

English
Literature
Exemplar
Responses
Unit 3 –
6ET03
June 2014

In the extract of 'The Road Home' by Rose Tremain, the writer's choices of structure, form and language shape meanings in many ways.

The narrator speaks in third person throughout the extract and it is comprised of short paragraphs. The paragraphs contain both short and complex sentences as well as reported speech. The extract tells of "Ler" being introduced to his new job in a restaurant kitchen by the manager; "Damian". The narrator ~~also~~ refers to the central character of the extract as "Ler" and Damian's consistent use of "Oler" shows his professional profile. Ler's character is displayed a lot by his speech, most of the time he simply uses short declaratives in ~~the~~ ~~writing~~ conversation with Damian or questions.

The description of Damian is unpleasant, that he wears an expensive suit in a kitchen suggests ~~an~~ ~~obvious~~ his personality and the choice of a shirt the colour of lemonade

is an unpleasant image. The narrator states that Damian had "the kind of smile that faded and died as soon as it touched his lips" ~~showing shows~~ his which shows his fake front and that he "looked intently" at Lev implies a disapproving attitude. Damian's speech is generally short declaratives and rhetorical questions which suggests that he speaks quickly.

Damian's speech also ~~suggests~~ can be seen as quite blunt, the rhetorical questions are just used to make sure that Lev is listening and that he has understood there is no choice in the matter. Throughout the extract Lev is not really given a job description, he is just told what he must not do and how he should act, even when he asks what a "Bain-marie" is, which could be important knowledge, Damian ignores him and carries on talking.

The repetition of "never" in italics when Damian warns Lev about eating food seems to suggest that Damian believes Lev will ~~try~~ be tempted and so is taking extra precautions through this emphasis. Damian also tells Lev of a staff meal but states ~~in a staff~~ "it's light, because we don't want the

workers' guts weighed down with protein", he then states "but you'll survive". This shows ~~the~~ a few things about Damian, the use of "we" tells the reader that he places himself above the "workers", that he knows the food that is given to the workers is not substantial enough but does not care and their health is not important to him. The use of hyphens to break Damian's speech places emphasis on the condition in which "Mr Ashe" may make crostini with the use of the phrase "exceptionally well" implying the rarity of the situation. Damian then says that in this same scenario "we open a few beers", showing his selfish personality because he is happy to place himself with the workers providing there is a benefit of doing so. The simile "like a family" also shows ~~his~~ Damian's character, ~~where~~ it is followed by the narrator stating that Damian "smiled his fast-vanishing smile", ~~and Lev said~~ showing that he would never see the workers as his family because he believes he is better than them.

Damian's disapproving attitude towards Lev is displayed again with his condescending

~~use of the declarative~~ use of "you boys" and then ~~egg~~ the statement "send all your money home to some village" again shows that he does not really care as he has not remembered where others had their money sent.

When Ler states that his wife had died it is obvious he still grieves due to the cesura in his reported speech and Damian simply deals with this by saying "Right. Ok. Sorry." This again shows his uncaring nature when he follows on by continuing ~~the~~ to show Ler the kitchen and not mentioning anything to do with family again.

The ~~scene~~ extract ends with Damian ~~was~~ using the simile "like an orchestra" to describe the kitchen staff as well as the metaphor of an instrument as Ler's job, saying he needs to "keep playing" it and to do so "in time".

In the extract we are essentially introduced to three characters; Damian, Ler (Oler) and Mr Ashe but ~~only~~ to an extent because he is not present in the extract, simply referred to. Damian is ~~into~~ displayed as a dislikeable character, he is fake, selfish, ~~uncaring~~ and uncaring, this is shown through his

attitude, his consistent use of imperatives telling Lev not to do something shows his disapproving nature. Though formal, Damian is unprofessional because he does not actually go through any tools or tasks Lev will have to do, simply how he must act. Lev is shown as a kind person, he is clearly not from England which explains his simple use of English and his limited knowledge of language as shown when he asks what "tireless" means. The ^{structure} ~~extends~~ ~~out~~ of reported speech as well as the writer's other uses of structure, form and language focuses on portraying the characters in how ^{they} ~~it~~ shapes meanings.

Candidate B

This poem appears to be based on someone looking back at their home town and wondering whether it is time to move on. The piece is written as a first person poem with no particular rhyme scheme. There also isn't a particular number of lines in each stanza apart from alternating between 6 and 8 lines with a quatrain near the middle. The first stanza implies that the poem's narrator is an older one as the use of "retreat" can ~~link to~~ be used to refer to a war. "Well-loved shores" appears to be the only positive image in the poem and contrasts the rest of the theme. "Angry clouds" personifies the clouds to emphasise the implied anger felt by them. This could mean that times have changed and society's anger's nature. "Storms are coming" provides a sense of danger. This could also link to the earlier sense of "retreat" as the narrator may be running away from the future as the storms are said to be coming, they haven't arrived yet. The use of ellipses at the end of the stanza provides a sense of suspense, enticing the reader to read on.

"Every day it is harder", from the second stanza, shows that things are "getting harder for the people." "Pavements feel safe only when old men pass" implies that the thing to be feared is the younger generation. This makes the reader start to question how they feel about the older generation and how their actions may be interpreted by them. "The grip of power slides away, ~~to~~ slides." ~~that~~ uses the repeated image of sliding as it creates the impression that what is happening is beyond their control. This creates a feeling of ~~empathy~~ sympathy for the reader towards the elder generation. "Dreaming" gives a sense of the situation being surreal, that the younger generation are taking over is a negative thing. It is said ~~to~~ that "ruling ~~ends~~ ends, the ruler cannot stay", which implies that the older generation see themselves as more important than the youths of today. They may have been "rulers" when the youths were younger babies, but now they are more powerful. In the third stanza the first line "The best measure is the use of time" is repeated to the last line. This creates a ~~sense that~~ emphasises that time has past and that things

have changed whether these changes are liked or not. Repeated lines are also used in the fourth stanza, the only quatrain: "hibiscus" is repeated along with "her shining hair". This emphasises these images which may be important ~~to~~ to the narrator as he looks back through his past; ~~a~~ his "dark-skinned love".

"The night is dark with cloud, and lonely" again uses the clouds to portray a negative mood, along with the word "lonely" to give a sense of sadness. The word "hurricane" also creates a sense of danger as it is a natural disaster, something we have no control over, like time. "Once upon a time" is also repeated giving the impression that times have still changed, permanently, and you can only look back to the past. But in the narrator's opinion ~~there is still~~ ~~are~~ the changes over time are still bad as "danger coming" gives a warning that something bad will happen. This creates a feeling of suspense to the reader as they are unaware of what is to come.

The final repeated image is "no-one is to blame except my brother". This image goes against the beginning theme of teens taking over, but links

back to his past. This poem is based on the idea that times have changed, whether it be that the younger generation are taking over or whether concepts, such as black and white people mixing, ~~have~~ are more accepted than war time, times are changing and the elder generation may not be so accepting of new ideas.

Candidate C

A White man considers the situation, uses structure, form and language to its full advantage ~~in order~~ to create meaning throughout the poem. There are various uses of words to create a dark and messy image ~~and~~ as well as the use of structural techniques to aid this, for example the use of parallelism, personification and colour imagery. The use of all of these techniques aids and shapes meaning in the poem.

When looking at the form of the poem it is clear to see that there is a lack of ^a regular structure ~~in the stanzas~~ ^{shown through the} lengths and the length of the stanzas and there is also no rhyme scheme present. Instead this poem has a free verse styled form which in fact matches the nature of the poem. Throughout there is a build up of nature's overwhelming and ~~uncontrollable~~ uncontrollable powers and willingness to interchange, like this ~~an~~ description of nature so to is the form of this poem ~~interchangeable~~ with its irregular structure just like

nature's unpredictable behaviour. By using this style of form it ~~also~~ ^{also} ~~also~~ ^{enhances} and ~~also~~ ^{enhances} the poem's meaning. It ~~also~~ ^{also} ~~also~~ ^{also} demonstrates and brings to life nature's unpredictable state through the irregularity of the poem's stanza structure. Just like the poem's form, sentence structure ~~also~~ ^{also} helps aid this sporadic behaviour ^{describes} that nature exhibits. Throughout there is a range of sentence structures used; often each line continues into the next however when the danger zone of nature is described the sentence structure changes and often it is broken up ~~in order~~ ^{and} for dramatic effect, to emphasise the tense atmosphere created. ~~The use of both~~ ^{the} often the sentences ~~is~~ ^{are} split through the middle to create a pause, for example "The surf is coming, storms are coming" and "The petals fade, the sun burns out." The use of this comma in the middle of the sentence helps to heighten and dramatise the description and creates a more tense atmosphere for the reader to imagine.

