

Pearson Edexcel Level 3 GCE

English Literature - Advanced Subsidiary – 8ET0 02

Paper 2: Prose

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2016 examination.

Included in this pack:

- Questions from June 2016 paper with exemplar responses
- Scripts
- Examiner commentary on scripts

QUESTIONS	2
CHILDHOOD	2
Question 1.....	2
Question 2.....	2
COLONISATION AND ITS AFTERMATH	3
Question 4.....	3
CRIME AND DETECTION	3
Question 6.....	3
SCIENCE AND SOCIETY	4
Question 7.....	4
Question 8.....	4
THE SUPERNATURAL	5
Question 9.....	5
Question 10.....	5
WOMEN AND SOCIETY.....	6
Question 11.....	6
Question 12.....	6
SCRIPTS	7
SCRIPT 1 – Question 11	7
SCRIPT 2 – Question 4.....	11
SCRIPT 3 - Question 8.....	14
SCRIPT 4 – Question 9.....	20
SCRIPT 5 – Question 12.....	23
SCRIPT 6 – Question 1.....	30
SCRIPT 7 – Question 2.....	36
SCRIPT 8 – Question 6.....	41
SCRIPT 9 – Question 10.....	47
SCRIPT 10 – Question 7.....	55
COMMENTARIES AND MARKS	60

QUESTIONS

Answer ONE question on your chosen texts, one of which must be pre-1900.

CHILDHOOD

Texts

Pre-1900: What Maisie Knew, Henry James; Hard Times, Charles Dickens

Post-1900: Atonement, Ian McEwan; The Color Purple, Alice Walker

EITHER

Question 1

Compare the ways in which the writers of your two chosen texts show how characters mature.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 1 = 44 marks)

OR

Question 2

Compare the ways in which the writers of your two chosen texts present loneliness.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 2 = 44 marks)

COLONISATION AND ITS AFTERMATH

Texts

Pre-1900: Heart of Darkness, Joseph Conrad; The Adventures of Huckleberry Finn, Mark Twain

Post-1900: A Passage to India, E M Forster; The Lonely Londoners, Sam Selvon

Question 4

Compare the ways in which the writers of your two chosen texts present the harmful effects of colonisation.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 4 = 44 marks)

CRIME AND DETECTION

Texts

Pre-1900: Lady Audley's Secret, Mary Elizabeth Braddon; The Moonstone, Wilkie Collins

Post-1900: In Cold Blood, Truman Capote; The Murder Room, P D James

Question 6

Compare the ways in which the writers of your two chosen texts make use of domestic settings.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 6 = 44 marks)

SCIENCE AND SOCIETY

Texts

Pre-1900: Frankenstein, Mary Shelley; The War of the Worlds, H G Wells

Post-1900: Never Let Me Go, Kazuo Ishiguro; The Handmaid's Tale, Margaret Atwood

EITHER

Question 7

Compare the ways in which the writers of your two chosen texts present characters responding to adversity.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 7 = 44 marks)

OR

Question 8

Compare the ways in which the writers of your two chosen texts present anxieties about scientific development.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 8 = 44 marks)

THE SUPERNATURAL

Texts

Pre-1900: The Picture of Dorian Gray, Oscar Wilde; Dracula, Bram Stoker

Post-1900: The Little Stranger, Sarah Waters; Beloved, Toni Morrison

EITHER

Question 9

Compare the ways in which the writers of your two chosen texts portray the intrusion of the supernatural into everyday life.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 9 = 44 marks)

OR

Question 10

Compare the ways in which the writers of your two chosen texts present characters who are haunted.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 10 = 44 marks)

WOMEN AND SOCIETY

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

Question 11

Compare the ways in which the writers of your two chosen texts present women's experience of suffering.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 11 = 44 marks)

OR

Question 12

Compare the ways in which the writers of your two chosen texts present the effects of social conventions on characters.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 12 = 44 marks)

SCRIPTS

SCRIPT 1 – Question 11

Text 1: Wuthering Heights

Text 2: A Thousand Splendid Sons

Both texts present women's experience of suffering. Wuthering Heights shows how women (like the character Catherine) are unable to show who they really are and have to hide behind a mask. This is due ~~because~~ to them having no power and being inferior to men. Similarly, in A Thousand Splendid Sons, Mariam and Nana both follow in the same footsteps and constantly suffer throughout their lives.

