

Pearson Edexcel
GCE Advanced - English Literature 6ET03

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
- Examiner commentary

QUESTION 1	3
SCRIPT A:	3
SCRIPT B:	9
SCRIPT C:	13
QUESTION 2	15
SCRIPT D:	15
SCRIPT E:	18
SCRIPT F:	22
QUESTION 3a	26
SCRIPT G:	26
QUESTION 6(b)	33
SCRIPT H:	33
SCRIPT I:	38
QUESTION 6 (a)	43
SCRIPT J:	43
QUESTION 4(a)	53
SCRIPT K:	53
SCRIPT L:	60

QUESTION 1

SECTION A: UNPREPARED POETRY OR PROSE

Answer ONE question from this section.

- 1 Read Text A on page 2 of the Source Booklet. It is a poem by Dora Greenwell from 1867.

Comment on and analyse how the writer's choice of structure, form and language shape meaning.

(AO1 = 10, AO2 = 30)

(Total for Question 1 = 40 marks)

SCRIPT A:

'A scherzo (A shy person's wishes)' by poet Dora Greenwell was written in 1867 and is a dramatic monologue exploring the feelings of a shy person. It is ~~about~~ desperate in tone but also displays ^{moments} feelings of extreme content in nature. Greenwell romanticises nature throughout her poem in order to demonstrate the beauty within it, making extremely effective use of literary techniques such as anaphora, whilst also ~~also~~ playing with rhythm and repetition.

The voice within the poem seems to build as it progresses, beginning with describing small and pretty images such as 'the wasp at the innermost heart of a peach' yet building to stronger images such as 'the fire in the jagged thundercloud.' These juxtaposing images ~~are~~ represent the persona's growing desire to be out of the room and alone - at one with nature - but could

also represent the two sides of the persona. These images suggest that within every shy person there is timidity, perhaps a connotation of the sweetness of the 'peach' in the first image, but also great strength and tenacity - a connotation of the word ~~fire~~ ^{fire}.

Another way in which Greenwell shapes meaning is in her intriguing ~~plot~~ ^{structure}. This poem is called 'A Scherzo' first and foremost, ~~which~~ which is a form of light and playful music. It appears that perhaps Greenwell has chosen to ~~name her~~ ^{name her} poem this as a result of its light and playful nature. Although this poem is written out of desperation, it explores this through a lighthearted rhythm. This rhythm is created through a number of rhyming couplets such as 'peach' and 'reach', 'pod' and 'cool' and 'tree and bee'. This tight regular rhyme scheme only seems to change as the desperation grows and anaphora is used, and even then Greenwell uses repeated sounds from previous lines. This ~~constant rhyme~~ continuity in the rhyme scheme ~~establishes~~ ^{an} established intended regular beat ~~in~~ in which the poem should be read and creates ~~an~~ an almost lyrical quality. This lyrical quality links with the title and shapes meaning for the reader.

As mentioned, it is the ^{use of} Anaphora that drives the poem forward, and intensifies the desire with which the shy persona wishes to leave. The repeated use of the phrase 'with the' or 'with things' used at the beginning of certain lines enforces the idea to the reader that the persona wishes to be 'with'

some one or something else. It is interesting to note that this use of Anaphora comes twice within the poem, both times in blocks of ~~two~~^{four} lines, and that both times they are followed with the lexical choice of 'wishing'. The connotations of the word wishing include dreaming, and a great desire for something which shapes meaning for the reader ~~when~~ who begins to understand the fervour with which the shy persona wishes to leave.

These sections of repeated anaphora are not only ~~even~~ structurally interesting but also offer an insight into how the persona feels about being shy. Within the first section of Anaphora the persona states that she wishes to be with 'things that are ^Ftimid, and shy, and free'. This phrase is interesting because 'free' is not usually a word associated with being shy. It adds another dimension to our personas voice and creates another tone of underlying

insecurity that they perhaps feel trapped as well as shy. This tone of insecurity is perhaps also evident in the later section of anaphora, and perhaps also offers an explanation as to why the images build into greater things. 'With things that are chainless, and tamerless and proud' is a hugely strong image. It represents the ~~strong~~ desire for the

strength to break free from the 'chains' they feel are holding them back. The internal rhyme used here of 'chainless' and 'tamerless' shapes meaning for the reader because it emphasises the desperation for freedom.

Although the source of the persona's oppression is not given, Dora Greenwell was a female poet during 1867 and it could therefore be suggested that perhaps she desires freedom from the patriarchal oppression of that time period. Therefore it could be argued that this poem contains a feminist undertone.

~~This poem explores desperation and it can be argued that Greenwell does this~~
Crucially however, this poem explores the desperation of a shy persona to be left alone and Greenwell does this by building images throughout her poem. She layers them on top of each other, beginning

with desiring to be in a small place such as a 'fern seed'... in the chink of an aged tree', ~~off~~
as The places she desires to be then seem to grow and become larger as the poem continues, finishing with far greater images such as 'drifting on ice with the polar bear'. As the personas desperation grows, so do the images they use to describe said desperation. This shapes meaning for the reader as the growing sense of desperation becomes more and more apparent as the climax to the poem approaches.

This climax happens ~~at the~~ at the denouement of the poem, as a result of the momentum built throughout with the final line 'Anywhere, anywhere, out of this room!'. This line encompasses the spirit of the poem due to the burst of emotion it represents. The repetition of 'Anywhere, Anywhere' creates an almost aural experience for the reader, we as readers can almost hear the exasperation in the personas voice and it is therefore extremely effective at relaying the poems meaning. The second half of the line 'out of this room!' again shapes meaning for the reader due to the exclamation caused by the punctuation at the end. ~~It~~ It could also be argued that the use of the lexical choice 'room' ~~was~~ ^{was} understood ~~could~~ be ~~understood~~ in two ways.

Explicitly, as the room in which the persona is standing but implicitly as society as a whole and a desire to be free from the societal walls enforced on people.

Ultimately, Dora Greenwell shapes meaning through her extremely effective use of building momentum, her song-like lyrical structure and her beautiful natural images. The beauty within her imagery and the desire the persona holds to reach them illustrate the desperation her young persona feels to escape the room ~~to~~ both physically and metaphorically.

Script	Question	Marks
A	Q1	AO1 8 + AO2 24 = 32

SCRIPT B:

The writer portrays and sharpens meaning through many ways such as the structure of the poem is in rhyming couplets which can show a sense of unity and showing how nature works together to achieve its full beauty and potential. This beauty can be emphasised further by when it says "with the wisp at the innermost heart of a peach, on a sunny wall out of tip-toe reach." The syntactic structure of "heart of a peach" can reveal the purity and beauty of nature, this is shown by the noun "heart" which has connotations of warmth, love, comfort, this shows what nature gives us. The use of the noun "peach" that has connotations of nature, sweetness and growth, which when placed with "heart" can emphasise and create the beautiful image that nature is what brings us warmth and

comfort along with giving us a chance to grow and become a full-flourished flower and see the true sweetness

and beauty of life and nature.*

The use of the alliterative listing throughout the poem can give the reader the sense that the beauty and freedom of nature is endless.

This can be seen throughout the poem. "With things that are hidden, and safe, and bold, with things that are timid, and shy, and free". This can show how in nature everything is appreciated and that is what makes the beauty of nature. The use of the adjective "bold" can have connotations of majestic and brave revealing that some aspects of nature are bigger than others. The smaller aspects are portrayed through the use of the adjectives "timid" and "shy", which have connotations of small and unnoticed, this shows how nature has many aspects, some are big and some are less significant but

they all unite to create the beauty of nature which shows the meaning of that nature is one big unity to achieve perfection and beauty.

summery image. * Also a sense of childhood and innocence is created through the use of lexical choice, "tip-toe reach", "tip-toe" has the connotations of mischievous and childhood which connotes freedom and joy something that nature gives us as it gives us the freedom to be a part of its beauty and gives us joy as it provides us with the warmth and comfort that we need.