Like the use of ~~language~~ ^{structure} and form, the use of language used throughout the poem ^{also} helps shape meaning. We see ~~the~~ uses of colour imagery, alliteration, personification,

dark imagery and parallelism throughout to help aid the distressed atmosphere created from the description of nature's unpredictability. The use of words such as "shel", "angry", "brutal" and "ominous" instantly creates an intense and distressful image, ~~that~~ this is the language for used within the first stanza. This immediately sets up the tone for the rest of the poem and indicates nature's omniscient power over man. Again to show nature's strength and power over man the next stanza's atmosphere is juxtaposed against the first. Within this stanza words such as "timid", "emptiness" and "diminished" is ~~described~~ used to describe man's ~~reaction~~ reaction to nature. This again strengthens ^{the atmosphere of} nature's overwhelming power over man and aids the meaning of the poem, that nature cannot be stopped.

Just like sentence structure is used to highlight and heighten the atmosphere of certain points in the poem so to is the use of parallelism and repetition. The use of this technique creates a pathway for the reader to ~~detect~~ easily detect the key ideas. An example of this is "the grip of power ~~slides~~ away, slides". This

Sentence is depicting man's loss of control over nature and the repetition of "slivers" creates the image that ^{man's} power is slipping away and there is nothing to be done. This again highlights nature's ominous power over man and creates a helpless image of man. Again like this technique, personification is also used to a great deal to heighten nature's power over man. Often the images created by using this technique are very threatening and create a tense atmosphere. "The sheet heaves on the beam, angry clouds pile:" is an example of this, instantly nature is brought to life here, however in a negative way and in a way that threatens man. By using this technique the poet is instantly able to control the portrayal of ~~man's~~ nature throughout the rest of the poem.

Throughout the poem someone, form and language is used to a great deal to create meaning through the use of a ~~number~~ number of techniques the image of nature's ominous power over man is created and the tensions and unpredictable nature of it is heightened by its threatening atmosphere.

Candidate D

Text A is a poem, 'White Man Considers The Situation' in which a white Jamaican Poet, Ian McDonald, gives the way in which he feels unwelcome in his own country. The poem is written from the viewpoint of a first person narrator, which gives the reader a true sense of the tortured nature of the author's mind at the time of such a predicament. In doing this, it also makes the narration somewhat negative, as the author says that he is "a tourist in my own land", whilst this is because the black Jamaicans have finally toppled minority white rule, allowing themselves to finally feel at home in their own land. However, come the end of the poem, the author's bias seems to have gone, and he accepts that what is happening to the whites in Jamaica is nobody's fault but their own: "no-one is to blame except my brother, me".

Language is used prominently to shape the meaning of the text through strong emotive language and the creation of imagery. From the start, when the author refers to the coast as "these well-loved shores", it implies that the shores in question had been home to him, and loved by him, for

many years. He then juxtaposes this image of a loved, calm beach ~~is~~ with the foreboding of "angry clouds pile" and "storms are coming". The negative, turbulent imagery created here ~~sets~~ fore shadows dark times in the land well-loved by the author, which he confirms as being an invasion of some kind when he says he is "a tourist in my own land". At the end of the first stanza, the author then goes on to muse about times gone by: "The centuries have faded like a dream", which gives the poem a remorseful, reminiscent tone.

In the second stanza, the author continues to talk about those that he feels have invaded, he feels that they have changed the dynamics of what he feels to be his island, as "people do not say good morning with the former politeness". Initially, this implies that people say good morning to no-body nicely, but when he says "when a ruling ends, the ruler cannot stay", it becomes clear that it is not to everyone that people are impolite, but just to him, and his fellow rulers. The image of "diminished mastery" ^{rather} ~~rather~~ the author is in a very negative light, as it creates the image of slavery in ones mind, and so the sympathy that the reader has felt for the author up to this point all but disappears with this negative imagery.

Then, the poem takes on a tone of self-pity. The author gives a familial feeling, talking of his "father's father planted once a great tree", and how "it was ~~to~~ to yield ancestral wood to grace my grace my grandson's christening chair". However, his tone of self-pity does not work with the reader after the revelation of being a diminished master, and it all seems rather hollow. The use of the word 'ancestral' seems somewhat ironic, as it implies centuries ago, whilst the author uses it to refer to his grandfather. This is a reference to the way in which the white-rulers in Jamaica feel that the island is theirs, and feel that because their "father's father's" may have colonised the island, they get a right to it. However, "the best measure is the use of time" and it is in fact the blacks of the island that have real "ancestral" claim to the island, as they had indeed been living on the island for centuries.

The image of him ordering his "dark-skinned love" with "hibiscus for her shining hair" makes it seem almost as if the author is trying to claim to love the islanders as much as he loves the island itself, but this love is unnatural, and pathetic fallacy reflects that in the way that it makes "petals fade" and "the sun burn out", as nature reflects the true owners of the island's hope that:

that faded with the touch of the white rules. Nature is then personified by the author: "The night is dark with cloud and lonely", which makes it seem as if the author is trying to understand nature, and perhaps the way that it is a pathetic fallacy for his loneliness suggests that he is indeed finally beginning to accept that nature will have its way, no matter how people like him try to disturb it.

The way in which "my father heard a hurricane of nightingales, once upon a time" is a very important image, as nightingales, being birds, represent freedom, and the fact that they can be heard no more shows that in fact freedom for the white man in Jamaica is no more, and so "black sermons" are needed for protection.

The final stanza shows the author finally coming to accept the way of nature. He knows that his time is up: "almost certainly I will have to go from here", and this moment of clarity brings with it an acceptance that what has occurred, the toppling of white rule, is the right way of things, and that "no-one is to blame except my brother me".

The poem involves no rhyme, and this is resplendent of the sad, mournful tone of self-pity of the author, as rhyme is often jovial and whimsical feelings that are saved for the black population that

have finally regained their homeland. Repetition is used at three points in the poem, and this is a structural device used to display the moments of realisation for the author. Firstly, "The last measure is the use of time" begins with him believing that, with three generations of white rule, time is on their side, but it becomes clear that in fact "time" is on the side of the black populace, whose ancestors had graced the island for centuries. Then "hibiscus for her shining hair" signals his realisation that those, like his "dark-skinned love", who before had been pretending to love their white rulers, were actually faded and burned out by them. And finally, the repetition of the last two lines, "no-one is to blame except my brother", shows a final realisation that the whites have got their comeuppance.

All in all, structure, form and language work together in this poem to give it a strong, meaningful message, and all are used effectively to convey this message to the reader.

Candidate E

The extract begins with telling the reader that the protagonist is about to start a new job, ^{in kitchen.} being paid '£5.30 an hour'. The mention of money suggests that it is important to them and the reason for taking the job, rather than for passion in the field.

The manager of the restaurant makes a big deal out of the head chef-proprietor, saying that he is 'the next big thing ~~at~~ in the city'. This suggests that he - Damian - has respect for his employer or has learnt to compliment him in order to gain rewards from him.

Damian calls the protagonist 'Oler' throughout the text, however the ~~author~~ ~~third~~ third-person narrator always refers to him as 'her' - a nickname. This shows their purely professional relationship.

We first get the impression that Oler is foreign when he asks 'Tireless - what is that?' For someone who has learnt

English as their primary language, this is a very simple word and so it appears that it is a secondary language to him.

Due to this fact, Damian gives the impression that he considers himself superior to Olev by continuously ~~asking~~ asking whether he understands him - 'Are you hearing me, Olev?', 'Do you understand what I'm saying?' He treats Olev as though he is stupid.

We also get the impression that Damian considers himself to be superior as he is described as being 'dressed smartly in an expensive suit'. This is an odd thing to be ~~wearing~~ wearing in a kitchen environment as it could get ruined easily. This shows ~~his~~ his desire to remind the other employees of his position. He is described as 'looking intently at her, his glance moving over the other man's body, mistaking him'. This is a very intrusive description which shows his lack of respect for ~~Olev~~ Olev and ~~perhaps~~ perhaps even some suspicion - This reflects ~~the~~ the attitude which some people in Britain possess about foreign people.

The use of third person narrative allows us to discover details we might have not otherwise. For example, when Damian 'had the Ebel of smile that faded and died as soon as it touched his lips'. This shows that he has a false air about him that Olev may not have picked up on.

~~Another way we can see that he is false is that despite his expensive~~

Another way we can see that he is false is that despite his expensive suit he uses colloquial language such as 'gob'. This is not a term ~~that~~ he would use if he was as high socially as he pretends to be. If that were so he would have been better educated and use different language.

We discover that Olev is in fact from a different country and working to send money back to his mother and daughter. He also states that 'family is goal'. These ~~to~~ two points show that he is a caring person and loves his family very much.

He also had a wife but he says 'My wife ... she died.' The ellipsis is between

shows his hesitancy to think about it, suggesting that it was very difficult for him.

Damian's short, stammered & terse responses - 'Right. OK. Sorry' - show his discomfort at this ~~at~~ revelation, suggesting that he does not relate 'well to others, ~~and~~ and so he changes the subject quickly.

Damian goes on to talk about ~~the~~ the equipment - 'multi-programme dish washers here for glassware. Jet-scourers. Temperature-controlled rinse-faucet.' He lists these quickly as though it is nothing special or new to him. However Oler notes that Radj would be 'awed' at it, implying that he comes from somewhere where they cannot afford fancy equipment like that. This emphasises the importance of sending money back home.