Catherine ^{from WH} suffers because she is never able to be with the ~~the~~ man she loves Heathcliff, 'he is more myself than I am'. This quote shows both love and pain; the love they both have for each other which is why their bond is so strong and why they know so much about each other and the pain behind the secrets of their relationship and the stories of how he is more herself than she is, why ~~she~~ he is such a significant part of her and why they cannot be together. This quote

'As of tomorrow, I expect you to start acting like a wife'. This shows the high expectations Raheed had of such a young, vulnerable girl. Mariam was not ready to have sexual intercourse with her husband due to the fact of her being so young but he forced it upon her causing her to suffer in pain 'tearing her to wait out the pain'. This shows how Mariam constantly 'waits' throughout her life, waits for the pain to fade, waits for a miracle but nothing ever comes her way.

Mariam also suffers when she kills her husband Raheed as she is sent to prison and must live her life in guilt and anger. Life imprisonment meant that she was out of chances and had no more opportunities.

She also lives in guilt of the death of her mother which she 'disgraces' herself for. Her mother said 'if you go, I'll kill myself' and yet Mariam-Jo still betrayed her mother and went home to find her dead.

These two novels both present the suffering of women but more importantly compare the lifestyles of women in different countries and in different years. Catherine from *Wuthering Heights* was a wealthy, high class lady who could have lived very happily and could have received all she desired because of the status of her family and her husband ~~with~~. On the other hand, Mariam who lived in Afghanistan was abused by all men in her life mentally and physically and was even frowned upon by the women with more in their ~~life~~ lives. She was of a low-class and low status due to her single-parent family and lack of male influence. She did not have the choice of who to marry like Catherine ~~and~~

~~and~~ but both female characters were given their lives and did not have a say in ~~what~~ their future. Both novels show how men in this generation were the breadwinners and had the power over women and also how families had a significant impact on the way people were treated in society.

SCRIPT 2 – Question 4

Text 1: A Passage to India

Text 2: Heart of Darkness

4. Compare the ways in which the writers of your two chosen texts present the harmful effects of colonisation.

Both E.M. Forster and Joseph Conrad use colonialism to tell their stories. The content of their texts show the audience the harmful effects of imperialism as eurocentrism appears in both novels. There is an idea of Eurasians being a higher in comparison to "natives" or "Indians".

Joseph Conrad presents the harmful effects of colonialism by dehumanizing the "natives" by their ~~toot~~ appearances "massive black and naked, moved about like ants" the use of the simile emphasizes this point further as they are compared to "ants". The use of the words "black" ~~creates~~ and "ants" creates horrific imagery. Although Eurocentrism exists in both texts 'A passage to India' doesn't devalue the colonized to animals but ^{Forster} he does makes the British more superior in a foreign land. ~~It~~ in the opening chapter "Houses

belonging to Eurasians stand on the high ground by the railway station." This ^{shows} ~~suggests~~ that the British have power in India and they did as India was part of the British empire. The fact that British live or stay so close to the "railway station" suggests that they can travel as much as they like whenever it pleases them to.

Conrad provides horrific imagery that allows readers to view normal people as "savages" as he continues to dehumanize them "I could see every rib, the joints of their limbs were like knots in a rope" again Conrad uses similes to emphasize the fact that a coloured person would never equate to a white man because of the colour of their skin. This is why some people may agree with Achebe's point that the novel is "bloody racist" as it continues to go deep into the past and disregards the fact that the colour of your skin does not define whether or not you are human.

Forster uses the various characters to portray traitors the "natives" as people who do not show manners "here is a native who has actually behaved like a gentleman" the use of the word "actually" suggests that the British believe that traitors it is impossible to be for an Indian to be gentleman this presents shows that the harmful effects of colonialism creates prejudice and stereotypes a society where people are not treated equally. Unlike Conrad Forster also uses social events and activities to show the divide between the colonized and the British

"if it was not for his black face we would almost allow him to join our club" meaning that the content of this "native" is great but because he is black we cannot be associated with such.