The use of imagery is used a lot throughout the poem, it is used to create a summery atmosphere and show what the beauty of nature is shown by when it says "the secret beauty shows in the bulb of the tulip, before it blows." The use of the lexical choice "secret beauty" which has connotations of innocence and serenity and blissfulness, shows how nature although is beauty, it holds secret secrets that reveal its true serenity and bliss. This poem also reveals the strength of nature, which is shown by when it

says "an aged tree" the use of the noun tree which has connotations of life and strength but the use of the adjective "aged" to describe gives more strength to it as the adjective "aged" has connotations of maturity and generation.

showing how nature will always be part of our lives for it has been our ~~of~~ many generations and we use the symbol of a "tree" to create a family tree and look back at the branches to find our part and sprout new ones to create the next generation that can then appreciate beauty of nature and life and meaning that is shaped through the writer's techniques used.

Script	Question	Marks
B	Q1	AO1 4 + AO2 11 = 15

SCRIPT C:

In her poem A Scherzo Dora Greenwall shows a deep longing desire to escape from ~~normality~~^{reality}. In the second line it says 'On a sunny wall out of tip-toe reach' the phrase 'tip-toe reach' implies what she desires is not possible to reach as even on tip-toes, stretching out, she cannot reach what she wants which implies that she wants a way out of what she knows as reality but she cannot reach it. The desire is continued throughout the poem and in the tenth line it says 'With things that are hidden, and safe, and bold' the lexical choice of 'hidden' ~~conveys~~ conveys mystery and secrecy which again supports that she is seeking a way out of her normal life in search of mystery but however as it is hidden she cannot reach it and cannot have what she wants. The idea of wanting to escape reality is extended further to the end of the poem. The golden line says 'Anywhere, anywhere, out of this room!' the need to get out of the room to do all of the things previously mentioned shows how she wants to escape, and the repetition of 'Anywhere' emphasises her desperation for this escape.

Greenwall's poem also shows a desire to be one with nature. Every line she wishes to be with something different however all of them involve nature or animals or natural beings. It says 'With the fire in the jagged thunder-cloud' the use

of fire and thunder shows how she simply wants to be a part of nature ~~at~~ and appreciates all the elements of nature rather than focusing ~~the~~ on the elements considered to be beautiful, she looks at the dangerous elements of nature like fire and thunder and wants to be one with them too.

The poem is in rhyming couplets, this makes it sound like a song and brings a jovial and positive tone to the poem.

'Scherzo' is a light and playful piece of music so the tone of the poem is positive, like she is singing about her desire to get away from reality and be with nature. The Scherzo is titled 'A shy person's wishes' which supports the idea that it is about wanting to escape as ~~a shy~~ the shy person will be quiet and may feel more at one with nature and it is where they can truly blossom.

To conclude, Doris Greenwall's 'A Scherzo' shows both a desire to get away from reality and a desire to be one with nature. Through the rhyming couplets the poem is made to look like a song and this format is effective as it ~~shows~~ symbolises

the shy person shouting out and expressing themselves to show their desire to be somewhere different. The golden line emphasises the desire to get away from their usual routine as an exclamation mark is used to finish the poem, this shows the emotive shouting like she is reaching out hoping someone will listen as she can experience change.

Script	Question	Marks
C	Q1	AO1 7 + AO2 17 = 24

QUESTION 2

SECTION A: UNPREPARED POETRY OR PROSE

Answer ONE question from this section.

- 2 Read Text B on page 3 of the Source Booklet. It is an extract from *Moo*, a novel by Jane Smiley, published in 1995.

Comment on and analyse how the writer's choice of structure, form and language shape meaning.

(AO1 = 10, AO2 = 30)

(Total for Question 2 = 40 marks)

SCRIPT D:

The extract from 'Moo' by Jane Smiley explores Mary Jackson's first impressions of university and her new roommates whom she was about to spend a lot of time with. The protagonist appears to be aware of the significant factor of which social class people have come from, reflected through her choice of clothes.

The protagonist appears to be excited at the prospect of university and the new experiences she will encounter. Mary was 'smiling every time one of them or one of their parents looked her way' which shows her eager nature to make friends and put herself across in a friendly manner, highlighting the importance of first impressions and acceptance. The protagonist presents herself as grateful for being here, even though she was staying in Albuquerque House as she otherwise 'certainly, she could not have' afforded the university. The truthful nature of this comment reflects her need for acceptance with those who are similar to her, highlighting ideas of in group / out group mentality from those similar to and different from herself. Through the word choice of 'certainly' this implies Mary's matter of fact attitude towards her life. The protagonist's journey to the university mirrors the

hard work and endurance of getting a place at this university, yet she 'tried not to show the effects' of this. The long journey is reinforced through the long sentence to present this information and the vivid detail of the man who was sat next to her on the bus.

However, ^{despite} the protagonist's excitement she was brought back down to reality by ~~the~~ her new roommates 'who bustled back and forth as if they owned the place' already. Through the word choice of 'bustled' and 'owned' this suggests the domination of Keri, Sherri and Diane even though they had only just arrived at university. Mary appears to be left out, reinforced through Sherri's mother's treatment towards the other girls compared to herself. The fact she said to Mary: 'oh, you're Mary. From Chicago. Hello, dear.' Through the word choice of 'oh' and the three short sentences emphasises her startled nature, as she attempts to be polite ~~to a stranger~~ however, not in a sincere manner, demonstrating how Mary is different from the other girls and therefore is treated with caution from their parents.

The protagonist is described as being different from her other roommates. The fact Mary travelled to university on her own, with no support from her family, rather an inconvenience for her sister to drop her off, compared to her roommates as 'their parents had brought them.' Mary had 'worked hard' to earn the money to buy clothes for university over the summer break, yet 'it was clear in a moment's acquaintance' with the other girls, that Mary had very different styles and tastes to them, which again reflects her individuality perhaps

why to begin her roommates treat her with ~~some~~ some suspicion. Marshall Field's was 'too seductive' and 'too irresistible' for Mary to wait until she arrived at university to buy her clothes. The repetition of 'too' highlights Mary's desire and need to which she wanted to buy these clothes. However, the fact they were from a

chicago department store may be why, they did not impress her new roommates at university who seemed to think 'merely enrolling in college had raised their socioeconomic status.' Through the word choice of 'merely' this ~~describes~~ suggests Mary was not impressed with how they thought themselves superior, when in fact they were all living in the same accomodation at Dubuque House.

~~The protagonist, Mary, is determined.~~
 In the last paragraph of the extract, Mary is seen to reflect on her first impressions of university; 'she looked around.' This suggests Mary takes a moment to absorb her surroundings and realises their new room was decent, although the final line 'the university meant to have students in Dubuque House, and that was for sure' emphasises the reality of the environment that she was about to live in.

Script	Question	Marks
D	Q2	AO1 7 + AO2 17 = 24

SCRIPT E:

The passage from 'Hoo' by Jane Smiley explores the themes of money, inferiority, and new beginnings in the context of a young girl beginning university. Smiley uses structure, form, and language to draw the reader's attention to these themes, and to explore Mary, the protagonist, ^{and her} reactions to her new environment.

The structure of the passage allows the reader ~~to~~ an insight into Mary's feelings. Two shorter paragraphs are used which emphasise Mary's feelings of not quite belonging to the group of three other girls who act as if they 'knew each other already.' The two longer

paragraphs then go into more detail. ~~the first~~ Both of these larger paragraphs give the reader more details about Mary, and by presenting the reader with the most information on her, Smiley is highlighting how ~~so~~ Mary is the key character in this scene. The use of a third person narrative also aids this as the focus is very obviously centred on Mary. The third person narrative ~~also~~ ^{further} allows the reader to

narrative ~~also~~ ^{further} allows the reader to feel as if they are there, observing the scene as it unfolds, and it therefore, makes the passage more inclusive for the reader.

The language used by Smiley highlights some of Mary's main worries as she starts university. One of the

key themes in this passage is money, and language is used to draw attention to this. The repetition of money words like 'afforded', 'expenses', ^{and} 'cheaply', ~~and~~ for example, show how money is something which is pressing on Mary's mind. Also, emphasising

how she could not have afforded university, had she ^{not} gone to this university ~~also emphasises~~ ^{implies} ~~to the reader~~ that money will be a concern for her throughout her education. Mary appears to ~~not~~ look at things and utilize the cost associated with them. For ~~an~~ example, the man she sits next to on the bus is imagined to be a 'robot or mechanical man,' who is being transported 'more cheaply on the bus.' She does this again when observing her new roommates. ~~It~~ It is described how

these other girls 'had CD players and little TVs.' This emphasis on money makes particularly clear to the reader that, even though none of the girls are particularly wealthy, Mary feels as though ~~her~~ her lack of money makes her stand out amongst her new peers.