~~When~~ When he expresses his desire to do so, Damian ~~is~~ says 'well, you're a kind-hearted bunch'. This again ~~accentuates~~ ~~his~~ ~~stereotypical~~ accentuates ~~his~~ his stereotypical attitude towards foreigners, referring to ~~them~~ them as a collective

as though they are all the same.

Damian uses the imagery of an orchestra to describe the way in which the kitchen is run. In an orchestra everyone has their own specific instrument and time to come in. This is like his way of telling Olev not to forget his place or rank at the bottom.

He finishes by giving him a final, strict warning 'So keep alert. Don't rest. Don't take breaks.' Using short, ~~sharp~~ sharp sentences to ~~to~~ make his point clear, before saying 'See you tomorrow'. This final ~~to~~ comment makes it seem like he is on his own from there and Damian doesn't want to have to converse with him any longer.

Candidate F

The bonds of oppression are hard to break. Once broke it is often the oppressor who finds himself an alien in his own land. "A White Man Considers the Situation" by Langston Hughes is an excellent and evocative poem in which the poet makes use of language form and structure to highlight how he no longer feels at home in his own country due to the growing aggression of the local black community. The previously mentioned literary techniques are used to emphasize McDonald's ~~and~~ fear and acceptance of the fact the home he once knew is lost.

In the opening line of the poem, the poet immediately conveys his acceptance of the situation, "Perhaps it is time to retreat from these well-loved shores." by starting the poem 'in media res' the poet directly expresses his emotional turmoil while the use of the word "retreat" suggests that the poet feels he is in danger or being pursued. McDonald then goes on to create a ominous tone through, "The swell heaves on the beach, angry clouds pile:" the use of ~~the~~ "heaves" in conjunction with the poet personifying the clouds as "angry" communicates through pathetic fallacy how the poet feels even nature is turning against them. In the quote, "The surf is ominous storms are coming." McDonald makes use of caesura to emphasize "storms are coming" which adds to the ominous

Version already present in the poem. In the last line of the first stanza McDonald expresses how he feels reality is slipping, "The centuries have faded like a dream" the use of the word choice of "faded" in conjunction with the elipsis highlights how the poet feels his people's history is fading into obscurity.

In the second stanza McDonald makes use of language, form and structure to highlight the irony of the oppressors becoming the oppressed. The quote, "The grip of power slides away, slides" through the use of anaphora and sibilance supports the notion that the poet feels his ^{national} identity is slipping away from him as the power "slides". The poet also expresses grief in how his people lost the ability to control the black community, "A diminished mastery is the keenest woe," this highlights a darker side to the poet as the loss of the "mastery" over the Afro-Caribbean population causes him to be filled with "woe". The long sentences present in all of the stanzas serves to highlight how the poet feels diminished, by slowing the pace of the poem to ~~his~~ emphasize his acceptance and grief.

The poet then seems to talk about a tree that is symbolic for his ancestors and the history of the islands. The quote, "It was to wield ancestral wood / to grace my Grandson's Christening chair." through the alliteration on

"chattering chaff" and through the notion of new life comes a form of violence that now seems lost to the poet. The stanzas are all fairly uniform in length which may be metaphorical for the numb pain McDonald feels at the prospect of leaving his home. There is also no obvious rhyme scheme and the use of free verse serves to emphasize how the poet feels utterly diminished. This feeling of despair is contrasted through "once upon a time, once upon a time" which makes use of anaphora to convey the poet's grief at the thought of happier times. The quote

In the poem there is also the constant presence of danger. In the second ^{last} stanza the quote, "Now the owl hoots, signalling danger coming! the moon is half alight, throwing coldness." The onomatopoeic use of "hoots" through the long "oo" sound conveys the ominous anxiety and tension possessed by the poet. Another point from the previous quote is how McDonald after creating tension in the reader through "danger" moves swiftly on to use caesura to highlight the seeming "coldness" of the moon. McDonald's poem can be considered a stream of consciousness which has the effect of emphasizing a variety of tones from sadness in "My heart grows clanked with minor grief" to a sense of impending danger in "The black senorres are whispering rustles" which through the word choice of "senorres" and "whispering" add to the seemingly violent ominous tone. McDonald also expresses

how he feels lost, "There is no way back, no forward way" which highlights how McDonald is trapped in a form of limbo where he can not move in any direction.

McDonald also communicates how he no longer feels at home in his native land. In the first stanza the quote, "I see I am a tourist in my own land" through the word choice of tourist expressed how he feels alienated and no longer part of his country. McDonald also comes to the epiphany "where ruling ends, the ruler cannot stay."

Which through the use of caesura conveys how he arrogantly once viewed himself as the "ruler" but now accepts he has been toppled. In the final lines of the poem McDonald takes responsibility for how their civilization has turned over, "And no one is to blame except my brother, me. No one is to blame except my brother." the repetition of "brother" in conjunction with the ending on a sharp short sentence illustrates how McDonald accepts the wrong doing of his people and yet offers no form of atonement.

In conclusion, "A White Man Considers the Situation" is an excellent and evocative poem in which the poet, McDonald, uses the use of language, form and structure to express his grief at the loss of his home. The greater meaning McDonald wishes to attribute to his poem is that oppression is not the answer, that when the "ruling ends" the consequences will be

dire.

Candidate G

Within literature it is not only more interesting but also more relatable when readers present failed or dysfunctional relationships rather than ones that succeed. This is purely because they are more realistic and thus a reader can easily associate ~~and empathise~~ ~~empathise~~ ~~empathise~~ ~~empathise~~ themselves with the words.

Within all three texts we see failed or dysfunctional relationships. Rapture depicts the entirety of a failing relationships journey, ~~both~~ the Great Gatsby gives us insight into the social ~~corruption~~ ^{corruption} that corrupts nearly every relationship and within Tess of the d'Urbervilles we are committed to watch the breakdown of Tess and the impact it has on her relationship with Angel Clare. Throughout all three texts dysfunctional relationships are at the forefront of each stories roots and in order to understand these relationships and the impact they have on each character we must first commit to the stories and try to immerse ourselves within them, we

must also consider ~~ourselves~~ ourselves as ~~modern~~ readers and try to look back and envelope ourselves into the minds of ~~the~~ readers at ~~even~~ ~~the~~ text's time.

Rapture as a modern text is easily accessible to a wider audience and its subject matter is easily accessible for readers today. When reading Rapture it must be read as a book in order to grasp the story of the relationship described. Even poem depicts an element of a 'real' relationship and although some times appear exonerations they are in fact very accurate. The first poem of the anthology 'You' depicts the obsessive nature of a person at the start of a relationship and how an individual can very quickly ~~totally~~ idolise and perfect their lover. "There you are on the bed, like a gift, like a touchable dream", this use of 'like' here creates the illusion of perfection and clearly demonstrates the obsession the individual has over the other person ~~like~~ ^{just} Duffy's ~~obsessed dream like image of his~~ ~~poem~~, so to does ~~Y Gaby~~ just like Duffy, Gaby also obsesses over Daisy ^{as} ~~and~~ his entire empire and lifestyle was built in

order to win her and live the dream he idolizes. However unlike Duffy, Gatsby never sees her experienced Daisy's true nature and instead is only exposed to his dream like ~~with~~ illusion of her. Even within his last moments he is not committed to seeing her true side as at the moment of his death he believes it is Daisy calling him out Nice. ~~within Rapture~~

Within Rapture we experience both the perfection and flaws of the Duffy's relationship, this dysfunctional nature of the relationship not only intrigues interest but also allows the reader to ~~connect~~ connect rather than fantasize. ~~There~~ is ~~the~~ ~~stages~~ even stages of the relationship is slow, the honeymoon phase, the crisis phase and the realization that the end is inevitable. For most this would be considered to be a realistic relationship with its ups and downs, and although ~~even~~ Gatsby's love for Daisy is real and true, their relationship is by no standards a real one but instead the extent of Gatsby's ~~fantasies~~ fantasies. However there is where a modern reader's attitude and reaction may differ from that of a reader of the time. Although now one analyzes

greatest works in literature, The Great Gatsby originally was not received very well with only selling 20 or twenty thousand copies in Fitzgerald's lifetime, however today millions of copies are sold worldwide every year. This difference in sales shows the popularity of the novel and when reading it today the text does have a romanticised and fantastical atmosphere to it with its choice of lexis which ~~is~~ is very popular as it has a timeless quality to it but was ordinary not popular when first published potentially due to its clichéd style as it was written during the time ~~and~~ at which it depicts. Although The Great Gatsby does have this air of fantasy and romanticised images, the corruption of each relationship is in a sense ~~not~~ realistic. Just by looking at Fitzgerald's personal life it is clear to see the connections within his novel like Daisy, Fitzgerald's own wife ~~she~~ ^{she} was obsessed with the wealthy lifestyle and lavish luxuries that come with it and refused to marry him until he made his own fortune and proved himself, although Daisy does not do exactly this she does instead marry a rich and wealthy man rather than wait for Gatsby, which then torments

Orby and leads him to build his fortune, even though he receives it in a corrupt way.

