess both show evidence that derives great pleasure in exploring what is utterly selfish in human nature.

Rose displays selfishness when arguing with Ida. "The woman whispered softly across the few feet between them 'He's a murderer. Do you think, I don't know that?' Rose said." Ida is trying to help Rose in that she cares for Rose's safety, with the rhetorical question of "Do you think, I don't know that?" Rose comes across as rude as she is unwilling to accept the truth herself and to do the right thing. The tone of this conversation between Ida and Rose sounds as one of a teenager that is being selfish and not taking advice from her mother. Green has done this on purpose to show Rose's youth and the fact she is being led down the wrong path.

Pinkey ~~At~~ also shows selfishness when he denies the love of Rose has for him and his love

for Rose when he crumples up a note from Rose. "I love you pinkie. I don't remember you do I love you ~~forever~~ for ever. ... he crumpled it in his fist" this shows pinkie doesn't want love from Rose therefore he is selfish for leading her on the repetition of "love" in this quote shows it is a great theme in the book. However pinkie does not chuck the note away "it might prove useful one day" shows that he is not all selfish as he may have feelings for Rose and keeps the note. *

In A Clockwork Orange where ~~there~~ Alex says "Oh no Alex like groweth up. Oh yes." Alex is shown to not be selfish as he has changed from his mean ways and has grown up ~~that~~ the repetition of "oh" and "oh no" "oh yes" shows he could be only saying what the reader wants to hear and ~~predict~~ P.R. Deltoid wants to hear as he ~~has~~ sounds droned. Burgess could have done this so that Alex is ~~less~~ unlike his usual self is not selfish and thinking of others to show change

in character. But as Alex is not himself Burgess achieves a sense that people don't change who they really are ~~too~~ by doing this Burgess toys with the theme of nature vs nurture. ~~in the book~~ Alex refers to himself in 3rd person this is known to portray madness in someone this ~~star~~ emphasises further ~~that~~ that Alex is

mad therefore he isn't him self.

* Although & concern by ~~being~~ using the adjective "useful" suggest Pinkie only sees things as "useful" Rose and the note alike with builds on the idea Pinkie is wholly selfish.

~~the~~ Ida is a character in Brighton Rock that isn't selfish "I've never changed... it's like these sticks of rock bite all the way down you'll st." reads "brighton"

Script	Final Mark
P	8 + 9 = 17

SCRIPT Q:

By setting up an opposition between the asceticism and bleakness of ~~the~~ ~~the~~ the character of Pirkie and the indulgence and hedonism of ~~the~~ the character of Ida, the foil to Pirkie, Greene explores selfishness within human nature. ^{* within Brighton Rock} However, whether or not Greene takes pleasure in depicting the cold squalor of Pirkie's life as a model of unselfishness and the care-free attitude of Ida as a model of selfishness, is another matter. A comparison with Burgess' *A Clockwork Orange* can further shed light on the selfishness of human nature and whether an author can possibly revel in it.

Throughout *Brighton Rock*, Greene presents Ida as utterly selfish. ~~the~~ ~~the~~ ~~the~~ Ida's self-indulgent attitude to life is clearly illustrated by Greene in Part 1 Chapter 3, in which Ida finds out that Hale has died. Rather than exhibiting ~~sincere~~ sincere and selfless sorrow in the face of death, Greene shows Ida to ~~convert~~ ~~the~~ convert the pathos of the situation into pleasure —