Both 'Heart of Darkness' and 'A Passage to India' show irony this idea of Europeans helping the natives the less developed. ~~the~~ However in 'A Passage to India' "the English take and do nothing" this suggests like they make it look like their helping but they are not they're just trying to bring British England to India which is not geographically possible. In a 'Heart of Darkness' ~~they~~ Marlowe says "I also was part of the great cause of these high and just proceedings" the use of the word "just" is suppose to mean fair but Marlowe goes on to say "my idea was to let that chain-gang get out of sight" the use of the words "chain-gang" present the natives as horrible people but we never get to hear their voice whereas in 'A Passage to India' we do. ~~the~~ The fact that the oppressed are ~~a~~ in chains is not in their control and the use of the word "gang" is not applicable if anything the Europeans should be described as a 'gang' as they continue to call the native "happy savages" this is why Achebe ~~pro~~ thinks that this novel is racist as we never hear the voice of the natives and the British always come across as more superior.

SCRIPT 3 - Question 8

Text 1: *The War of the Worlds*, HG Wells

Text 2: *The Handmaid's Tale*, Margaret Atwood.

In both texts, the writers, Atwood and Wells express their concerns about their contemporary societies. For ~~at~~ Wells this is ~~the~~ 1890s Victorian England in 1890 and for Atwood this is America during the 1980s. ~~Due~~ In both of these societies, scientific development, or lack of in Atwood case, created concern for some people. ~~By refle~~ The writers both reflect this in their novels to produce a speculative fiction, to warn people what could happen (both are extreme cases) and to ~~make them aware~~ critique their contemporaries.

During Victorian England, when Wells writes, there was a surge of scientific development such as ~~the~~ Darwin's theory of evolution. This, coupled with the industrial revolution caused Britons to become vain, arrogant and selfish. Wells critiques this

aspect of society through the arrogance ~~which~~ of the characters in the novel. Wells describes these characters through the narrator as being "scrutinised and studied... as narrowly as a man with a microscope might scrutinise the transient creatures". This simile depicts man as

narrow-minded due to their great interest in science - people are focusing on science and the "transient" (temporary and insignificant) creatures / things which Wells ~~critiques as~~ seemingly considers to be unimportant compared to other things. These other things might consist of family shown through his relationship and separation from his wife who he "counted... among the dead." Therefore the selfishness of people caused by this ~~self~~ feeling of superiority caused by science is shown through the "Exodus from London" in which "by three ~~in~~ people were being trampled and crushed... revolvers were fired, people stabbed...". The listing of the verbs shows the extent to these selfish acts of 'each man for himself', Wells shows that this arrogance is ridiculous and not useful for anyone as it simply causes further chaos.

Similarly, Atwood was writing in a time

when science (or lack of) greatly influenced society. During the 1980s in America, science was regressing due to the right-wing

Christian fundamentalist ideas that were becoming popular as a response to modernisation. Because of this belief in traditional Biblical views, scientific development regressed and women's rights were crushed. This shift from the feminist movement and the development and availability of the contraceptive pill in the 1960s concerned many people, including

Atwood. In her novel, Atwood creates a possible future for America based on these occurrences, much like Wells. Atwood, ~~in contrast to Wells~~ writes specifically as though these views of the fundamentalists had developed to an extreme, which makes the novel quite satirical. Atwood writes "the air got too full, once, of chemicals, rays, radiation, the water swarmed with toxic molecules..." using the listing of contemporary issues such as radiation and nuclear power - in particular their disposal, to comment on some of the issues with science. However to her, ~~in contrast~~ similarly to Wells, it is the effects of these issues on people's beliefs

What causes her the most concern. Wells sees the development of science as the cause of vanity and ignorance, whereas Atwood sees ~~pre~~ scientific progression as a cause of fear and therefore backward and old-fashioned views, like the fundamentalists. In *The Handmaid's Tale* Atwood shows the consequences of the regression of science through the theocratic

government, Gilead. This government is ~~repressive~~ ^{oppressive} and brutal with methods such as the Wall and the salvagings/particutions that are used to create fear and control opposition.