All three texts relationships fail, they begin and become dysfunctional but eventually end. ~~over~~

Duffy's relationship ends as there is a lack of interest ~~for~~ the other party but both ~~of~~ Orby and Tess's relationships end with their death.

In Duffy's last poem however the inclusion of death is created as it is the death of the person she was and the death of the relationship.

Her's Orby as "~~black sky~~" "~~black sky~~", "~~heath~~" and "~~open grave~~" are all used to depict a dark and uneasy atmosphere for the reader. The

ending of all of these relationships are in themselves realistic, although as a

reader we want Orby and Daisy to end up together and we want Tess and Angel to live happily ever after after Alec's ~~out~~ ^{death} ~~the picture~~,

the fact that they don't is more interesting than if it were to succeed. Although the

idea of all the characters getting what they want at the end of the novel is nice, it isn't

compelling or gripping, as readers we want to experience that sense of struggle that

is associated with our own relationships

and we want to remember the novel afterwards, we want to be impacted which at the end of the day the author also wants to do to.

Throughout all three texts there is a sense of Juxtaposition between the start and end of the novels. At the start of *Rapture* and the *Great Gatsby* we experience the idealized nature of key characters, Duffy's Conor and Gatsby's Daisy, at the end of both these texts this dream like image of each individual wears off, although Gatsby does not experience it with Daisy, he instead do when she leaves with Tom during Gatsby's funeral. Like Duffy, Angel also creates a dream like illusion of Tess often comparing her to virtuous figures and to nature, and Tess does the same for Angel and it is not until the revelation that both these images are destroyed, however Angel eventually comes to his senses and carries on loving Tess although it does not prevent her death. These idealized images that are then destroyed are examples of what happens in real relationships and this dysfunctional state again holds interest for the reader. If all three texts in the end had happy endings they would be nowhere

heart to us interesting as they are not as obvious or linkable to our everyday lives.

Within works of literature dysfunctional relationships are far more interesting than successful ones. They are far more interesting not only because they are more realistic but also more accessible to the reader. Duff's Rapture depicts the rawness of emotions ^{experienced} during a failed relationship which is easily accessible to the reader as we have all experienced this and Gatsby's failed attempt at winning Daisy allows us as readers to sympathize and admire him as a character just like we sympathize with Tess and Angel's doomed love affair.

Candidate H

~~The horror and suffering of war can be seen in 'The Ghost Road' by Pat Barker, 'The Wife R'~~

The horror and suffering which came as a result of war is often referred to in war literature and the reader can be seen ^{to} imagine what it must have been like for not only those on the front line, but others at home that had to deal with the horror and loss in a different way. From these accounts the modern reader in particular who is not fully accustomed to the idea of warfare can build an emotional response.

The Ghost Road by Pat Barker is a piece of contemporary fiction, with the use of real-life historical figures. The reader is presented with many horrific images which are hard to come to terms

with.

The subject of mental health in this novel gives way to a huge part of the suffering felt. One of the main characters Billy Prior is seen to have split personality disorder, with the reader following him on his challenging journey. At one point in the novel Prior is seen looking at his reflection and thinking "lonely? You? Oh, c'mon duckie. You can always split in two." Here Prior's condition is portrayed in harsh reality and it allows the modern reader to feel that war is no place for someone mentally unstable such as Prior.

At time of war, post traumatic stress disorder was a taboo subject and often referred to as cowardice. Yet in this novel there are many cases of ^{PTSD} mental health ~~the~~ seen by the reader and not always in the soldiers at the front. Moffet, one of the soldiers can be seen to be suffering paralysis from the mental effect of war. "He'd been unable to

walk for more than three months, an unusually long time for hysterical paralysis to persist". Although the patient is not suffering physically we see how his body has shut down due to mental suffering, which allows the reader to come to terms with the varying effects of war.

The Kite Runner by Khaled Hosseini reveals how suffering can be seen as a result of conflict and not always from conflict itself. It is set in a time of conflict in Afghanistan and ~~is~~ political unrest. From this we see how the young and innocent can suffer. The reader is presented with horrifying images in a key part of the novel. Hassan, Amir's longest and closest friend is subject to ~~a~~ brutal rape. "I pretended I hadn't seen the dark stain in the seat of his pants". This horrific vivid imagery allows the reader to see the physical pain felt. From this the reader is devastated that someone so innocent has undergone such a horrific

ordeal so early on in his life. ~~The Afghanistani society~~ ^{Afghanistani society} is so different to the society in which we, the modern reader live, we are concealed from these horrors, which may be why we are so deeply affected by this tragic act. The reader is ~~is~~ left in even more shock at Amir's response to his friend's brutal ordeal. "I could step into that alley, stand up for Hassan. Or I could run. In the end, I ran." The reader is devastated at the betrayal of friendship, the blatant disregard Amir had for doing the right thing.

The poem "The Survivor" by Tadeusz Koźlewicz, gives way to a different kind of suffering. The title of the poem at first brings hope. But this is immediately overshadowed by the content of the poem and the reader can clearly see the guilt this man feels, as if he shouldn't have survived when others died in such horrific ways. "I've seen it; truckfuls of chopped-up men who will not be saved".

The horrific imagery seen here, allow the reader to see that these images will live on in the individual's mind forever more. The sixth stanza of the poem tells the reader how the individual wishes to start life all over again and illustrates the inevitability of war in that the human condition is able to detect what is morally right and wrong, but these lines become blurred during times of war.

The horrific injuries which come from the battle are ~~clearly~~ ^{clearly} seen in 'The Ghost Road'. "I got something damp on my face and brushing it away found a glob of Hallett's brain between my fingertip." For the modern reader this is unimaginable and we are left in a state of shock and are able to recognise from this the futility of human life and how powerful war literature is in portraying how fragile human beings are.

The poem 'More Light! More Light!' by Anthony Hecht explores the loss of faith at times of war. "He was ordered

to change places with the Jew" is the line we see when a Pole refuses to bury two Jewish individuals alive. The reader can be seen to have an emotional response from this as although the Pole was brave and stood up for what is right, he was made to suffer and from this all hope is lost. "no light, no light in the blue Polish eye" makes the reader see how war changes people, all faith in humanity has gone.

'The Ghost Road' allows us to see how it is not just soldiers that suffer, but Rivers the doctor at Craiglockhart is seen to have a ~~paralytic~~ paralytic stammer which occurred after an event in his childhood. His father shows him a picture of his great grandfather with an amputated leg and his father tells Rivers "he didn't make a sound, he was a real man." Here the reader is presented with what you have to do to be considered a man, masculinity was an important factor during the war and the reader's response may

see us astounded, as from what men were experiencing, was it any wonder that masculinity was the last thing on their mind?

^{I do agree with the statement}
In conclusion^ it is clear that in war, there is both mental and physical suffering and that during times of war the human condition deteriorates and an individual's conscience plays a huge part in dealing with the horrors of war and whether they are actually able to deal with it. War literature is something which many people can be affected by, and it is something which is successful in educating as well as providing an emotional response from its readers.

Candidate I

~~Other elements = alienation -~~

~~Ghost Road - Hallet - Pg 230 / Pg 185 Counter - Malvern - Pg 207 context~~

~~Moffet - ^{involuntary suicide.} context ACS~~

~~Wustbeck - Pg 225~~

~~Troops, Prior - Pg 241 Pg 271-3~~

~~Pg 113 - ^{Pg 149} ready man Pg 171 Pg 180~~

~~Legion - Dairyland, Despatches full context~~

~~Taffee, Snapshots!, Chinese Whispers~~

~~Goodwills Tale~~

~~Anthology - Dulce, J mine, Vegetariericht / Building the barricade - strength context~~

~~subarto ^{context} ACS~~

~~ACS~~

~~Effect on troops, Prior
5 mins, ~~the~~ ~~disgrace~~, ~~direct~~
whispers, ~~ghostlike~~ snapshots!
Daisyland → Moffet, Wustbeck
vegetariericht + Dulce.
Counter - ~~the~~ building ~~context~~.
- Duet, ~~impact~~
- Malvern.~~

~~Duet, Sniper~~

Effective writing about war ^{does} challenges the reader to respond sympathetically to experiences of those affected by and involved in war as in much war literature we are told of the horror and suffering that is brought about by war this is especially true as an especially large effect on a 21st Century reader as ~~due to the current relative peace of the~~ ~~present~~ we are not as used to the pain of war as a reader during world war one would have been, therefore making it more shocking for us, and inspiring a great sense of

sympathy within us. However, effective writing about war can also challenge the reader to respond in other ways, such as by feeling alienated.