an utterly selfish act. This ~~is~~ selfishness can be seen in the quote: "Ida squeezed out with difficulty a last tear into a handkerchief scented with Californian Poppy." ~~Greene~~ ~~shows~~ ~~the~~ ~~way~~ ~~in~~ ~~which~~ ~~Ida~~ ~~manufactures~~ ~~emotion~~ with the verb "squeezed", ^{which leads} ~~is~~ ~~best~~ ~~to~~ ~~show~~ ~~Greene~~ ~~vividly~~ & shows the way in which Ida manufactures emotion with the verb "squeezed", ^{which leads} ~~is~~ ~~best~~ ~~to~~ ~~show~~ ~~Greene~~ ~~vividly~~ a sense of effort and falsity to her ~~emotional~~ sadness. ~~the~~ This is reinforced by the subordinating clause "with difficulty": the bluntness with which Greene shows Ida's feelings to be false highlights the selfishness at the heart of Ida's character. However, while Greene ~~do~~ shows ^{through Ida} humans to be capable of great selfishness, he does not claim that this is true of all humans. ~~the~~ ~~Ida's~~ ~~selfishness~~ ~~is~~ ~~further~~ ~~illustrated~~ ~~in~~ ~~the~~ ~~of~~ ~~subsequent~~ ~~quote~~: "She liked a funeral — but it was with horror — as other people like a ghost story." Here, the comparative clause "as other people..." makes it clear that Ida's selfishness is not an inherent part of human nature, but a unique aspect of her own failings.

Greene reinforces Ida's tremendous ~~in~~ ~~her~~ ~~selfishness~~ with the blunt ~~and~~ single clause: "She liked a funeral." The perversity of this statement ~~not~~ ~~to~~ ~~mention~~ ~~the~~ ~~irony~~ ~~of~~ ~~deriving~~ ~~enjoyment~~ ~~from~~ ~~an~~ ~~occasional~~ ~~occasion~~ ~~of~~ ~~mourning~~, reveals Greene's critical attitude towards Ida's selfishness.

Rather than condoning it as simply one aspect of human nature, Greene positions the reader to view ~~the~~ ~~idea's~~ ~~inherent~~ ~~and~~ ~~for~~ ~~its~~ ~~own~~ ~~sake~~ ~~of~~ ~~its~~ ~~own~~ ~~kind~~ ~~of~~ ~~emotional~~ ~~insincerity~~ and self-indulgence as a something to be mocked. Therefore, through his characterisation of Ida, it becomes clear that Greene does not take pleasure in exploring selfishness; instead, ~~he~~ Greene denigrates Ida. This critical attitude is not the same as "deriving great pleasure."

However, whereas Greene uses language and syntax to demonstrate his distaste ~~to~~ ~~for~~ selfishness, within *A Clockwork Orange* Burgess seems to condone selfishness. The vibrancy and creativity of the language Burgess employs to illustrate acts of "utter ~~and~~ selfishness" seems at odds with ~~a~~ ^{the} critical stance a reader may expect. In Part 1, Chapter 2, for instance, Alex and his droogs commit an act of horrific violence towards a ~~couple~~ ~~the~~ couple living at HOME, with no other motivation besides sheer hedonism. Burgess' use of the invented sociodialect

Nadsat electrifies the scene, lending a sense of excitement and vitality ~~to~~ which, as Burgess knows, makes it incredibly difficult for the reader to distance themselves and take a critical stance towards selfishness. For instance, ^{and can be seen} in the quote: "The

bits of his book" I was still ripping away at razrez, razrez". The repetition of the onomatopoeic Nadsat term "razrez" creates this sense of vibrancy, as does the sharp phonology of the "z" and "r" sounds which perfectly conjure an image of wanton destruction. The alliteration of "bits of his book" and "ripping... razrez razrez" again electricity Alex's selfishness. However, unlike Greene, the reader must remember that Burgess uses the first person confessional mode: his illustration of selfishness is therefore seen through the eyes of the persona of Alex, this form has the converse effect - rather than condoning a selfishness, the very fact that Alex is blind to the selfishness and immorality of his actions prompts the reader to adopt the critical stance that Greene exhibits in Brighton Rock. Therefore, although on the surface the attitudes of Burgess and Greene towards selfishness seem to be at odds, it becomes clear that neither author "derives great pleasure" from the depiction of "utterly selfish" acts.