The Language is ~~also~~ further used to show how Mary does not feel that she fits in when describing Sherri's mother. The woman 'unconsciously claimed

all three of ~~of~~ them as her daughters ... she called ... them "honey," whereas to Mary she says 'Oh, you're Mary. From Chicago. Hello-dear.' While the language, which the narrative voice draws ~~an~~ immediate attention to through analyzing it, shows how Mary is being seen ~~as~~ as different, the form used here also emphasises the point. The use of three short sentences ~~adds~~ makes what is being said harsh, and suggests that each comment was tagged on as an afterthought. Furthermore, the clause 'from Chicago' which is simply a statement and not a question, shows how Mary is seen as being from somewhere completely ~~other~~ different,

and so she is not welcomed into the group, who are ~~se~~ each called 'honey.'

Despite all this, the passage does appear to be hopeful, ~~is~~ with ~~the~~ Mary looking at her new university life as a positive thing. ~~the~~ This is shown in the final, short paragraph. The room is described as 'nice,' and the suggestion that ~~the~~ the university 'ment to have students in Dubogue House, that was for sure,' suggests an element of fait in Mary's being there. Moreover, in separating this paragraph from the previous one, it separates her positivity and hopefulness from any negative feelings she has about ~~the~~ money or not fitting in with her peers.

Script	Question	Marks
E	Q2	A01 7 + A02 22 = 29

SCRIPT F:

In the poem 'A Scherzo (A shy person's wishes)' the ~~writer~~ writer successfully uses structure, form and language to create meaning. One possible interpretation of meaning is that this poem is being sung by a shy person feeling trapped in an uncomfortable situation that is wishing and daydreaming of instead being outside and part of nature, of being happy and free.

The regular AABB rhyme scheme and rhythm create the sound of a song, a musical rhythm which is what the poem appears to be by the title 'A Scherzo'. The regular rhyme also creates a sense of security and safety, as the ^{poetic} narrative voice feels safe when imagining being with nature.

On line 11, the writer uses a ~~shorter~~ line that is much shorter than the rest,* creating a split in the structure of the poem. This split

both emphasises the line, strengthening the desire of the wishing and breaks up the poem into sections. Breaking up the structure has the effect of causing the reader to pause and contemplate the images of the wishes
* 'Wishing to be'

before abruptly starting new images of new wishes.

The writer ~~uses~~ effectively uses language to create powerful imagery of the native the poetic voice desires to be with; for example, the first line ~~is~~ 'with the wasp at the innermost heart of a peach'.

Peaches are associated with softness and gentleness, the effect of which is furthered by the connotations of 'innermost heart';

emotion, passion, ~~and safety~~. The image of being ~~in~~ inside a peach, surrounded by its warm glow creates a sense of pure safety and comfort, conveying how the poetic voice feels most comfortable in nature.

This is then repeated with other images of nature and summarised with the use of two triadic patterns 'with things that are hidden, and safe, and bold / with things that are timid, and shy, and free'. The adjectives

'hidden' and 'safe' further add to the sense of comfort, while 'bold' creates ~~as well as~~ the feel that these surroundings give strength to the poetic voice. The second triadic pattern could be seen as both what the poetic voice sees themselves as 'timid' and 'shy' and

what they wish to be; 'free'.

The second part of the poem moves from things that are 'hidden' and 'safe' to things that are 'chainless, tameless, and proud'. This triadic pattern appears to summarise the images of nature that are about to be described, developing a sense of longing and determination — ^{the adjectives} 'chainless' and 'tameless' ~~words~~ have connotations of something that is free and wild, implying that the poetic voice feels trapped.

The writer uses alliteration to create a sound of wild, violent winds 'with the wind in its sleep, with the wind in its waking'. The repetition of the 'w' ~~sounds~~ creates a sound of whistling wind; a wind that is strong and free, as the poetic voice wishes to be. This emphasises the wishes, the longing causing the reader to engage and feel ~~that~~ the strength of what is being described.

The final, golden line of the poem really emphasises the desperation, the longing and the wishes of the narrative voice. 'Anywhere, anywhere, out of this room!' The repetition of ~~the~~ the lexis 'anywhere' is a break ~~off~~ from the pattern and rhythm of

the rest of the poem, creating the sense that the poetic voice has been brought back to ^{the} reality of the situation they are in and is desperate to be 'anywhere' but 'this room'. The monosyllabic lexis of 'out of this room' along with the use of an exclamation mark at the end ^{also} creates ~~is~~ the feel of desperation to the point of anger, emphasising how uncomfortable they really are.

The writer successfully ~~creates~~ uses a variety of ~~text~~ language techniques and structure to create and develop the meaning of ~~someone~~ someone shy imagining safety and comfort in nature to distract themselves from 'the room' and situation they are really in.

Script	Question	Marks
F	Q2	A01 9 + A02 25 = 34

QUESTION 3a

SECTION B: PAIRED TEXTS

Answer ONE question from this section.

3 Relationships: texts which confront the reader with powerful emotion

Prescribed texts

Prose

Captain Corelli's Mandolin, Louis de Bernières*

Tess of the D'Urbervilles, Thomas Hardy

The Great Gatsby, F. Scott Fitzgerald

Poetry

Emergency Kit, ed. Jo Shapcott and Matthew Sweeney (see Source Booklet page 5 for the selected poems.)

Metaphysical Poetry, ed. C. Burrow and C. Ricks (see Source Booklet page 4 for the selected poems.)

Rapture, Carol Ann Duffy*

- (a) 'It is not just gender that dominates the presentation of relationships in works of literature.'

How far do you agree with this statement? In your response you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that at least one text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may have had other responses.

SCRIPT G:

Thomas Hardy published 'Tess of the D'Urbervilles' in 1890 as a serial series in a periodical. It was rejected twice due to concerns that the ~~public~~ ^{average} audience of Victorian family would find it 'too shocking'. After a revised version was accepted, Hardy added the subtitle 'A Pure Woman'. The significance of such is revealed ^{upon reading} ~~by the~~ ^{the} ~~one~~ ~~the~~ ~~associated~~ ~~with~~ ~~the~~ ~~revised~~ ~~version~~ in comparison to the first version, between

which, as Mary Jacobus wrote in ^{c.1970} ~~1970~~ ~~the~~ ~~characterisation~~ ~~restriction~~ ~~about~~ the purity of Tess altered the author's 'intuitive commentary' - suggesting that Hardy had originally depicted Tess as having a 'liberal' education as opposed to the victim: we see in today's version - characters such as Alec are presented as - The character of Alec Durberville is presented as a villainous Victorian stereotype of industrial wealth as his 'thick black moustache with twisted ends' ~~even~~ was in the original manuscript a dark spot where 'a thick black moustache was to be.' The effect of presenting Alec as older than ~~her~~ ~~her~~ ~~that~~ and more 'villainous' is that Tess is immediately assumed as a victim. This is a great contrast from Carol Ann Duffy's modern anthology, 'Rapture' in which the gender of the lover remains ambiguous and both the persona and the lover are presented as sexually autonomous - a feature missing from Tess's character.

The way that female characteristics and body-parts are sexualised in both Tess and Rapture outlines this idea that the human, primal desire for ~~the~~ ~~human~~ ~~sexual~~ ~~contact~~ is prevalent throughout the ages. The subtlety of this presentation in ^{'Tess of the D'Urbervilles'} ~~Tess~~ ~~the~~ ~~protagonist~~ ~~is~~ ~~effective~~ ~~in~~ ~~prolonging~~ ~~her~~ ~~suffering~~ ~~as~~ ~~she~~ ~~is~~ ~~left~~ ~~unfulfilled~~ ~~on~~ ~~physically~~ ~~and~~ ~~emotionally~~. ~~One~~ ~~could~~ ~~argue~~ ~~that~~ ~~the~~ ~~ever~~ ~~present~~ ~~sexuality~~ ~~in~~ ~~Rapture~~.