Pat Barker uses graphic description of the wounds caused by war in her novel, *The Ghost Road*, so as to shock readers and ~~so~~ cause them to sympathise with the suffering of the soldiers. The most horrific injury in the novel is that of Hallet, 'The wound of art consisted of a large irregular opening in the bone as art bones of the scalp, and through this protruded a suppurating *bonia cerebri* which pulsed.' This graphic ~~image~~ makes the reader aware of the extreme violent repercussions of the violence of war and ~~the horror of~~ ~~fact~~ it causes the reader to sympathise with Hallet as he is suffering horrifically. Barker's use of ~~to~~ a medical report being used to illustrate Hallet's condition ~~high~~ gives it a bleak, expressionless tone and highlights the severity of Hallet's wounds. This graphic detail is especially horrific and memorable to us readers in the 21st century as we are not accustomed to this calibre of shocking injury.

Barker further writes about the character of Hallet as he is on his death bed, ~~declaring~~ ^{repeating} 'Suck rocket' - 'It's not worth it'. This declaration of desperation by Hallet again makes the reader sympathise and sympathise with Hallet as his suffering is clearly unbearable. It also reflects an important viewpoint at the time that the novel was published as ~~it~~ it was

published in 1995 and although the hippy era of the 1960s ~~was~~
~~is~~ ~~was~~ ended, ~~Barber still retains~~ there ~~was~~ is now a much more
negative view of ~~the~~ war as being futile and 'not worth it'.

This viewpoint is again expressed in the novel when the troops
are discussing the purpose of the war, 'Nobody benefits. Nobody is
hurt. Nobody knows how to stop.' and in Billy Prior's diary
account, 'I wonder how long it'll take him to work out that
~~nobody is~~ ~~hurt~~ nobody knows what's going on?' These examples
of soldiers questioning ~~the~~ why they are fighting ~~illustrate~~ make the
reader aware of the fact that the soldiers had to
^{and possibly die} fight for a cause that many didn't understand or believe in.
This causes the reader to pity the soldiers ~~as~~ due to the situation
that they were in. Although the concept of war being futile is
accepted now, had it been read by ~~at~~ ~~an~~ an early 20th
century audience, ~~the~~ there wouldn't have been the same ~~amount~~
questioning empathy with soldiers being aware of ~~what~~ they for what
they are fighting.

The horror of war is expressed again through Billy Prior's diary
entry as he writes, 'Marched all day through utter devastation.'
~~The~~ Dead horse, unburied men, stench of corruption.' The use of
this vivid to illustrate the ~~being~~ ^{view} ~~thought~~ experienced by the troops
makes the reader feel a great deal of sympathy for them.
Prior's last sentences, 'Too close to death ourselves to make a fuss.
We economise of grief.' ~~also~~ highlight the pessimistic view and
hopelessness felt by the troops, again installing pathos in the
reader. Barber's use of a diary account to tell us about

The situation in France makes it more intimate and immediate for the reader as it is as if we are reading a direct account from the soldiers involved, making it extremely powerful and effective.

Similarly, the view of helplessness expressed by Pie in Barker's novel is also shown in ~~the~~ Miroslav Holub's poem, five minutes after the air raid. As Holub tells us of a woman who, 'settled herself to wait... for her husband to rise from the ashes and for her children's hands and feet to be struck back in place.' This helplessness of the woman, ~~so all she can do is wait for~~ in addition to the hopelessness of the situation is extremely tragic and ~~inspires~~ ^{inspires} a great deal of pathos in the reader, ~~making~~ making the poem extremely effective. As the poem was written during World War Two and ~~was~~ written in Czech, we are made aware of the huge scale of the effects that war has on people, even civilians, and ~~creates a~~

The effects of war on civilians are greatly explored in David Harbert's poem, Chinese Whispers, which explores the reactions of civilians during war. ~~The poem is about~~ We are told about a man who, whilst searching for his brother was, 'turning one body, one by one, to discover his wife, son, uncles, sister, father, mother'. This horrific story of a man finding his whole ~~the~~ family dead is intensified by Harbert's use of a listing effect to show the ~~magnitude~~ magnitude of the man's loss. ~~The reader is this~~ has the effect of almost overwhelming the reader with grief and sympathy for the man's situation. ~~It~~

Again, Horset's explores the effect that ~~the~~ war had on so many in his poem, ~~Snapshots~~ Goodwill's Tale. "My mother my aunt my sister-in-law my sister my daughter-in-law they touched my daughter they didn't touch me." This extensive list highlights how many women were because victims of war and illustrates the horror of the situation to the reader and inspires pity sympathy for Horset both the women who were touched, and for the persona, who is clearly not suffering with the guilt of not being 'touched' as Horset reports, 'They didn't touch me' throughout the poem.

Finally Snapshots I is another example of the effects that war has on civilians as Horset writes, 'Troopers dead in a trench... Topers dead in a bar... Lancers dead in a bed... Stripers dead in the trees...' The repetition of the word 'dead' highlights the brutality of war and the extreme losses that it caused. By listing both military personnel and civilians Horset illustrates the widespread effect of war as it affects everyone. This view that war affects everyone is very much typical of the era in which Horset wrote Legion as it was written in the post 9/11 era where the 'war on terror' is a well-known phrase and the battlefield is everywhere. Therefore, his poetry shows an element of war that would seem completely alien to an early 20th century work reader.

In a similar way, the extreme effect that this intimate battlefield has is explored in Horset's poem, Daychain as Horset describes the ways in which the women committed suicide, '...the blade

going from hand to hand, each making the second cut on the one before in case she couldn't,' and 'some in the cockards, some from horse-beans.' The sheer fact that the women felt that they had no choice but to commit suicide ^{shows} ~~expresses~~ the desperation ~~to~~ that they experienced, and makes the reader greatly sympathetic with them as ~~the~~ it would be a horrific ^{position} ~~experience~~ to be in. The image of women helping each other slit their ~~own~~ wrists is extremely harrowing and memorable, making it very effective.

~~So~~ Similarly, Burke ~~expresses~~ explores the use of suicide as a means for escape from the war ~~to~~ with the character of Mallet, 'a puff, white one with blood oozing from the wrist.' Mallet's suicide attempt ~~due to~~ illustrates how desperate Mallet was to not return to war after he'd regained ~~the~~ sensation in his legs. 19th century readers ~~are~~ are likely to sympathise with this as ~~the~~ suicide is now looked upon as a tragedy. However, if this had been read by ^{an early} ~~at~~ 10th century audience, they would ~~not~~ have had any sympathy for Mallet as suicide was not only a sin, it was also illegal and would have appeared unattractive ^{it was a} ~~to~~ Mallet to avoid fighting.

In contrast to the almost cowardly attempt ~~to~~ to die of Mallet, expressed by Burke, Wifred Owen writes of a much more harrowing death in his famous poem, Dulce et Decorum est, 'He plunges at me, guttering, choking, drowning.' This ~~and~~ ~~expresses~~ expresses the soldier's dramatic death and his horrific struggling. This causes the reader to feel a great sense of

sympathy for the soldiers and also horror at the effects of war. This war is intensified by the Owen's description of the soldier's body '...the blood came gurgling from the froth-corrupted lungs.' This graphic image is horrifying and goes some even greater sympathy for the reader, making it extremely effective.

As Owen was a soldier himself in World War One, we can directly see the effect that war has on soldiers as he writes in his last line; '...you would not tell with such high ~~enthusiasm~~ the only old lie: Dulce et Decorum est pro patria Mori.' By refusing to be expressive as a lie, Owen suggests his view that the war was not noble, and was not a worthy cause. Although we may agree with this view now, as 21st century readers, ~~at~~ when this poem was published it would've caused outrage as it renounced ~~even~~ traditional patriotic beliefs that were prevalent ~~at~~ the time.

Although all of these texts are ^{examples of} effective writing and challenge the reader to respond sympathetically to the personal experience of those affected by war or involved in it, effective writing can also challenge the reader to respond in different ways.

~~For~~ In contrast to the helplessness of the women in five minutes after the air raid, civilians are depicted as ~~strong~~ ^{strong} and ~~brave~~ ^{brave} and courageous in Anna Świr's poem Building the Barricade. Świr's last stanza: 'Though no one forced us, we did build the barricade under fire' illustrates the defiance and strength of the civilians in Poland despite being 'really afraid.' Poetic can inspire sympathy for the reader, it inspires awe and respect for

the civilians. As this poem was written in Poland, it shows how civilians during the war ~~were~~ ^{are} forced to fight all over the world, especially in and emphasizes the courage of the civilians as they faced the line of ~~involving~~ ^{invading} Germans.

Contrastingly, Herbet's poem, Sniper, gives us a ~~very~~ negative impression of those involved in war as the soldier sings in harmony with his weapon, 'I found myself singing along with the old Maxie-Nordenfalk's brass baritone "hwarrah, hwarrah..." This alienates the reader as the soldier seems ~~isn't~~ ^{isn't} more attached to the machinery than to the people he is killing. Despite not instilling sympathy in the reader, the poem is still a highly effective piece of writing.