Nevertheless, ~~while~~ while Greene at no point in the novel condones selfishness, he does not consistently criticise it. In ~~Part 4 Chapter~~ Part 5 Chapter 1, Greene illustrates the lofty

heights of Pinkie's ambition in the quote: "the suite at the Cosmopolitan, the gold cigar-lighter, chairs stamped with crowns for a foreigner called Eugene." Greene ~~uses~~ uses the technique of accumulation ~~here~~ here: by ~~listing~~ listing objects (that are themselves metonyms for the successful lifestyle of a gangster leader that Pinkie desires) in quick succession, Greene ~~can~~ can be seen to build up a picture of Pinkie's ~~ambitions~~ ^{seemingly} rapacious desires. This is reinforced by Greene's use of parataxis: by ~~not~~ omitting to use conjunctions between clauses, Greene lends a sense of disarray to the "enormous ambitions" that Pinkie harbours. However, unlike Greene's characterisation of Ida, ~~this~~ this depiction of Pinkie's arguably selfish ambitions lacks ~~the~~ ^a caustic ^{and} critical tone. Instead, Greene positions the reader to sympathize with Pinkie through ~~the~~ the quote: "His breast ached with the effort to enclose the whole world." ~~But~~ The physical embodiment of Pinkie's desires in "his breast ached" reveals the deep anxiety that underpins Pinkie's 'selfishness'; unlike the blithe and insouciant Ida, Greene shows Pinkie to be ~~as~~ a pathetic figure, ~~someone~~ a character who ~~exerts~~ exerts "effort" not on false emotion for pleasure, as Ida is shown to do,

but on ~~some~~ sincere and endearingly over-ambitious aims: ~~as~~ as Greene succinctly puts it, "enclosing the whole world." The key difference between Ida's selfishness and Pinkie's perceived selfishness is therefore sincerity. ~~As~~ whereas Ida lives for "a bit of fun" (page 43), Pinkie's selfishness is employed to a greater end.

To conclude, neither Greene nor Burgess derive "great pleasure" from exploring the selfish side of human nature. However, while Burgess shows selfishness to be ~~often~~ manifested in violence, morally abhorrent acts, Greene shows selfishness to be a greatly nuanced thing. Ultimately, Greene shows sincerity to be above all ~~that~~ ~~aspect of human nature which is most~~ ~~vital~~ ~~the~~ the most vital aspect of human nature.

Script	Final Mark
Q	15 + 25 = 40

SCRIPT R:

Austen succeeds in creating a dramatic situation in the passage by presenting the arrival of Darcy as an unexpected event that would naturally create surprise within the reader, alongside the characters in the passage.

The opening creates a feel of drama through the use of Lizzy as our centre of consciousness. As readers, we follow her thoughts and are therefore led to believe that the sound of the door bell was due to ~~Colonel~~ Colonel Fitzwilliam, and we

equally excited as Lizzy at the ~~sight~~ of him 'enquiring particularly after her'. ~~This ~~was~~ belief~~ There is a sudden sense of drama when this idea is 'banished' and we ~~are~~ ^{men} ~~are~~ ^{there} again Lizzy's feelings of 'amazement' when she sees Mr Darcy. Despite the omniscient narrator, we are not guided in anyway on the intent of Darcy's actions, instead we are left, like Lizzy, awaiting his dialogue to discover them. This anticipation is heightened ~~with~~ through his behaviour upon arrival, as he 'sat for a few moments' and then got up and walked around the room. This sense of pace and ~~with~~ ^{withheld} ~~with~~ ~~held~~ ~~of~~ information succeeds in

building up drama and the curiosity
 of the reader ^{as to what Doris's intentions are.}
^{presentation}
^{syntax of}
 Austen's use of dialogue in the
 passage also succeeds in heightening
 the drama of the situation. Doris's ~~proclamation~~ ^{proclamation}

in his 'agitated manner' comes across
 hurried and almost blurred out, which
 creates a surprised response from the
 reader, parallel to Lizzy's 'astonishment'.
 The way ~~that~~ Austen has structured ~~his~~ ^{the}