Wells also shows that despite the progress the Victorians had made, ~~→~~ They did not yet know all there is to know; they still had a long way to go. He particularly shows this after the Martians' defeat through no fault of the humans, but merely bacteria. ~~→~~

The Narrator, ~~a biologist~~ a man with an interest in biology himself, writes "neither is the composition of the Black Smoke known, ... and the generator of the Heat-Rays remains a puzzle." These

ecologisms show the limitations of Victorian Science even though their minor victories & successes (mainly from their empire) were being celebrated in the "Crystal Palace" which Wells describes using the simile "glittered as silver rods" showing the pride people felt by these scientific feats. This is also juxtaposed with "the dome of St. Paul's" which was "injured". This might suggest that Wells is anxious about the development of science wiping out religion as was the case in Victorian England.

In conclusion, both Wells and Atwood are heavily influenced by the effect of science on their societies. They both see science as a benefit to society, in particular Atwood, and believe that it has helped mankind to progress. However, Wells is concerned about scientific development creating hostility and rifts between people

as it ~~effects~~ causes a feeling of superiority. Abwood on the other hand is concerned about the effects of science as in she is aware that it can damage the environment, yet she feels that without science and therefore the regression to extreme traditional views, mankind would be ~~worse off~~ ~~much~~ effected in a much more destructive way. Both writers appreciate the need for science ~~yet~~ ~~concern~~ though they comment on the effects that it has on people.

SCRIPT 4 – Question 9

Text 1: 'The Picture of Dorian Gray' by Oscar Wilde

Text 2: 'The Little Stranger' by Sarah Waters

Waters and Wilde both use uncanny fear to show how the supernatural has impacted the characters' lives. They both also show how the intrusion of the supernatural causes ruin to objects, such as the painting in 'Dorian Gray' and Hundreds Hall in 'The Little Stranger', and their degeneration is a metaphor for wider themes such as sin and class. The supernatural also affects the mental stability of the characters, who become transfixed by its presence, showing its influence.

The uncanny, as stated by Freud, is the fear in the familiar. Waters uses household objects, such as the "shaving glass" and "cushions", to create fear with the reader in that the supernatural could occur in any object nearby. She describes the actions by the "shaving glass" as "shuddering" and "creeping", connoting an unnatural movement that shocks the reader. The fact that these actions are undertaken by a household item is even more shocking as it makes the reader conscious about everything around them. Similarly, the painting in 'Dorian Gray' holds the corruption of Dorian's soul, and its uncanny changes that occur show how the intrusion has impacted the painting, a household object, to become fearful. Wilde depicts the changes as "a touch of cruelty in the mouth" and Dorian starts "giving

at the picture in a ~~dead~~ "sickened horror". The juxtaposition between "gazing" and "sickened horror" mirrors the juxtaposition between the painting's ~~beauty~~ beauty but fear.

Both writers use the damaging effects the Supernatural has as a metaphor for social fear and changes. For example, the painting in 'Dorian Gray' becomes worse and worse in terms of its rotting picture. However, it is used as a wider metaphor by Wilde to show sin ~~and~~ ^{affecting} the soul. Dorian calls the painting his "idol", and this involvement of christianity would have shocked the reader, as 1890's Britain was a predominantly christian society who had fear of morality and God. By being able to see how his wrong doings affected his soul, Wilde created controversy, so much so that sections of his book had to be removed before being published. The supernatural helps people see how everyday mistakes affected Dorian. In the 'Little Stranger', the supernatural grips Hundreds Hall, and its impact on the Hall's decay is a metaphor to show the fall of the gentry in post-war Britain. The intrusion of the Supernatural being "a drain on the house" and "some sort of miasma" shows how ~~the~~ the

inhabitants and Hundreds Hall itself were affected. The idea of a "Miasma" however, could be Waters showing how the Ayres, like many other gentry families, were unsure of how their class had begun to fall and become less influential.