A further juxtaposition with the idea of war bringing horror and suffering and therefore ~~inspiring~~ ^{inspiring} sympathy, is ~~that~~ illustrated in ~~the~~ Barak's novel as she explores the lives of the people of Melanesia. 'Head-hunting was what they had lived for... without it life lost almost all its zest.' This surprising viewpoint that war was a fun and necessary activity has a strange effect on the reader as it makes them almost sympathetic to Melanesian people ~~to~~ as ~~they~~ ^{as} their suffering is caused by a lack of war. This is highly effective as it forced the reader to question ~~the~~ ^{their} ~~20th~~ ^{20th} view that war is categorically wrong, ~~and~~ ^{and} shows how opinions ~~of~~ ^{of} war differ between readers ~~depending~~ ^{depending} on their culture.

Therefore, although war literature ~~can~~ ^{can} typically challenge the reader to respond sympathetically to the personal experience

of those affected by or involved in it, ~~there are clear~~ war literature can also challenge readers to ~~meet~~ respond in different ~~ways~~ and still be just as effective, if not more so, if it challenges ^{traditional} ~~or~~ ~~views~~ views.

Candidate J

Believing the voices embedded within novels and poetry in some cases may be less important than "enjoying the stories", a particular example being *The Wife of Bath's Prologue and Tale* by Chaucer, in which the protagonist Alisoun is evidently an unreliable and biased narrator, however I think that the author's intentions and the responses from audiences ~~at~~ in different contexts are important factors that need to be taken into consideration.

Many postmodern texts such as *Behind the Scenes at the Museum* by Kate Atkinson and several poems by Billy Collins, particularly 'Child Development' and 'On Turning Ten' triumph in the ~~prog~~ establishment and progression of identity, creating texts in which trusting the narrator becomes significant.

Kate Atkinson creates an intricate and multi-layered bildungsroman novel,

in which the reader almost wholly trusts the Oxymoronic narration of Ruby Lennox as she speaks in First person, yet is apparently omniscient. Atkinson begins the novel using an 'ab ovo' technique, (Ruby narrates from the moment of conception), making the reader trust ~~the~~ the character of Ruby, despite the ~~gaps~~ gaps in her knowledge that become prevalent throughout *Behind the Scenes*. Without this creation of ~~an omniscient~~ a narrator who appears to be omniscient and thus evoking the reader's trust, Atkinson would not have been able to deceive the reader ~~in~~ in this way, shattering our trust of Ruby when it is revealed that she has suffered from amnesia, blocking out the existence and death of her twin sister, Pearl.

However, ~~the~~ ~~the~~ throughout *Behind the Scenes at the Museum*, Kate Atkinson plays with idea of history repeating itself; the past permeates Ruby's life and it appears that the sequence of female characters whose lines are

described, creating almost a family saga, do not learn from past mistakes that began with Alice, Ruby's great-grandmother. This ~~means~~ continuous story throughout Atkinson's unconventional use of footnotes maintains the readers interest, regardless of whether the narrator can be believed or not. The cyclical nature of the female characters' ~~the~~ ~~the~~ thwarted marriages, like those of the Wife of Bath, are enjoyable ~~to read~~ for the reader regardless of the voice. In fact, ~~the~~ because Ruby is revealed to be an unreliable narrator, and clues are given throughout the novel, ^{for example} such as "a curious feeling rises up inside me, a feeling of something long forgotten", Atkinson invites the reader to become active in decoding and creating meaning from the text, psychoanalytically "filling in the gaps" themselves.

Both Kate Atkinson and Chaucer make use of intertextual references ~~in order to~~ for different effects. Chaucer's use of the Bible throughout exemplifies ~~the~~ ^{the} importance of ~~studying~~ religion during the period in which

it was written, as well as further showing the unreliability of the wife, who frequently misquotes it ~~and~~ ironically and manipulates scripture: "What that he mente thereby, I kan nat seyn", which evokes humour and satiric treatment of the wife to a modern audience. However, to a Chaucerian reader, the wife (and Chaucer himself) may have been heavily criticised for the apparent scriptural authenticity of a "Somdel deef woman, and menephe the ~~wife~~ wife would not have been appreciated in the patriarchal society of Middle England. Therefore it becomes clear that believing a narrator, particularly when religion is discussed, was important, but ~~more~~ less important ~~than~~ than the story itself, proven by the longevity of the Canterbury Tales.

Kate Atkinson's use of intertextuality serves ~~the purpose~~ several purposes. Fundamentally, it creates a 'realism' to Behind the Scenes with the elements of social documentary, and thus makes the reader trust Ruby even more, as 'real

'life' references are made to novels such as Great Expectations, Dracula and Daphne de Maurier's 'Rebecca', as well as popular culture references such as 'tomorrow, 8th January, is Elvis's birthday'. Atkinson litters the text with historical references to major world-changing events such as the First and Second World Wars, the Cold War, the assassination of President Kennedy and the first man on the moon, furthering the idea that she intertwines ~~the~~ fact with fiction in order to deceive the reader into believing Ruby. This is shown by ~~how~~ ~~the~~ the way in which these historical events are expressed in the novel, from the very first chapter:

"Guy Fawkes was born here, Dick Turpin was hung a few streets away and Robinson Crusoe, that other great hero, is also a native son of this city."
~~The~~ Ruby's sentence that follows, "Who is to say which of these is real and which a fiction?" is a theme that permeates the entire novel, ~~and~~ with the stories of fictional characters, such as that of Jack and the dogs during WWI, become more important than the actual event, a clever deception of Atkinson's that makes the characters appear

real and believable.

The humanity of Atkinson's characters, with Bunt's longing to be Vivian Leigh from 'Gone with the Wind', Alice and Ruby's "Alice in Wonderland" feeling of not belonging, and ultimately the discovery of Ruby's amnesia evoked by the trauma of loss, is ~~definitely~~ definitely important to the reader's interpretation of the text.

~~Without~~ Despite being a solipsistic young girl ("I didn't think it would be like this... not that I expected a street party or anything"), Ruby is endearing to the reader due to her sassy attitude ("I exist!") and her honesty ^{combined with} ~~and~~ realistic human nature throughout. The development of her identity is the underlying theme of the whole text, ~~and~~ ending ~~the~~ with ~~the~~ self-assured statements of "I am a precious jewel. I am a drop of blood. I am Ruby Hennox." This would not have been as effective or enjoyable without the reader's ability to relate to Ruby through common humanity and understanding of the importance of

identity when growing up.

The poem 'On Turning Ten' by Billy Collins contrasts this by establishing an enjoyable poem from the voice of a soon-to-be ten year old boy, by contrasting the typical ~~excited~~ excited attitude that a child has when 'turning 'the first big number'. To this voice, the thought of it makes him feel like he's "coming down with something", creating a humorous tone, ~~and~~ and an unbelievable voice to the reader, through the use of ~~words~~ vocabulary more advanced than a typical child's: "a mumps of the psyche, a disfiguring chickenpox of the soul". Ruby also has an unrealistic vocabulary range, using words such as "nomenclature" and "Strindbergian complex" as an infant; ~~both~~ of Atkinson and Billy Collins create voices unbelievable yet endearing, creating ~~a~~ enjoyable texts in which the narrators' reliability is less important.

Ultimately, Atkinson creates a duality between the voices of Ruby: the first-

person child with a "vocabulary of ten words", who is unreliable due to gaps in her knowledge, and misconceptions, as well as the omniscient Ruby with Daimonic powers ~~and~~ ^{under} the influence of Atkinson's own life, in York, creating elements of reliability and disbelief throughout the text. This contrast of two voices, perhaps representing the duality of Ruby herself as a twin, one of which ~~uses~~ uses melodrama and hyperimagination, ~~and~~ the other many facts and literes of the frequent deaths, creates an enjoyable and entertaining novel for any reader regardless of their contextual knowledge as the omniscient voice provides ~~the~~ necessary facts, ~~and~~ ~~therefore~~ ~~is~~

Despite the reader trusting Ruby, it is not fundamental in order to enjoy the novel. Upon the realisation that Ruby is unreliable, the text is still entertaining due to Kate Atkinson's use of round characters, irony, literes and a humorous tone. Therefore, as with Chaucer's Wife of Bath and Billy Collins's postmodern poetry, Atkinson's novel is enjoyable ~~and~~ without

believing the narrator. Due to ~~this mutual~~ these texts being mutually enjoyable without a reliable narrator, ~~and~~ and the huge contextual differences of Chaucer and postmodern literature, I think it is fair to say that believing the voices embedded in novels and poems is in fact less important than enjoying the stories they have to tell.

Candidate K

Pat Barker's *The Ghost Road* perfectly demonstrates how effective writing provokes a sympathetic response from the reader in her exploration of personal experience by those affected by, or involved in the war. This is supported by Wilfred Owen's poems and ~~the~~ letters home that are not necessarily emotional, but create a great deal of sympathy: showing why Barker chose to bring Owen back to life in ~~her~~ ^{her} ~~1990's~~ novel, written in the 1990's.