~~way his speech as~~ ^{his speech}
~~syntax in his dialogue~~ makes it seem
 particularly dramatic ~~and~~ as the withheld
~~information~~ of information has finally
 been set loose. 'In vain I have
 struggled. It will not do. My feelings will
 not ~~be~~ be repressed'. The use of short
 and ~~but~~ bysyllabic and monosyllabic words
 before revealing his 'love' and admiration
 for Lizzy builds up the whole effect of
 the dramatic revelation. ~~It is~~ ~~It's~~ almost
 like the way a gun trigger works,
~~pushing~~ pulling it back ~~and~~ ^{cautiously} ~~slowly~~ ~~but~~
 but ^{purposefully} ~~slowly~~ before suddenly letting it
 loose and dealing with the consequences.
 Lizzy's ~~reaction~~ ~~after his dialogue~~
~~further~~ ~~the~~ ~~drama~~ as she 'stared, coloured'
 Austen uses the effect ^{of} Doris's
 dialogue ~~has~~ ~~to~~ ~~extend~~ ^{extend} the drama in
 the scene. Lizzy's reaction carries out
 the dramatic nature of his proclamation
~~by~~ ~~as~~ she 'stared, coloured, doubted'

'and was silent'. As readers we are practically holding our breath at this moment of awkward stillness ^{that} Austen creates and we ~~we~~ sense the ~~we~~ await impatiently and in awe at what will happen next. Her

stillness conveys the impact Darcy's powerful words have and it succeeds in representing the key climax of the ~~best~~ text. Austen cleverly situates this rushed and dramatic revelation at the centre of the novel where ~~no~~ ^{social} events are taking place ~~to~~ ^{which would occupy} ~~occupy~~ Lizzy's mind ~~with~~. This allows us as readers, ~~to~~ ^{like} Lizzy ~~to~~ ^{and} dwell upon Darcy's words and ~~the~~ take advantage of the stillness ~~at~~ ^{at this} ~~point~~ ^{point of the novel.} ~~creates~~. Darcy's reaction himself

reactions in Darcy ^{also} Austen's cleverly crafted ~~relationships~~ ^{also} succeed in deploying the dramatic and tense nature of this chapter. After Elizabeth's speech, denying him and ~~proving~~ ^{proving} (equally shocking as his proclamation of love), Darcy, alike to Lizzy, reacts in silence, which again gives the reader time to reflect on her words. His reaction builds drama through ^{odd} silence: 'his complexion became pale ~~and~~ with anger, and the disturbance ~~of~~ ^{of} his mind was visible

in every sense'. This leaves the reader awaiting an outraged burst, however, all we receive is 'forced calmness' which heightens the drama as it ^{again presents} ~~withholds~~ feelings,

a ~~key~~ common trait Austen is guilty of doing to create frustration and ~~draw~~ dramatic responses ~~with~~ ^{from} her readers and the characters themselves.

Unexpected situations are Austen's main tool to convey drama. Darcy's proposal is the most potent example, occurring at the climax, at a time of illness in the novel. However, Lady Catherine's visit also succeeds in creating drama through its ^{similar} unexpected nature. ~~Similar~~ ^{A like} to Darcy's proposal, we are ~~to~~ misguided by the omniscient narrator and ~~led to believe~~ withheld ~~the~~ information ~~of~~ the visit. The drama ~~begins~~ begins in the opening of the passage, which includes elimination of all the possible options the 'coaching' could be. 'It was too early for visitors, and besides the equipage didn't answer to that of their neighbours'. This concept of mystery and excitement is conveyed which

heightens the sense of drama ~~at~~ the event. ~~Like~~ ^{As} to the passage, we are filled with anticipation at the prospect of the arrival, however we are shocked by the outcome. 'The door was never open... It was Lady

as well as a hint that the speaker is gradually identifying her insanity. She proceeds to identify it; calling 'shapes get clearer everyday', before stating 'I am quite sure it is a woman', and how she 'doesn't like it a bit'. This slow identification builds drama as it directly correlates to the speaker's self-identification of her unstable mindset, building on the sinister and dark tone the ~~text~~^{entire text} evolves around. (Slow depiction of character and the withdrawal of information)

Therefore to conclude, it is clear that ~~both~~ Austen and Gilman are successful in creating drama in their texts. The slow depiction of character is one method used by Austen in the case of Catherine de Bourgh and possibly Darcy's revelation of his true feelings at the climax

of the novel; ~~and it~~^{it} is also ~~seen~~ mastered by Gilman to illustrate her speaker's growing insanity. ~~In the passage,~~ The withdrawal of information is a common structural device ~~by both~~^{used by} Austen to deploy drama in her situations and to heighten the suspense

of her events, ~~to~~ ^{maximising} ~~maximise~~ the reactions from the ~~reader~~ ^{reader} and the characters themselves, as ~~seen~~ ^{shown} ~~with~~ by Danes's dramatic and 'hummed manner' of presenting his true feelings to Elizabeth, and her 'astonishment' being 'beyond expression'.