The mental stability of Rod and Dorian can be questioned, after they become transfixed by the supernatural going on around them. Dorian would often "rush off to check on the painting" and said "the portrait must be hidden away at all costs". The word "must" connotes his urgency, and shows how he was so fearful of people seeing his painting, as it showed, essentially, his own soul. Rod, in 'The Little Stranger', says he was "transfixed by it [the shoving glass] and had "cried out". It could be argued however, that Rod's degeneration is not caused by the supernatural, but possibly post-war stress from the war.

In conclusion, the supernatural fear that occurs in everyday life in these novels creates fear with the reader, due to the shocking items which it occurs in.

SCRIPT 5 – Question 12

Text 1: MRS DALLOWAY

Text 2: TESS OF THE D'URBERVILLES

In both literary texts, of "Mrs Dalloway" by Virginia Woolf and "Tess of the D'Urbervilles" by Thomas Hardy, the authors explore social conventions through the central protagonists of Tess Durbeyfield and Clarissa Dalloway. They are both victims of society's pressure on women to conform in different ways. Both writers use a variety of narrative techniques in order to convey their oppression such as free indirect discourse, omniscient narration, poetic language and third person narration.

Throughout history, women were allocated the role of motherhood by society. The social convention on having a maternal instinct can not be shown within Hardy's novel. Tess calls her baby 'sorrow' the unbaptized bastard gift of shameless nature. The use of the word 'sorrow' implies remorse causing the reader to believe that she feels sorry for the destiny of the young child as she lays him 'in the shabby corner of God's allotment where he lets the nettles grow'. Hardy uses the tricolon of 'unbaptized infants, notorious drunkards and suicide go to lay' in order to present the reader, through omniscient narration, that these were sins were of equal standing. However within Mrs Dalloway Woolf explores a loving yet distant motherly affection.

towards her daughter Elizabeth. The name of Elizabeth may be linked to monarchy as at the time of the novel 1925, a female monarch was ruling England, thus giving Elizabeth a regal sounding name to emphasise her status. When Elizabeth interrupts the interaction between Peter Walsh and Clarissa Dalloway, Clarissa exclaims "Here's my Elizabeth". The use of the possessive pronoun of 'my' within the exclamation can be suggesting that either proud of her 'handsome' daughter or she was simply trying to make Peter jealous as he had no children. Peter, later through stream of consciousness, recollects this exclamation and determines that 'like most mothers, they try to make things what they are not'. Society's conventions are clearly shown through Peter's stream of consciousness as it shows how he believes women and mothers to be unreliable in their teachings, implying men have a greater knowledge of the world and thus they don't 'make things what they are not'. Society's conventions, therefore, do not create a large impact on the protagonists' lifestyles. Both characters have a detached relationship with their child, something which a stereotypical woman in society would not have.

The impact of parents within the novel also highlights the impact of social convention. In the 1890s, the time Hardy wrote his novel, women children were reliant on their parents to 'warn them (me)' of 'danger in men-folk' and other matters.

However although at the start of the novel, Tess is still a child she feels that she 'should have helped her mother with the domesticities rather than indulging herself outdoors', even though 'her mother's objection' of the help was due to her wanting to go to 'Rolliver's pub' herself. The parental role of a mother does not fit with society's expectation as it seems that Tess is looking after her mother who was like a child. Therefore causing Tess to be a parent to her own parent. However the dependence of Joan on her daughter is evident throughout the novel when 'father's life was the last on the property, after he was gone we had no rights' to live in their previous house causing Tess to supplicate to Alec through 'my sisters and brothers and mother's needs were what you moved me by' whereas in Mrs Dalloway, Woolf presents parents as being independent from their children. Clarissa's mother is never mentioned in the novel, thus suggesting that she has no affiliation with her. Her father, how 'old parry' is mentioned. Peter uses free indirect discourse to recollect how women attached themselves to places and their fathers - women were always proud of their fathers. The use of the definitive 'always' allows the reader to notice social conventions, and how they were installed by men in 1925.

The social convention of class and hierarchy is extremely potent within the novel.