Firstly, Barker uses Prior to evoke sympathy for those involved in war: 'I'm filling in forms. The man I bayoneted. What worries me is that he was middle aged.' The disjointed syntax within Prior's first person narrative connotes a stream of consciousness from Prior and ^{mirrors} the disjointed nature of his own thoughts. ~~The mundane task~~ ~~The~~ ~~point~~ Prior mentions first the mundane task of 'filling in forms' which demonstrates that even during a daily, ~~normal~~ "normal" job, the ~~to~~ chilling thought of killing still haunts him. Bayonete work is also a far more personal way of killing.

which shows the mental effect that face-to-face combat has had on Prior. ~~As~~ Prior's further description of the man is what Barker has beautifully conducted in order to evoke sympathy: 'he was so obviously somebody who should have been at home, watching his kids grow up... And yes, you could see all this in his face — with some people you can. Some people do look exactly what they are. *Fuck it.*' The colloquial, informal language such as 'kids' connotes the warm, fond feeling towards this middle aged man and makes it ~~more~~ relevant to a wider audience as 'kids' is such a playful, warm description of children. The scatology of '*Fuck it*' in italics also demonstrates the mental torture that this has had on Prior; the despair is evident and a complete shame in his actions. In this section of the novel, Barker's intention is to highlight both the extent of the mental torture for the soldiers but also the extent of the loss of a generation. Barker finds the perfect balance between demonstrating the effects of both those involved in war and those affected by it: the sympathy from the reader lies both with the survivors and the dead. In 2014, 100 years on from the outbreak of this war,

this ~~now~~ concept becomes even more relevant than her writing in the 1990's as modern warfare has ~~been~~ become so distant; bayoneting will never have to be used again due to munitions, ~~of~~ weapons and nuclear advancements. ~~The~~ To draw upon the reality of killing is far more relevant now as many soldiers in modern warfare will never ~~face~~ have to face their opponents so closely - Barker touches upon an aspect of war that is almost forgotten in the 21st century - the reality of murdering another human being. Additionally, ~~the~~ Prior's ~~dear~~ warm, fond description of the middle aged man creates sympathy in 2014 with the very modern history of modern conflicts such as 9/11, the London bombings and Middle Eastern conflicts. Including so much detail that Prior could see from just his face, makes the reality of modern warfare even more poignant as it shows modern readers the loss of many individuals with 'kids' and a future that have been lost in our lifetime alone. It ~~has~~ also shows that her main intention in "1995" was to reinvent the sympathy for the generation that was lost, not just in Britain, and expose modern readers to the harsh truths of war. Critics have said that

'if human beings were truly rational, they would have thought long and hard before embarking on ~~a war~~ anything so costly, in terms of life and resources, as a war.' This is what Barker reinforces in the Ghost Road: that the loss was too great to be any kind of victory.

In addition to this, Owen's *Dulce et Decorum Est* also challenges readers to respond sympathetically to the personal experiences of war. 'I saw him drowning. In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.' Here, Owen uses an asyndetic list of verbs to emphasise the absolute horror of the chaos and devastation around him. This choice of structure and language evoke sympathy, especially due to the triadic pattern working ~~as~~ ~~a~~ to demonstrate the reality of death and the brutality of war. Owen's intention in 1917, ~~was~~ in writing this poem was to dismiss the false selling of propaganda on the Home Front and to go against slogans used such as 'Your Country Needs You!' Owen mocks this type of propaganda: 'the old Lie: Dulce et decorum est Pro patria mori' coming from a Roman lyrical poem meaning 'it is sweet and right to die ~~for~~ ^{that} your country.' The capitalised ~~word~~ 'Lie' shows ^{that} Owen is

placing importance upon the fact that he, and thousands of other soldiers, have been lied to. The poem works ~~perfa~~ perfectly in conjunction with Barker's *The Ghost Road* in that they both aim to show the reality of war and effectively create sympathy from the reader without being emotional in their writing. Owen particularly avoids emotion in that he wishes to tell the truth about war and demonstrate the difficulty to survive mentally and physically. A letter he wrote in 1917 to his brother also does this: 'When I looked back and saw the ground all wormy with wounded bodies, I felt no horror at all. Just an immense exultation of having got through the barrage.' This shows Owen and Barker's intention to appeal to their ^{contemporary} audience ~~about~~ in a sympathetic sense about personal mental and physical experiences.

Yusef Komunyakaa's *Facing It* also demonstrates how effective writing challenges readers to respond sympathetically. 'I said I wouldn't, dammit: No tears. I'm stone. I'm flesh'. The scatology 'dammit' connotes the despair of the poetic voice coupled with the disjointed syntax showing the quick release of emotion and desperation to compose themselves to suppress it.

The effect of this is the sympathy felt by modern readers in the realisation of the emotional torture war has by both those involved and those affected by it. This is a similar approach to that of Barker in the attempt to write to reinvent the sympathy towards war. This particular poem is even more relevant ~~with~~ in hindsight to the Vietnam war and the bad reception they received in America when returning home after they had lost. The ^{pressure} ~~need~~ to suppress all emotion after having experiencing something as brutal and horrific as war is even further torture but is arguably the only way to survive. This is similar to Prior's approach in *The Ghost Road*: ~~think~~ 'refusing to think is the only way I can survive'.

On the contrary, effective writing does not always provoke a 'sympathetic' response in terms of war experiences. Within the Melanisia sections of *The Ghost Road* the ~~necessity~~ necessity of war is explored: 'though it might seem callous or frivolous to say so, head-hunting had been the most tremendous fun and without it life lost almost all its zest'. The superlative 'most tremendous' emphasises the extent of the level of fun that war was in a foreign culture and setting.

It demonstrates that war was needed in order to give life some meaning and 'zest'. This connotes that Barker's intention was not ~~at~~ only to create a sympathetic response but to also comment on humanity and ask the questions: 'is war necessary?' and 'will humans always go to war?' She is attempting to educate modern readers on the futility of war and that although some cultures hold it ~~central~~ central to their very being, we must still feel sympathetic to the loss and the effects of war; however, she often achieves this aim with brilliance without being necessarily emotional or explicitly sympathetic. The TES magazine produced a survey which revealed that 84% of those asked, agreed that more education on war is necessary in schools because 'war is not a historical event to be dissected and understood but a moral lesson to be ~~learned~~ ^{explored} ~~learned~~. To think that the only lesson to be ~~learned~~ from war is the horrors of war is a much too simplistic view. It must be taught in much greater depth.' This is

★ whilst appreciating the different forms that war comes in;

arguably what Pat Barker was attempting to do in her *Regeneration* Trilogy: to literally 'regenerate' the stereotypical view of war and make it relevant to modern audiences.[^] in creating sympathy

Siegfried Sassoon is a perfect example of an effective writer that challenges the reader to feel sympathy to the events of war. 'I knew a simple soldier boy who grinned at life in empty joy.' The juxtaposition of empty joy coupled with the adjective 'simple' connote the innocence and naivety of the ~~so~~ type of soldiers entering the war. Sassoon destroys this symbol of innocence and hope: 'he put a ~~a~~ bullet through his brain.' Here, the plosive sounds create ~~the~~ the sound of the violence of war and gun warfare. The ~~descri~~ destruction of the soldier symbolising ~~everythi~~ millions of young, naive men joining the war under the false impression of propaganda at the time within this poem, shows his intention to encourage readers to sympathise with ~~the~~ those involved in war. His writing is ~~the~~ unemotional and brutally honest, much like Pat Barker which is why they work in perfect harmony together and ~~the~~ Sassoon's influence is ~~the~~.

*in his poem *Suicide in the Trenches*

evident in Barker's honest style of prose. Barker almost mirrors the 'simple soldier boy' in Sassoon's poem in her creation of Hallet: 'We ~~to~~ are fighting for the legitimate interests of our own country... This is still a just war.' ~~It~~ ^{She} brilliantly ~~demonstrates~~ creates an extended version of Sassoon's soldier in that Hallet is the epitome of a victim of propaganda and the widespread faith ~~at~~ that it was a 'just war.' This is supported by Bertrand ~~Bernal~~ Russell's quote: 'people would rather die than think.' ~~Sassoon and~~ Barker is again, evidently similar to Sassoon in that she also ~~destroyed~~ ^{brutally} ~~violently~~ destroyed the symbol of innocence in 'putting a bullet through his brain' and completely destroying the face of innocent youth: 'it's easier to forget. I run the ball of my thumb against the two first fingers of my right hand where a gob of Hallet's brain was.'

Effective writing ~~is~~ ~~definitely~~ challenges the reader in many ways to feel sympathetic towards personal experiences of war although approached in various different ways. Komunyakaa exposes raw emotion of war veterans whereas Barker and Sassoon unemotionally explore

experiences of war in a violent, up front way whilst still perfectly creating sympathy towards all experiences of war. Owen also explicitly exposes readers to the brutality of war in order to create sympathy which ~~is~~^{was} relevant is even more relevant in a 21st century society 100 years on from the outbreak of war.