* ~~archetypal~~ ~~liberated~~ ~~woman~~ 'Hotter than Hell, I burned for you day and night' ~~liberated~~ connotes a liberated woman; a product of the emerging but unfalsified women's rights of the ~~19th & 20th~~ ^{twentieth} century. The archetypal liberated woman can be seen in Jordan Baker of ~~the~~ 'The Great Gatsby' who is sexually and economically independent, ~~but~~ but has little importance as F. Scott Fitzgerald himself stated "There is no significant woman in 'The Great Gatsby'." ~~Thus~~ In terms of the relationship between Tess Durberryfield and Angel Clare gender is perhaps ~~an~~ ^{an} ~~most~~ insignificant factor of their love in contrast to the moral codes of Victorian society, with its archaic religious standards and prevailing ~~or~~ ancient gender stereotypes. Seymour Smith's famous quote that 'the Victorian ~~some~~ middle class wife should be admired upon her pedestal of moral superiority, so long as she remains there silently' addresses the issues of the ~~middle class~~ marriage of the 'spoiled' Dairymaid and the son of ~~the~~ middle-class religious professionals - once Tess reveals to Angel her ~~middle class~~ past traumas she is no longer the silent virtuous wife of middle class propaganda and it is only when Angel has been away, removed from the narrow social order of

his forefathers, that he sees past this and returns to 'forgive' Tess.

~~During the Victorian period of England, women were~~
Tess is undeniably a woman, though ~~she~~ ^{Hardy} insists on her pastoral innocence throughout the text, and her sexual desires are left unfulfilled ~~comp~~ in comparison to the desires of men, in particular Alec. The ambiguity of the scene at 'the chase' often leaves it referred to as a seduction, though it is more a seduction of the Victorian reader into the belief that a young woman ~~could~~ ^{such} as Tess Durbfield could not possess sexual desires of her own; ~~this is the~~ which is the presentation of Tess that Hardy was forced to alter in the original 'Ur-Tess'. This however is

challenged in Phase the third, Tess is now a 'cultivated' woman with sensual ~~desire~~ passion. 'The outskirts of the garden in which Tess found herself had been left uncultivated for some years [...] ^{so} gathering cuckoo-spittle on her skirts, cracking snails [...] staining her hands with thistle milk [...] and rubbing off upon her naked arms sticky blights.' The tactile imagery of this scene serves to confront ~~the~~ ^a Victorian readership with the idea that a ~~young woman~~ ^{'pure woman'} could ~~be tainted and still grow to be a woman~~ with ~~whom~~ had been spoiled by an illegitimate

child) could be presented in a way that highlights her sexual curiosity and tenderness as opposed to one eternally damned for her sins.

Tess's occasional relief from the guilt of her past is poignant as it emphasises a distinction between Pagan and Christian faith ^(which is consistent in Hardy's works) for instance, as Hardy also expresses in "Jude the Obscure" Christianity is a faith which is "encompassed by 'thou shalt not'" whereas ~~the~~ pagan faith was more liberal. This factor of religion presents a further difficulty in the relationships of Tess - her relationship with

the Church and, ~~these~~ ^{these} reflect most devastatingly her relationship with Angel. As Mark Asquith writes "the nineteenth century" was a time of great religious upheaval" writers such as Alfred Tennyson

and Matthew Arnold began confronting ~~and~~ and imagining, to the point of fear, a world with out a benevolent God. In Tennyson's 'Memoriam' ⁽¹⁸⁵⁰⁾ he speaks of nature as "red in tooth and claw". Hardy's own fears surrounding religion led him to atheism in the 1860s and his feelings towards Hebraism are illustrated as, like a stricken father, he philosophises at various points through Tess's journey. At one point in particular ~~is~~ in reference to the intermittent sign writer, "the last grotesque manifestation of a creed which has served mankind well" ~~these~~ ~~ideas~~ and later this is reaffirmed by Angel who grieves that

modern religion originates from Palestine and not ~~Creek~~ Greek Hellenism. As Matthew Arnold in 1967 predicted, the receding 'sea of faith' caught up with ~~Europe~~ Britain, for in 2005 Carol Ann Duffy seems little concerned ~~with~~ ^{with the matter -} ~~offending~~ ^{religious} "Pain" makes reference to the remedial powers of sex ~~and~~ and love in ~~the~~ semi-religious terms "and water flooded my mouth, baptised my head." ~~of~~ ~~Duffy~~. In conclusion factors such as religion ~~also~~ also dictate the direction of relationships within literature, however it seems apparent that gender plays a significant role.

The Victorians were not ready to accept a female with sexual desires, nor were the characters ^{within} the novel ready, as men and products of a male dominated society, ready to do this either. In the case of Carol Ann Duffy, she was able to write a candid personal testimony about sexual and emotional exploration throughout the progression of a relationship. This is what Hardy aimed to achieve with his original versions of Tess: - the supression of this archetypal modern woman, ~~the~~ character in a book, highlights profoundly the ~~gender~~ gender system ~~of~~ propogated by the Hardian era.

Script	Question	Marks
G	Q3a	A01 7 + A02 7 + A03 14 + A04 16 = 44

QUESTION 6(b)

6 War: texts which make the reader reconsider

Prescribed texts

Prose

The Ghost Road, Pat Barker*

Spies, Michael Frayn*

The Kite Runner, Khaled Hosseini*

Poetry

Here to Eternity, ed. Andrew Motion (poems from 'War' section only)

101 Poems Against War, ed. Paul Keegan and Matthew Hollis

Legion, David Harsent (poems from the first section only)*

- (b) 'The consequences of psychological damage as much as of physical injury are what really engage readers of literature about war.'

How far do you agree with this statement? In your response you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that at least one text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 6 = 60 marks)

SCRIPT H:

~~Phys~~ Psychological damage can be worse than of physical injury in war. This is because psychological damage could last a lifetime as the person who has had psychological damage because of war could get flashbacks of what has happened to them. Which could conote to them being very frightened. Physical injury is ~~not~~ likely to be treated by doctors and the person is likely to recover

from their 'injury' however the psychological factors of war and the damage it does could take longer as the mind will control how and what a person thinks. Furthermore the physical injury could link to the psychological damage because if the 'person' looks at their injury from

the war they might start having flashbacks of the war which is psychological damage ~~which destroys the mind~~, and it is more likely to destroy the mind.

Psychological damage could engage literature readers of war ~~then of~~ more than of physical injury.

Dulce et Decorum Est is a poem by Wilfred Owen ~~he to~~ his poem takes a reader through war and what it is like to be put through physical and psychological damage.

In the second verse of the poem the last line creates imagery in the readers head.

'He plunges at me, guttering, choking, drowning.' The lexical choice of

the verbs 'guttering, chocking and drowning' all create connotations of death, slaughter and murder.

The sibilance sounds could leave major psychological damage to a person who has fought in the war because whenever they hear those sounds

they are likely to relate them to their time in the war. The Renaissance War readers are more likely to be effected by the literature as ~~this~~ they will be able to relate to the war more than of the modern readership who have not lived or know much about the first world war. The Renaissance readers may feel more sympathetic to the protagonists or ~~than~~ writer as they may have been a soldier in the war or they have a family member who was in the war. Furthermore the linguistic choice of the verbs could relate to a reader as they may have been left with psychological damage so that whenever they hear those ~~As~~ sounds they are left with shock and horror.

Psychological damage could relate and engage to ~~to~~ the reader more because people who have not been ~~in the war~~ fought in the war but have had to look after their loved ones could

have had that psychological damage ~~and could relate to literature war texts more than of people~~ done to them. This means that they could relate to literature war texts more than of physical damaged readers. ~~In chapter six of the Ghost~~
~~the~~

In chapter six of ~~the~~ The Ghost Road by Pat Barker Ethel and Kath Mr ~~Dog~~ Dodgson's daughters have been affected by the war.

'Ethel, who sat curled up in the crook of his arm'. The lexical choice of the adverb 'curled' creates connotations of comfort, ~~frightened~~ safety, warmth and security. Mr Dodgson has been ill because of the war and his daughters have to look after him. Ethel acting this way could show the modern and ~~contem~~ renaissance reader of how she is feeling and maybe the ~~contemp~~

renaissance reader could relate as they may have had to look after a loved one who fought in the war. Ethel ~~is~~ seems to have psychological damage from looking after her father in the war.

Break of Day in the Trenches is another poem that could show how much ~~the~~ effect psychological damage has on a reader.