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS

Script	Final Mark
R	24

SCRIPT 5:

9a) 'Wuthering Heights' by Emily Brontë was set in the 18th century, in the Yorkshire ~~moors~~ moors. This typical countryside setting proves separate from that of common society that would take place in the towns and cities of England. However, women in the novel are presented through the men, in that much of what happens to the women are because of men. This highlights the idea that women depend on men. However, it can be seen that within both 'Wuthering Heights' and 'The Scarlet Letter' by Nathaniel Hawthorne, women's decisions based on men, is ~~what~~ ultimately ^{the} cause their suffering. This idea will be explored in this essay.

In Wuthering Heights, Catherine Earnshaw is faced with a personal fight within herself as to who to love. This causes

an emotional suffering. When talking to Nelly Dean about Heathcliff and Edgar, she mentions that it would "degrade me to marry Heathcliff", and ~~and~~ because of this comment, she marries Edgar Linton. In the 5 years that Heathcliff is away for after hearing Catherine's comment, Catherine also goes through further emotional suffering. However, it can be argued that this suffering that Catherine goes through was the effect of her own decisions, rather than what society expects of her from her life decisions. On the other hand, whereas ultimately it can be seen that it was her own decisions that caused her suffering, Catherine does mention that if she married Heathcliff, "she and him would be beggars". ~~It can be~~ Whilst on the one hand this can be seen as that

she is protecting Heathcliff from Hindley's torture, it is ~~clearly~~ implied that this is for her own selfish benefit. ~~As~~ This is further exemplified in the ~~to~~ quote "I wish to be the greatest woman

in "the neighbourhood". The contrast between this desire and her reality of her genuine ^{"true"} love for another man enhances her suffering.

This can also be seen in ~~"The~~ Hawthorne's "The Scarlet Letter". Whilst it can be argued that Hester's actions were sinful; they were her decisions, it can ^{also} be argued that due to situations in which Hester found herself, caused her to commit the sin.

When Hester was married to Chillingworth, she convinced herself that she was happy, ~~and~~ therefore creating a mental suffering in which women of the Puritan society had to live with. Additionally, when her husband went to sea, and consequently went missing, she was essentially left a widow. One ~~of~~ from modern day society may understand a woman's desire

to relieve herself from this pain that she is feeling. However when this action results in a baby, Hester is shunned by her society. It seems that her life is filled with suffering and sufferings, and it is ~~tragic~~ this essence which

fuels this novel for an arguably emotional impact that this has on Hester - although it can be seen that her mistakes led ^{to} her own suffering, and therefore she should write with the shameful "A" marked upon her breast; (an obvious popular opinion in the eyes of ~~the~~ ^{her} present Puritan society), it can be argued that through all of her sufferings throughout her ~~married~~ ^{adult} life, the thing that made her most content was the thing that caused her most of this misery. This can be linked to Cathy in that her own decisions caused her suffering. ~~as~~ Women were expected to live in certain ways, therefore it can be seen that for a woman of this society, one mistake can cause a lifetime of suffering, as evidenced through Catherine Earnshaw and Hester Prynne.

Lastly, women's suffering can also be seen ~~as~~ through Catherine's daughter, (Younger) Catherine Linton ~~as~~ (Cathy). Her

suffering from Heathcliff, however, was not primarily because she was a woman, but it can be interpreted that it is Heathcliff's adoration for her mother that fuels his violent passion towards her. However, Cathy's fiery nature proves a tough match for Heathcliff. This is significant as it can be seen that through Heathcliff's passion and personal need for revenge, he causes suffering for someone he cares deeply for.