Candidate L

The need for loyalty and friendship as well as love and passion depends ~~on~~ entirely on the relationships which are portrayed and on the texts. In "Tess of the D'Urbervilles", Tess has for a time, the passions of ~~Angel~~ Alec, the love of Angel and the friendship and loyalty of the milkmaids but she craves both loyalty and love from Angel. ~~which~~ ^{This} would indicate that this statement can be agreed with in terms of "Tess of the D'Urbervilles" in ~~the~~ "The Great Gatsby", Gatsby is in love with a lost ideal but has the friendship of Nick, due to the corrupted society at the time though, Fitzgerald implies that the needs of his characters are more materialistic. Therefore in this case, the statement can be disagreed with. Duffy's "Rapture" which is emotion~~s~~-filled and ~~accessible~~ can be understood by all, highlights the importance of emotion and memory over that of friendship and loyalty.

Tess and Angel do indeed fall in love, surrounded by the "clear", "bracing" and "ethereal" dairy-lands of Talbothays. Angel, rather like Gatsby's love for Daisy sees Tess ~~as~~ as an ideal, calling her names such as "Arcturi's" ~~and~~, "Demeter" and "other fanciful names" which she doesn't understand. Compared with 'Rapture', ~~the~~ Angel and Tess' love is not explicitly displayed, Hardy in fact rewrote the book three times in order to make it suitable for "family reading." Tess and Angel's love is indicated in the times they are alone together. When Angel carries Tess over the water Hardy indicates an "understanding between them." The lexical field of the human anatomy "breath", "eyes", "arms", "shoulder" and "cheeks" as well as Tess' intensified accent indicates the passion between them. Due to the social limitations that surrounded Hardy this extract of the book was initially removed in order to publish it because it was deemed as too inappropriate. Modern readers ~~now~~ today, would pick up on the implied passions between the characters but would not consider it inappropriate. In 'The Great Gatsby', Gatsby is in love with his ideal

Daisy, the Daisy from Louisville he met as a soldier. Nick is aware that Gatsby is "clutching at some last hope" but doesn't want to "shake him free". Daisy was the "first 'nice' girl he [Gatsby] had ever known". Gatsby felt "married to her". When Gatsby kissed her "she blossomed for him like a flower"; these are Nick's words, however which distorts Gatsby's dream in to something more beautiful. Gatsby speaks in much more simple diction: "Old Sport" Gatsby needs love to such an extent he never thinks that it's gone, eventually "only the dead dream fought on... trying to touch what was not longer tangible." ~~the passion over the best anthology~~ "The theme of Gatsby is the withering of the American Dream" (Bewley) which links to the "withering" of Gatsby's dream. In "Rapture" love and passion overrun the anthology but its linear structure gives an insight to the ups and downs of real relationships. The pronoun "you" which also gives the title to the poem "You" alongside the ~~poet~~ pronoun "I" gives the impression of exclusive love. There is also the impression of a limit as shown by a

semantic field, "crouched", "tiger", "tits" "licks" "long grass" relates to the early chase ~~of~~ and ~~the~~ excitement of love. The lexical field of treasure in "Hou" and the link to the Greek myth of King Midas, shows the value ~~of~~ in life when love is present, "bright", "coin", "rich", "light", "gold", and "millionaires". ~~"Hou" is also a sonnet~~ ~~As~~ As Ruth Padell puts it, "The form that dominates 'Rapture' is the sonnet, that magical shape so suited to reflections of love", "Hou" is a sonnet and reflects both love and the value of love. Therefore, love and passion are all important in all three texts, even to the extent where they appear ~~with~~ as the most important element in this case the statement can be ~~agreed with~~ disagreed with.

In "Tess of the D'Urbervilles" friendship is important - Tess has friends in Izzy and Marion, even when she is suffering at Flintcomb-Ash, they even write to Angel in an attempt to warn him about Alec. Tess is not content with friendship and the milkmaids' loyalty - she craves love and

loyalty from Angel. Tess begs Angel to forgive her: "how can you, ^{my own} husband, stop loving me?", "I repeat the woman I have been loving is not you". Angel's cruelty towards Tess in this instance draws upon class differences, "different societies, different manners". Margaret Oliphant writing in 1892, a contemporary critic believed that this show of cruelty from Angel was Hardy's way of providing social comment. Angel also cannot be ~~perfect~~ a perfect suitor and has to indeed have flaws because Hardy was supposedly in love with Tess, which meant no man could have been good enough for her. Hardy is in complete control of Tess, "she certainly is ~~wild~~ wilful personified when it suits Hardy" otherwise she talks, dresses and act like a lady - she is a "paradox." Nick is a friend to Gatsby, he brings Daisy ~~to~~ to him and is mostly loyal towards him but because of the corrupted era that ~~the~~ Fitzgerald is presenting friendship, loyalty, ~~love~~ love and passion appear lost. The fractured structure ~~pro~~ represents the fractured society of the '20s as well as the fractured American Dream, ~~its content appears to~~

~~outweigh that of its~~ ~~mode~~ modern admiration appears to outweigh its content. Kenneth Eble, writing in 1963 that it "barely qualifies" as a full-sized novel" though "it qualifies as a great American novel" because it "illuminates" the "light and dark of American experience" and "the underside and upperside of American society". Fitzgerald's paratactic sentences show that no one is important when Nick writes a list of names onto the empty timetable, they just appear as a list rather than people because there is nothing to make them stand out: "the Polys and the Mulready and Cecil Poetuck and Cecil Schoen and Gulick the State senator." The book was initially very unpopular ~~apart~~ ^{except} Stein, Hemingway and Eliot praised it. The book became popular only in the '40s because of how it captured the lost twenties. "Rapture's" core is not the need for love, loyalty, passion and friendship but the pure universality of it. Ken Brooks writes: "its inhabitants could be young or old gay or straight" and Larissa Greenlaw wrote that: "her aim is to communicate."

Readers know very little about the "love object" except that they have a "jackpot laugh". Gender is not even explicitly mentioned, the poems just revolve around "you" and "I" - which can be about anyone and can relate to anyone. Some readers might argue, however, that it is the portrayal of love which is the most important element of the text. As Francis Levinson wrote: "gone is the sharp sense of history, the wry snap of modern life... Those competing stories that she delighted in telling, dissolved, it seems, in the single most important story of all, that of the human love affair."

Alec indeed has a passion for Tess in 'Tess of the D'Urbervilles' but passion alone is not needed. Alec looks at Tess in a "way that made her blush a little" her innocence to his passions are very noticeable. John Bayley, writing in 1978, felt that Hardy had the difficult job of balancing Tess' awareness of Alec's desires otherwise she appears as "stupid victim" or as a "temptress". The sexual imagery

that surrounds the strawberry scene is quite explicit for Hardy, he references "fingers", "hand", "lips" "she took it in". Alec and Tess mark a wider symbol of changing society. Tess is a country girl with pure, noble blood, representing traditional rural England. Alec on the other hand had his name ~~perhaps~~ purchased by his father and therefore is symbolic of the industrial revolution and of 'new money'. In Tom and Daisy's relationship in "The Great Gatsby" the most important ~~part~~ element for Daisy is "security" which Tom can give her. The only reason Gatsby could "take" Daisy was because he had "taken her under false pretences... he had deliberately given Daisy a sense of stability security". This is why Daisy decides ~~her~~ to marry Tom - he can assure security. It is possible to suggest that friendship and loyalty hold Daisy and Tom together, even though she describes him as "killing" the state of their relationship. Towards the end of the novel shows them as not 'happy'

but definitely together. They appear almost as equals "sitting, opposite each other" "his hand had fallen upon² and covered her own". There may not be love and passion between them but there is a loyalty and a fondness. Duffy believes that "love and ~~love~~ death are both things we can reclaim through memory" and towards the end of the anthology she reveals that ~~the~~ experience even if the ~~the~~ experience is over the memory is precious. In "Over" Duffy highlights this. The lexical field of death: "grave", "endless", "death" emphasise the loss of the relationship, as does the lexical field of lack of colour "dark", "black", "no moon", "no shell of light" ~~the~~ "The bush of memory" brings a hint of light and ~~some~~ colour back to the end of the ~~poem~~ anthology which shows Duffy's appreciation of memory.

Therefore this statement can be ~~it's~~ agreed with because in "Rapture" the most important elements are love, emotion and memory, it is not about friendship. "The Great Gatsby" though it has brief moments

of love, friendship, loyalty and passion there is more weight on the shallowness and disillusionment of the characters. "Tess of the D'Urbervilles", however shows that love and loyalty are more important than friendship and passion which can be seen by Tess' journey and need for love and loyalty from Angel.

Examiner's marks

Script	Question	AO1	AO2	AO3	AO4	Total
A	2	7	19			26/40
B	1	4	11			15
C	1	5	13			18
D	1	8	20			28
E	2	8	22			30
F	1	9	27			36
G	3b	3	8	13	13	37/60
H	6a	5	6	7	9	27
I	6b	8	8	13	12	41
J	4a	7	8	13	14	42
K	6b	9	8	16	17	50
L	3a	9	9	17	18	53