'Strong eyes, fine limbs, haughty athletes.' The lexical choice of 'Strong and fine' create connotations of powerful, strong and very muscular.

All these features ~~reminds~~ a person could remind a person of the war leaving them psychological damage.

The renaissance reader compared to the modern reader is likely to relate to this more.

In conclusion there seems to be more psychological factors which engage literature readers which are shown in the three texts.

Script	Question	Marks
H	Q6b	A01 4 + A02 4 + A03 3 + A04 4 = 15

SCRIPT 1:

The psychological damage that men had suffered at the front are equal if not more painful to see than the actual physical damage caused by ~~the new era of warfare~~ ^{the fighting of World War One}. Looking at footage of 'shellshock' patients is an almost indescribable horror and knowing that that man will never be able to lead a normal life is also a theme in Pat Barker's, *The Ghost Road*. Dr. William Rivers treats men who have been withdrawn from the front for both physical and psychological injuries. Some such patients we read of are the fictional Wainbeck who sees apparitions and smells rotting flesh, and Hallett with a case of psychological paralysis. The theme of great, strong men breaking down is nothing short of upsetting and is reinforced by their receiving treatment in a children's hospital like they've reverted to a childlike state, - 'the days when this had been a children's ward, but as cruelly, savagely appropriate.' Jeffrey Jacobson's poem *Siege* in the Trenches links to this perfectly in that war pushes someone so hard and pushes them their psychological and physical boundaries that a 'boy' needs to commit suicide as a way out. There is not only psychological trauma in Barker's book however, Hallett who was so innocent and ignorant of the war has it turned on him in the most brutal fashion and with scenes like these, there is no wonder, 'A good deal of innocence had been lost in recent years', giving birth to an age of modernism.

Wainbeck is a character in Rivers's institution that is so traumatised at his killing another man that the smell of rotting flesh begins to haunt him. 'Wainbeck was a man of exceptionally good physique... noting the tremor of the huge hands, a slight twitch of the left eyelid, was aware... of the pathos of a strong body broken.' This is a theme

throughout the novel, of strong men breaking at the experience of grief and feeling 'huge' and 'broken' juxtapose and it is this effect that makes war so chilling to a modern reader that has war so greatly sanitized in the media. 'Twitch' connotes as a symptom of shellshock that many men experienced during the fighting in France and the results are just horrific. This links to the event at the end of the novel where Hallet's dad who had been a great supporter of the war cracks under what it did to his son. 'In spite of his bitterness, tears immediately welled up in Major Hallet's eyes. He turned away, his voice shaking. 'He's been so brave. He's been so bloody brave.' The lexis of 'tears' and 'shaking' shows the 20th century idea of manliness collapse under the death toll of World War One. Barker shows this loss of innocence through the damaging effect throughout society that this war had and has surely succeeded in engaging the reader through the ~~the~~ psychological damage of these men.

Moffet's
After the reaching of ~~Hallet's~~ psychological paralysis, 'his old defence against the unbearable had been taken away and nothing put in its place'. Moffet then goes on to try and commit suicide such as the horror of WW1 that some would rather the easier way out. 'A puff, white and arm with "blood" oozing from the wrist'. The imagery of this scene like most scenes is graphic uncomfortably graphic showing the physical and psychological damage of the war. 'Oozing' portrays great imagery of the slow, agonising death of this soldier and links very well to ~~my~~ Siegfried Sassoon's poem, 'Suicide in the trenches'. 'He put a bullet through his brain' with the tone replicated as in 'The Charge'.

as if to say - it's only another one. The passive alliteration gives great effect to this line, imitating the explosion of the bullet. The use of the noun 'brain' ^{instead of say, head} is also of significance as it is the most delicate and personal part of the body and so in both parts of the text, these sections are meant to disgust the reader at the psychological damage that WW1 inflicts underneath, reinforced by Sassoon's changed tone in the last stanza. 'Break ~~too~~ home and pray you'll never know the hell where youth and laughter go.'

Barker doesn't just stop at the ~~pt~~ psychological damage of the men however, even though it is arguably more traumatic. The physical injuries described in *The Ghost Road* is meant to truly make the reader reel. In the last chapter, Hallett experiences a horrific end. "The exposed eye was sunk deep in his skull, open... The hernia cerebri peeped looking like some strange intimate form of life, the math of a sea anemone perhaps." The simile used is to describe Hallett as now something wholly inhuman and makes visible the dehumanising effects of the war. Again the brain is described here as in *Graveyard Book* in the trenches. The brain signifies who you are as a person and the physical injuries has made Hallett something he's not - a subhuman. This change of attitude at the end is highly significant, screaming 'It's not worth it' through his brain damage. This links directly to Owen's *Futility*. 'Are limbs, so dear achieved, are sides, full reared, still warm, too hard to stir?' Although the solemn tone is the opposite of the distressed one in *The Ghost Road*, the message remains, asking the reader if the lives lost at war is worth the gain, these writers and poets

are vehemently against it. Barker The poem asks that the man that has so much power to bring about life, is it worth it, if we so easily destroy it? This war marks a time of huge misery but also of great social change and freedoms. The impact of between 2-3% of the British population killed brought about these new social freedoms as men returned broken and disfigured.

We can see this change in poetry. W.B. Yeats', On being asked for a war poem, brushes of some of the greatest literature the world has ever seen, that contains so much emotion and broke the Georgian traditional structure of poetry, giving birth to a new age of modernism and freedom. Barker wrote The Ghost Road in amidst the First World War to remind the public sanitised by the impact of war, the horrors that industrialised warfare can have on a people. Barker reminds us of this in her book but never gives us a definitive answer but uses both the psychological and physical damage of that WWI had on soldiers to ask us if we think it all necessary.

To conclude, the psychological damage that WWI had on soldiers is arguably of more consequence and more horrific than that of the physical injuries. It is however, not a contest as to what engages the reader more, they are both used in Barker's novel and WWI poetry alike to convey the huge sacrifices men made to ask the reader if it was worth it. Barker, as a theme of her novel uses huge men, the pride of masculinity to break down utterly in

the face of war, giving a deeply saddening tone to her novel. Suicide is used by Barker and Sassoon to convey the psychological trauma on the soldiers, that war pushes them so hard that suicide is an easier way out ^{is} just too horrific to comprehend. Barker, at the end of her novel turns Hallett inside out, both physically and mentally

as a character to convey that war just 'isn't worth it'. The war gave us many freedoms at the cost of so many lives and Barker writes this novel at the time of the Gulf wars to realize the horrors that war can have on societies and to formulate their own views, using psychological and physical damage of WW1 soldiers as her ultimate tool.

Script	Question	Marks
I	Q6b	AO1 5 + AO2 5 + AO3 8 + AO4 9 = 27

QUESTION 6 (a)

6 War: texts which make the reader reconsider

Prescribed texts

Prose*The Ghost Road*, Pat Barker**Spies*, Michael Frayn**The Kite Runner*, Khaled Hosseini***Poetry***Here to Eternity*, ed. Andrew Motion (poems from 'War' section only)*101 Poems Against War*, ed. Paul Keegan and Matthew Hollis*Legion*, David Harsent (poems from the first section only)*

- (a) 'Writing about conflict allows a writer to consider many other issues, often subverting the idea that war is only about death and destruction.'

How far do you agree with this statement? In your response you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that at least one text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

SCRIPT J:

'Writing about conflict allows a ~~reader~~ writer to consider many other issues, often subverting the idea that war is only about death and destruction.'

It is clear that writing about conflict covers a wide range of issues; while death and destruction are key in considering the consequences of war, the impact on those who survive is ^{often} arguably as significant.

For example, the mental effects of fighting on soldiers such as Uncle Peter in 'Spies' and the poet in 'Facing It' ^{and} the impact on civilians such as Amir and Mrs Hayward are also key aspects of the novels and the anthology, ensuring that we as the reader appreciate that war is about more than death and destruction. It is also clear for us as modern readers that this is the case, in terms of recent events such as the Dan Charlie Hebdo attacks. What started out as deaths in the continuing war against terror transformed into ~~an~~ a campaign for freedom of speech and of the press, suggesting that conflict can lead to other issues ~~as well~~ in addition to the death it results in.