Overall, women's suffering has an importance in both 'Wuthering Heights' and 'The Scarlet Letter'; whilst it can be seen that their societies shape their experience based on their gender, it is implied that their own decisions have more of an impact on their lives – in Hester's case, her suffering is arguably caused more by her society, rather

than the nature of her actions. This is the ~~opposite~~ opposite for Catherine Earnshaw.

Script	Final Mark
S	10 + 14 = 24

SCRIPT T:

'It is the lesser characters who present much of the interest here.'

the author of 'Howards End'; Forster, creates an agitated tone during this extract, "he protested, suddenly sitting up, alert and angry", to portray the childishness of Tibby's character. Similarly in 'The Remains of the Day' ~~the other hand~~, Ishiguro, presents 'lesser characters' such as Mr Cardinal ~~the~~ with an impatient tone, "Cardinal gave a sigh and said: 'I'm only too aware of that... Would you mind getting to the point?'"

Both characters are "young gentlemen", with a keen interest for study, "seen in Cardinal's "extensive reading and background work", and Tibby being "now on his second year of Oxford". Although these men are considered 'lesser characters', they are also intellectual ones, which explains their agitated tones when their knowledge is doubted -

"Everyone is better for some regular work", "Sir David wishes you to know, sir, that ladies and gentlemen..."

The conversation between Tibby and Margaret is structured so as to make Margaret a more significant character, due to her large sections of dialogue "So take warning: you must work... regularly and honestly." Whereas Tibby gets short, punchy sentences, "Spare me the witcoxes", which

~~making him~~ automatically portrays him as a lesser character.

On the other hand, Ishiguro ~~for~~ structures the conversation between Stevens and Mr Cardinal ~~at~~ differently - Stevens, the main character is given short, repeated lines, "Is that so, sir?", and Mr Cardinal, ^{the 'lesser character',} is given long-winded lines - "Father is perpetually underestimating me..." This ~~also~~ ensures the conversation is awkward and uncomfortable between the two characters.

"...leant so far back in his chair that he extended in a horizontal line..." - here Forster mentions

Tibby's physical appearance through imagery of ~~his~~ flimsiness. This ~~also~~ gives the character a sense of weakness, revealing Tibby as the boyish character he is typically known as.

Contrastingly, Ishiguro portrays the lesser person in 'The Remains of the Day' - Mr Cardinal - as one of initiative and protection, through imagery of ~~being~~ being alert, "the young ~~man~~ gentleman suddenly rose to his feet and dutchong..."

Forster ~~is~~ uses diction of fondness when describing Tibby, despite his 'defects', as having "a genuine personality", giving the reader ~~the~~ ^{strong} impression of this 'lesser character', whereas in the situation in 'The Remains of the Day', involving Mr Cardinal, there is only diction of discomfort, ^{coming from Stevens} "I coughed again..."

Script	Final Mark
T	7 + 9 = 16

SCRIPT U:

Both 'Howards End' and 'The Remains of the Day' explore aspects of social class

which resonate with readers because they are imbued with a very personal sense of shame. In each there is a clear ~~rich/poor divide~~ division between social classes, and an evident struggle of the lower classes to contend with, or avoid contending with, the upper classes. The results of such a struggle leave Leonard Bast dead, and Stevens the Butler broken-hearted.

In Howards End, it is evident immediately from the tone of the narrative that the author intends to satirise, rather than sympathise with, the extremes of social class. The way he apologises for Margaret's viewing King's Cross station as an 'infinity', suggests a condescension to the whimsical and often insubstantial philosophical musings of the educated upper-classes. Additionally, sweeping statements such as 'we are not concerned with the very poor. They are to be approached only by the poet and the statistician' bracket together all those in a position of relative comfort and wealth, to give the sense of an overwhelming societal ignorance towards the poor. This creates a vivid sense of injustice, and perhaps guilt, in the reader.

Forster presumes to give hope to those, such as Leonard, who stand 'at the extreme edge of the abyss', asserting that 'All men are equal - all men, that is to say, who possess umbrellas', and perhaps this is the same sort of hope which Helen feels for Leonard's advancement. However, as demonstrated by the self-indulgent and theatrical upheaval of the Basts to Eric's wedding, which ends in the anticlimax of Leonard returning home positionless, this is false hope, as ultimately the power is in the hands of the capitalist class.