Frayn's portrayal of Uncle Peter in 'Spies' is arguably the clearest and most graphic ~~description~~ depiction of what conflict can do, mentally, to those soldiers who ~~do not~~ are not killed. Initially, we are presented with a

heroic image of Uncle Peter, likened to a 'saint' whose picture resides in a 'silver frame'. The use of the precious metal silver arguably implies the ~~high~~ value and glory Uncle Peter's actions

have. However, ~~but~~ towards the end of the novel this image is shattered by that of a broken man, who has 'cut out, like a dicky engine' and describes the 'great scream of terror in the darkness'. Frayn's simile arguably emphasises the horror of Uncle Peter's situation even further, by contrasting ~~with~~ it with the light-hearted and jolly term 'dicky'. At the time, desertion would have been considered a punishable crime,

emphasising for the reader that conflict has not only destroyed ~~Uncle~~ Uncle Peter mentally but has also destroyed his image and reputation in society, making him an outcast. This demonstrates how Frayn is able to ~~dr~~ convey with his writing that conflict ~~isn't~~ is about more than death and destruction,

but instead also covers the mental impact on those who survive and how society views those who were unable to cope with fighting as cowards and traitors. Some may also

argue that the guilt facing surviving soldiers who did make it through a whole conflict is another important aspect to consider, which is arguably reflected in Komunyakaa's 'Facing It'. The Vietnam war veteran, who spent years trying to come to terms with the war, what he had experienced before writing about it, conveys a sense of guilt, in that he feels he should have died along with the 58,022 others. This ^{is} emphasised when he states that he 'fades' into the memorial, with the verb suggesting he ~~wasn't~~ is blending in with his lost comrades, joining them in death as he did in combat.

This is further developed with the short clauses 'I'm stone. I'm flesh', suggesting Komunyakaa's conflicting emotions; he is both grateful to have survived, but also is also plagued by guilt that others died and now only exist as 'stone', whereas he is alive. Overall, both

~~then~~ Uncle Peter's and Komunyohaa's situations show how writing about conflict also covers the vital topic of how it affects those soldiers who come out of it alive, be that through desertion or fighting until the end.

~~However, rather~~ The impact on civilians and families as a result of war is also a key aspect of writing about war, showing us that even those not participating in conflict as such can still feel the mental effects of it. A clear example of this is Amir's betrayal of Haroon in 'The Kite Runner'; the sacrifice he makes for Baba's affection plagues him ~~for the rest of his life~~ throughout his ~~whole~~ adolescence and most of ~~his~~ adulthood.

This is demonstrated at one point after he graduates in America, and the mention of Haroon's name causes 'a pair of steel hands' to close 'around [his] windpipe'.

The adjective 'steel', with its connotations of unbreakable strength and brutality (interestingly reflected in Assef's 'stainless steel' brass knuckles) implies the intense guilt and restriction Amir feels, perhaps demonstrating that even

those who do not fight in a conflict can ^{also} be destroyed mentally.

A Guardian review of the novel reflects this idea, stating that the novel is about 'the price of peace, both political and personal, and what we knowingly destroy in our hopes of achieving that', whether that is 'democracy, friends or ourselves'. Amir's 'destruction' of Hassan, in order to 'achieve' Baba's affection, arguably reflects this assessment, showing the mental impact on civilians of conflict.

Some may also argue that ~~Some may~~ The Kite Runner ~~is~~ covers another vital aspect of war ~~aside~~ apart from death and destruction: the greater geo-political

context. Matthew Thomas Miller argues that Hosseini 'demonises' Islam and 'glorifies' the West, linking it to the idea the war writing about conflict can also cover its religious and ideological roots.

However, it could be said that while Miller's argument had ~~more relevance~~ ^{relevance} at the time 'The Kite Runner' was published, due to the 9/11 attacks and the clear East/West divide, 10 years ~~was~~ of news footage of conflicts in the East ^{may} have desensitised us to this.

Therefore, focusing on the effects of conflict on ordinary people may be a more continuously accurate way for writers to cover the ~~war~~ main issues created by war.

The impact ~~on~~ of war on families is arguably covered, particularly

in 'Spies'. Frayn subtly portrays the effects of absent men on the women in the Close; for example, all the Ben Bernill girls are described as 'running wild', with

their mother having taken a lover in ~~the~~ the absence of her husband, and Auntie Bee is left ~~struggling~~ struggling as a single

parent to Milly. However, some may argue that Mrs Hayward suffers the most at the hands of her cruel husband, which could be linked to the effects of war; having fought in World War One, it is possible that Mr Hayward was also mentally affected, causing him to become more violent and controlling. ~~##~~

For example, while Stephen - the unreliable child narrator - seems to believe Keith's explanation that the wheels are kept off the car to protect it from Germans, we as the reader later become suspicious that there are more sinister motives, in that it keeps Mrs Hayward a prisoner in her own home. The fact that she wears a 'scarf high on her throat' long after the events have taken place further suggests the violence and cruelty of her husband. Therefore, we as the reader may also consider the effects of conflict on ^{the} families of soldiers who are still fighting or have survived conflict, as they deal with the changes fighting has caused in their loved ones.

In contrast to the statement, some would argue that across the novels and the anthology, much of the focus ~~is~~ is on ~~the~~ the death and destruction caused by war. For example, in 'Six Young Men', Hughes uses the structure of the poem to constantly remind the reader ~~that~~ of the fate the men met. At the end of every stanza, there is a reference to death, with the last line of the first stanza - 'Six months after this picture they were all dead' - employing bathos to emphasise the contrast between the often 'bashful' and 'cocky' smiles of the ~~boys~~ men before they left to fight and their absence afterwards. This would suggest that the focus of the poem, and indeed much of the writing about war, ~~focus~~ is on the death of ordinary ~~young~~ people who participate in it.

In conclusion, it is clear that there are many aspects of 'Spies', 'The Kite Runner' and the '101 Poems Against War' anthology that subvert the idea that war

is only about death and destruction. They cover key issues such as the mental impact on surviving soldiers, the impact on civilians, the impact on the families of soldiers and even the wider geo-political context of the conflicts. However, above all they demonstrate to the reader that - as Andrew Motion states - 'whatever our faith, we compromise, betray or ~~we~~ or wreck ~~ourselves~~ our selves when we take up arms against one another.'

Script	Question	Marks
J	Q6a	AO1 8 + AO2 8 + AO3 13 + AO4 13 =42

QUESTION 4(a)

4 Identifying self: texts which make the reader ask, who am I?

Prescribed texts

Prose

Behind the Scenes at the Museum, Kate Atkinson*

Great Expectations, Charles Dickens

The Life of Pi, Yann Martel*

Poetry

Taking off Emily Dickinson's Clothes, Billy Collins*

The Fat Black Woman's Poems, Grace Nichols

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

- (a) 'However difficult the process of learning may be, most works of literature move inevitably towards self-discovery.'

How far do you agree with this statement? In your response you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that at least one text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

SCRIPT K:

All the protagonists, and some other key characters, face difficult trials in their lives that serve to teach them, and the majority learn important values and more about their nature from such trials. Although in some cases the process is longer and tougher, each character manages to discover their own nature.

As Leicester writes, *The Wife of Bath* views marriage as an 'economic exchange of sex for wealth', and this a means to get ~~to~~ what she wants. With her first three husbands, whom she refers to as 'good men' (she

was able to get what she wanted), she manipulated and 'governed' them until they were 'hoodly in [her] hand' and gave her all their 'treasure'. Chaucer's use of 'governed' to describe the Wife's manipulations demonstrates her cunning - she presents herself as looking after her husbands, when she is really using them for her own ends 'profit'. The Wife's process by which she should have learnt the error of her cruelty comes in the form of her later two 'ladder' husbands. Her fourth husband was a 'revelour', who drank and cheated on her, yet she continued to try to manipulate him through 'angre' and 'jalousie'. The word that Chaucer uses to describe her - 'purgatorie' for her fourth husband shows that he also went through a difficult process at the hands of the Wife, from which she hopes ~~the~~ 'his

soule be in glorie' ~~now~~ ^{as he} ~~has~~ learned to allow women to have 'maistrie'. The fifth husband, Jankyn, subverts her expectation of yet another marriage as a 'transaction' - he 'smoot' her and lectured her on the correct behavior of wives - the word 'smoot

(smoke) has religious connotations, thus perhaps signifying Chaucer's belief that Jankyn's abuse of the Wife was ~~her~~ divine retribution for her ways - as Cooper writes, the Wife is the model of a bad wife in order to show all wives what they should be like. In Dickens's 'Great Expectations', Estella goes through a similar trial

to teach her - she tells Pip that 'suffering has been stronger than all other teaching' as she has been 'beaten and broken' at the hands of her abusive husband Bentley Drummle. Similarly to Chaucer, Dickens uses an abusive

husband to ~~teach~~ repay the cruelty inflicted on ~~others~~ (the Wife's first few husbands and Pip) by the manipulation ^{might} of by a female character.

In the Wife of Bath's Tale, the Knight undergoes a difficult process in order for him to learn the error of his ways; the 'lame' condemned him to death, but the queen gives him a 'half-month and a day' to discover ~~that~~ what women 'most desire' - he ^{initially} finds that no women were 'accordinge' on the answer. The difficulty of the quest allows the Knight to fully appreciate the answer he finally receives from the old hag. The quest trope was a key plot in many medieval stories, such as the traditional breton lai that the Tale draws

elements from - it is ^{often} a fairy story in which a knight quests to and ~~then~~ wins a beautiful girl - yet Chaucer subverts it to teach the Knight a lesson for his ~~sin~~ previous misdeeds.

Pi also ~~has~~ experiences a long, fantastical journey in Yann Martel's 'Life of pi' - he is trapped on a lifeboat for 227 days with either a host of ~~over~~ 200 animals or

a bloodthirsty carnibal, (depends on the interpretation). ~~The blend of 'fact and fiction'~~ As Joshua Jordan writes, Martel 'blends fact and fiction' as Chaucer does - ~~the~~ Martel's descriptions of real events such as India Gandhi's 'dictatorial takeover of India' and Chaucer's realistic portrayal of pilgrims speaking in English (the tongue of the common man) mix with the 'astounding story' of the survival alongside

a tiger, the coincidence of meeting another castaway, and the 'carnivorous' island, and the 'hectic' idea of an independent woman and the Tale in the 'days of the King Arthur' with a lad 'Child of Faerie'. Both Pi and the Knight's paths are mixtures of fantasy and reality, creating ambiguity in what happens, although it does not seem to matter what the experience - it is the self-discovery that counts.

Pi and Pip of 'Life of Pi' and 'Great Expectations' go through multiple trials of self-discovery in childhood. Pi has the trial of creating an identity for himself - renaming himself Pi instead from Piscine 'Pissing' Patel; the seemingly inconsequential trial of the 'cruelty of children'

enabling him to create his own sense of self. Similarly, Pip faces the trial of not knowing his identity, and forming his own name as a child gives him his first clue to his sense of self beyond the 'authority' of [the] tombstone' of his parents. Pip also discovers his capacity for kindness

in his 'larcenous' behaviour in order to feed and free the convict Magwitch, and in his plea for Miss Havisham to aid Herbert Pocket avoid debt.³² Pip's ~~compassion~~ ^{attempt} to prevent Herbert losing his money stems from Dickens's childhood experience of his father going to debtor's prison - Pip, as a manifestation of some of Dickens' feelings, wants to prevent his friend going through the horror that Dickens' family experienced. Pi's other childhood trial ~~was~~ his meeting of all his religious teachers - the 'pandit', the 'priest'

and the 'imam' - ~~their~~ and their pushing of him to accept only one religion. Pi ignores their advice, however, and discovers his self-identity ⁱⁿ ~~of~~ espousing Gandhi's idea of religious pluralism ~~in~~ but in one body.

*

In order to judge the inevitability of self-discovery from difficult learning processes, we must look at ~~what~~ ^{where} each character learned from their trials. The Wife can be said to ~~be~~ have not ~~disc~~ developed due to her trial of abuse, yet Filke writes that 'just as in the Tale ^{the} the 'rapist knight can be transformed into a loving husband' the abusive relationship with Jackin can become 'shared

sovereignty' - the wife learns to be happy with sharing power with Jackin, and ~~the~~ 'was to him'.. ^{kind}. 'And also true, and so was he to me.' Chaucer's portrayal of redemption along with self-discovery can be attributed to his own desire for redemption for the claim of

'rapists' filed against him - just as the knight learned the error of his ways, Chaucer may have also. Estella's abuse 'taught [her] to understand what [Pip's] heart used to be' - she has learnt compassion and to not be the arrogant tool used by Miss Havisham to 'break [men's] hearts'. Magwitch, as said by John Cunningham, is a figure of 'rebirth' - he learnt how to be a productive worker, even though Victorian society did not recognise his efforts. Pi's lifeboat trial reaffirms the faith he discovered as a child, and ~~tears~~ discovers his self-preservation instinct - previously a vegetarian, he 'must make adjustments ... to survive'. By the end of the novel, Martel:

description of how Pi 'killed' creatures to eat becomes blunt and matter of fact - Pi has forsaken his morals in order to survive by 'savages' (more so if one believes the interpretation that Richard Parker is Pi's 'shadow self' as ~~explained~~^{detailed in} Jung's theory).

Finally, Pip's loss of his friends and all possessions serves to teach him that happiness is more important than money - as Ann Dobie writes, Pip goes from 'innocence, to much sophistication, to wisdom'. By the end of the novel, Pip has ^{rediscovered} ~~lost~~ ~~robbed~~ his childhood compassion, as he 'never deserted'

Magwitch when he was needed, and finally appreciates 'dear long-suffering and loving Joe' who was always there for him. Arguably, Pip does not learn from his experience with Estella in the changed ending as he still has the 'hope'

of being with Estella. In the original ending, their final parting ~~leaves~~^{shows} them both changed for the better and moved on in their lives.

Ergo, having considered all key learning opportunities in the texts, it can be seen that in some way or another, all characters that undergo such trials discover ^{their} ~~values~~^{values and} ~~and~~ learn various virtues; the Wife and Pip learn contentment, Pi learns faith and his survival instinct, Magwitch, Pip, the Knight and Estella all learn compassion ~~and~~ - the list goes on, as in the ~~novel~~ texts, there is inevitable learning and self-discovery.

* Pip, as a young man, falls into the trap of the cash nexus - he rejects his 'coarse and common' past life and his old, true friends Joe and Biddy in favour of becoming

a 'gentleman'. Like the Chaucer's knight, this flawed view of nobility and gentillesse leads him to ruin - being a gentleman is earned from 'gentil deeds' rather than 'ancestries' or ~~great~~ fortunes. The wanton spending of money by Pip and the subsequent revelation that his fortune was ~~was~~ made by Magwitch, a former criminal,^{*3} causes his 'gentleman's' world to come crashing down. 'Many a year' goes past as Pip works hard to repay his debts, and realises, after his long trial of life, that the 'incurable' had been in him all along.

*3 who is then recaptured and all his possessions (including the fortune) 'forfeit to the Crown'

*2 The use of 'larcenous' instead of 'thieving' reflects the legal wording of Pip's crime - Dickens reminds us that, although Pip is merely trying to help an ailing man, he would be branded a petty thief if caught, and would probably end up a criminal like Magwitch. This ~~shows~~^{shows} Dickens' social stance - he campaigned for reform of the harsh justice system, and his use of 'larcenous' to create the images of Pip's criminality when he is just taking food from his sister's house ~~satirises~~^{satirises} the punitive and unjust system in Victorian England.

Script	Question	Marks
K	Q4a	AO1 8 + AO2 8 + AO3 16 + AO4 15 = 47

SCRIPT L:

The statement suggests that many works of literature move towards self discovery and that is true of the novel 'Great Expectations', and 'Life of Pi', ~~and~~ and arguably 'The Wife of Bath Prologue and Tale' because although the wife herself is shown to be a woman who is confident and very sure of herself in her tale the knight is forced to change himself ~~and~~ as a way of self discovery. This is similar in 'Life of Pi' as ~~the~~ the protagonist Pi is forced to change on the boat, his whole persona and belief being challenged. 'Great Expectations' can be viewed as a bildungsroman as it is a story of self discovery and growth.