The unfortunate truth Forster attempts to convey about the class system is that those who have worked hard for their money have more influence than those born into wealth, and that their capitalism has hardened them, and drained them of sentiment. When Charles Wilcox is first introduced, his brusque exclamation to a porter that: 'my time's of value, though yours mayn't be' epitomises the idea of detachment between

the bourgeoisie and the working-class man. Indeed, Henry Wilcox's insistence that Helen should not take up a 'sentimental attitude' towards the poor, and Charles's ~~often~~ asking Helen why she is polite to servants when 'they don't understand it' makes their stance on poverty quite clear.

However, underpinning the indifference and disdain for the lower classes aforementioned is a vital inconsistency - the exploits of Jacky Bast. We learn at Eric's wedding that - quite unfathomably - Leonard and Henry have something in common. They have both been in relationships with Jacky, a fact which unites them as fellow men, ~~and fellow~~ and exposes Henry as no different to his lower-class equivalent. Forster frequently uses this carnal link to undermine the sense of class segregation. He uses the ~~anal~~ analogy of 'cocks' fighting over a 'Hen' when Margaret sings Leonard's praises, exemplifying the sense of his negative attributes - in this case jealousy - as "closer to 'the farmyard' than any of Leonard's."

Yet, for the lower classes to be enlightened, ~~then~~ they need money and time, neither of which they will ever have. In both novels, there is a sense of the dehumanisation of working classes, in *Howards End*, by other characters, and in *The Remains of the Day*

by the author's method of writing. Until the very end of *The Remains of the Day*, Stevens is in effect corsetted by what he perceives as the demands of his career, the 'dignity in keeping with (his) position'. By the 1950s, well after Forster's

novel is set; social attitudes have altered vastly, and ~~she~~ Stevens has yet to catch up. The use of an unreliable narration is more revealing to the reader in what it conceals, or is reluctant to expose, while in *Howards End* we are given all characters' thoughts directly. Stevens' relationship with Miss Kenton is inhibited only by his own personal sense of his place in society. He only very gingerly admits to any sort of emotion towards her, always prefixing these insights with the question 'why should I not admit it?' This shows the reader that Stevens is so accustomed to, as he puts it, 'inhabiting himself' that to reveal any kind of emotion does not come naturally.

There is one exception to this, and that is pride. Whether this pride is actually felt, or Stevens thinks it is what he ought to feel to please his gentleman employer, is debatable. However, even on the night his father dies, he closes the account with the admission 'For all its sad associations,

whenever I recall that evening today, I find I do so with a large sense of triumph.' It seems what Ishiguro is putting across here is that Stevens only ever feels confident attaching emotion or unabated enthusiasm to professional matters, and cannot even read a 'sentimental

romance novel' without justifying it professionally. This coupled with his assertion that his visit to Miss Kenton is to discuss professional matters, coupled with his discussions with his father always being in third person, paint ~~st~~ Stevens as emotionally and culturally oppressed by his social superiors.

~~Then~~ While Leonard experiences the same oppression in *Howards End*, he still attempts to give others the impression of his own sophistication; however, he is relentlessly put-down by the 'big truly' cultured Schlegels. This is conveyed effectively through a conversation between himself and the Schlegels, in which he incessantly references works of literature such as 'The Ordeal of Richard Feverell', much to the annoyance of the sisters, who constantly avert him back to 'nature' and 'enlightenment' they have yet to attain.

The endings of both the novels hint at the uncertain position of the social classes. The

'gilded tranquility' Margaret experiences in the final chapter is ~~suggested~~ suggestive of something negative brewing beneath the 'gilded' surface of the social harmony evident in the birth of a cross-class child. While Margaret insists that the boy, Tom, may teach 'baby' more than 'baby'

does Tom, there is still an unsettled air in the ending - with Charles - the archetypal capitalist - lurking in jail, and Jacky's fate uncertain. ~~Thomas~~ As Forster asserted earlier in the novel, capitalism will still remain strong 'Wilcoxes' being 'churned out for all eternity':

Script	Final Mark
U	37