The argument that self discovery is inevitable due to physical experiences is best viewed when looking at 'Life of Pi' as he was betrayed by mankind ~~and~~ as 'they threw me overboard' to the lifeboat. Pi was physically forced to change himself ~~or~~ to survive and he realised 'survival had to come from me'; the realisation forcing Pi to change who he was, a vegetarian who hated the sound of a banana being opened due to its likeness to a neck snapping to someone who 'broke [his] neck by leveraging its head backwards', in what is arguably a decent to savagery. Similarly in 'Great Expectations', as Jenita

care correctly writes that 'the novel begins with the moral downfall of the protagonist', as Pip helps the convict, 'I would get him the file and I would get him what broken bit of food I could'; decently to stealing so early in the novel. Pip struggles with right and wrong in his childhood and as Julian Morganham argues, 'Pip is Dickens most complicated hero' because he is both a 'victimiser and victim' This view by Julian Morganham can be seen to be correct as Pip is tricked by Miss Havisham in a cruel manner but also helps Magwitch in his early years and is cruel to Joe in later life when

he 'becomes attached to him' which the reader constantly judges him for. Julian Morganham also argues the theory that Orlick is a parallel to Pip, being the sinful side which compares well to 'life of Pi', with Richard Parker, who, depending on the story you believe is the inhumane animalistic side of Pi. When we consider how the self is established in texts we need to see the context in which they were written as that will largely affect how the novel is seen. At the time Dickens was writing, the society was changing with the industry spiking which meant money in family was becoming less important and the social divide was shifting. This makes Pip's experiences rather specific to his time as the social barrier is far less of an issue now so we view Pip actions as a gentleman

was ungentlemanly, whereas the social belief of the time was largely ~~that~~ how pip acted.

The, what modern day readers view as ungentlemanly actions by Pip can be seen to be excused in 'The Wife of Bath's prologue & tale' as the knight, would have at the time been viewed ~~not~~ with gentleness, we see his actions as more shocking as 'he rape hire maidenhead', which is appalling in both the medieval era and in the 21st century. The Tale clearly shows the finding of oneself ~~in~~ as the knight is forced to redeem himself on a physical journey to discover that 'wommen desiren to have sovreintee'. The Wife's proto-feminist stance is shown more clearly in her tale as the Queen, a woman, has power of over the knights ~~sentence~~ whereas at the time it would have been unlikely for women to make decisions because they were ~~to~~ viewed with negativity because of Eve.

The Wife of Bath herself can be viewed as someone who does not find herself as she has already found herself and does not need to change. Helen Barr writes that the Wife of Bath 'in a male dominated society, has her men exactly where she wants them, under her sway' which can be seen to be true ~~because~~ as she talks

of 'How pitously a night - I made Lem strike' which explicitly shows how she could control her husbands. As a modern day reader we view the ~~times~~ wife's actions as a proto-feminist rage, but at the time she would have been viewed as an abomination and the audience to the parry could have laughed at her actions and behavior. The society in which the wife of Bath is set would be wanting the opposite of her, wanting chastity whilst she argues that 'God had us for to have and multiply', which agrees with George Berkeley that the wife in 'good humors, rejects the churches teachings' because although she uses the bible to bring forth her argument, she uses it in satire. In large contrast in 'Great Expectations' Pip tries desperately to be a product of the time, ~~but~~ after he realises he is 'not ashamed of home' and uses his great expectations to become a gentleman. Pi in a similar way does not go against the time in the way the wife does but embraces three religions which Marlow states is because ~~he~~ he 'wanted to talk about faith and not organised religion'. The narrator in 'Life of Pi' describes Pi's house as a 'temple', holding all three religions in it, Hinduism, Islam and Christianity with 'Lord Ganesh', 'bible' and 'prayer rug', the fact Pi embraces all three religions despite the expectations of the time which were to choose only one. Pi just 'wants

to love God', such a simple statement which makes the problems he faced all the more remarkable.

All three texts have alternate meanings which are focused around the finding of oneself and Freud ~~argues~~ speaks of the finding of oneself and it can be argued that in *Great Expectations*, with the ending used that Pip never finds himself as he still has the naïve ~~to~~ hope of Estella, 'I saw no shadow of another parting from her', this hope of her can be said to move Pip further away from Gendleser as Julian Morgenthau argues as he says Pip cannot redeem his failings. However the original ending, whilst arguably less satisfying I find more accurate in the cycle of finding oneself as he realises that he does not need or want her, 'had given her a heart to understand that my heart used to be', which explains that Pip does not need her anymore. Likewise in 'Life of Pi', the alternate ending is argued a less satisfying one as the Japanese investigation ~~to~~ see, 'what a horrible story', however it is a story of human survival which is remarkable in itself. This is what Markel ^{played} did, played with narrative to create something wholly unbelievable; strange ^{the} ~~of~~ absurd. This came across namely with the murder of the French cook as we find the act is completely repulsive, despite being one of self defence; 'this was the terrible work of Richard Parker', which is arguably an

extended metaphor for the savage side of Pi, the horror of what he has done. It can be argued that Pi actually lost himself as he finds the 'me' story so hard to tell that he created his own fiction, saying 'I know my story is hard to believe'; he himself wanting to believe the animal story.

It is easy to argue that the wife of Bath holds her proto-feminist voice strong but Clare Newnham argues that her voice is 'muted by the framework of the Canterbury tales and its medieval context'. I would be inclined to disagree with her statement because although some of her actions, ~~even~~ especially 'Ybelled be God I wedded hire! / welcome the sike, than that evere he shal. For sothe, I wil not hepe me chaast in al', as she states she marries for money and status; numerous times. However, it seems so incredible that she is taking such a ^{proto-}feminist stance in this era. The beauty and fascination of the wife is because of the context in which she is written, because even then she wants equality, 'Why hidestow, with omwe / the keep of thy chere away from me? / It is my good as wel as thure, parded', as she wants the equality

we have in society now.

Rachel Treacy argues that it is 'Ambiguity... that interests modern readers' to Alison and the ~~to~~ wife but moreover that it seems that ambiguity is what draws all readers to literature ~~as~~ as there is ambiguity in the finding of oneself and the inevitable self discovery in the statement, I would argue is not inevitable and it is this ~~that~~ that draws people to literature the unresolvability of it. The discovery of ones self is a more many novelists make as a way to build their characters as they go on a journey.

In 'Great Expectations', Estella grows as a person realising the cold hearted woman she became is because of Miss Havisham's bitterness, her identity formed through the influence of others in much the same way as Pip who was so wrongfully influenced by Estella and Miss Havisham throughout his vulnerable childhood. When considering the context of Pip, his influences as a child were from his actions. It has been argued that Great Expectations holds autobiographical content in relation to Dickens, who was used from his family to work at a factory at a young

age in the same way as Pip lost his family, although Dickens never chose to name him from his family. The more upward also followed Dickens and many have argued that Pip's battle for gentleness is something that he took from his own life. Likewise the Great Chain of being in medieval context can be said to have heavily influenced the wife's dramatic as she goes against all the powers. It has also been argued that the wife is tied up to the stereotypes of her time, which 'chiding wives make men to flee/ out of his own house', which shows her not to have discovered herself inevitably, however and as Cooper argues, through the wife's bad behavior, we can see the perfect wife and some believe Chaucer was trying to show this. However the ~~Prologues~~ as the wife is the opposite of what women were meant to be, 'virginitie' being the purest form. However others have argued that Chaucer is mocking the stereotype as 'he leeled virginitie/ Moore partit them wedding in prelude', the belief at the time was marriage was a necessary evil to produce children and Chaucer can be seen to be arguing against this using the wife's own identity.

Whilst the notion that most works of literature move inevitably towards self discovery is a strong one as ~~both~~ all these texts show a notion of self discovery I would argue that this discovery is not inevitable and it is the inevitability of the identity which is formed that makes the literature ~~is~~ better. Pi moves towards savagery and human survival which can be argued ~~as~~ as ~~the~~ being inevitable as many people would have died or been killed in his situation and Pip in 'Great Expectations' realises ~~to~~ his wrong and moves towards being a better person while the life stays much the same, her character staying the strong and confident body it ~~was~~ was at the beginning of her passage. The movement of identity and finding oneself is not inevitable but the journey on which they take is ~~the~~ beautiful and intriguing to read.

Script	Question	Marks
L	Q4a	A01 10 + A02 10 + A03 18 + A04 18 = 56