If can be suggested that 'class determines your religious attitudes. Within Tess of the D'Urbervilles ^{and at the time} paganism (a peasant form of christianity), christianity and the methodist church are all present. The methodist church is found in characters of a higher ranking such as Alice Durbervilles and MR Clare, Angel's father. This form of religion is therefore reserved or so it seems, for those of the elite. However this is also evident within Mrs Dalloway where Woolf presents the 'poor, more over, degradingly poor' Miss Willmott to be of religious standing as well as Septimus Warren Smith, during his stream of consciousness mental disillusion says 'These trees are alive there is a God... I must tell them of the prophecy' which Mrs Clarissa believed 'God simply doesn't exist'. Mr Sir William Bradshaw also doesn't believe in a god. The use of the term 'prophecy' allows the reader to believe that Septimus feels as if he is the enlightened one. Class therefore emphasises their religious standing as those of Religion, in 1925, was minimal as after the war many didn't believe in God as he had caused so much suffering within England. The way that both Woolf and Hardy represent religion through class evidently shows not only the hierarchy but how stereotypically people of lower class believe faith. Class is also determined through social conventions within education. In Hardy's

novel Alec whistles 'take o'ane those Ipsaway' as sonnet by Shakespeare about a lustuous woman. He does this 'in order' to exert his power over Tess as she stands 'unaware' of the tone. The social convention of men being allowed a better education is therefore evident here. Within Woolf's novel, ~~the~~ both Clanssa and Septimus hear the tone of 'Bear no more the heat of the sun' another Shakesperian sonnet. Once again it is the people of the upper class who understand it more coherently as Septimus believes that 'Shakespeare loathes humanity' as he believes that Shakespeare hates death, whereas the an interpretation of the sonnet is that it is merely trying to create contentment within ones life. Therefore Hardy and Woolf exert the pressure of society on the lower class and as the upper class are more open to education and knowledge.

Society at the times of both novelists were ~~was~~ similar in the treatment of women. Within Hardy's novel, Tess is being 'thrown out of the frying pan and into the fire' while being in 'the hands of a spoiler'. The ambiguity of the scene allows the reader to determine whether it was rape or seduction as Tess falls into 'a moment of oblivion' ~~but~~ after Alec had 'stolen a hearty kiss' after 'saving' her from a fight with Lammeter. However, through the use of third person narrative,

Hardy depicts Alec as being predatory as he has 'ridden creepingly close... enough to satisfy him'. The parallel Hardy could be making here is one of Predator versus prey

imagery as Alec feels 'overcome' with Tess. His stalkerish behaviour is highlighted within this scene thus objectifying Tess. Towards the end of the novel, after Tess refuses Alec's hand in marriage he screams 'I was your master once I will be your master again!'

The dialogue here creates an intimacy of Alec's 'inferior man (that) was quiet & harmless was surely not extracted'. His thirst for power highlights the impact of society as he feels he deserves to be her 'master'. The way in which Hardy therefore presents Tess allows the reader to sympathise with Tess who 'trusted' Alec, through her naivety. In Woolf novel, Peter Walsh is represented as predatory.

He follows a woman 'after leaving Clara's house to find out if she 'would like to have an ice with him'. However through Woolf's use of omniscient narration, the scene is made even more disturbing. Woolf describes the actions as 'she crossed, she moved, he followed here' as he 'stealthily fingering the h's pocket knife, he followed after her.'

The use of short phrases in 'she crossed, she moved, he followed her' allows the reader to realise how quick the action is thus making

It predatorial, much like how Alec's character stalked Tess. Therefore due to societal pressures on women within the novel, Tess feels that she 'owes' something to Alec as he helped her escape causing the scene of the rape/ seduction to take place, whereas in Woolf's novel the woman is far more independent as she is a stranger who owes nothing to Peter. Even by 1925, after women had got the vote in 1918, men were still predatorial. However there is a large difference in the outcome of the predatory behaviour in the two novels.

In conclusion, both Hardy and Woolf excellently depict the effects of societal pressures on women. They especially within 'Tess of the D'Urbervilles', where Tess feels as if she owes something to society whether that be to a man, education or her child or mother. Tess therefore can be argued as being more oppressed by society than Clarissa, who although has had troubles still is able to face them with vigour due to her standing in the hierarchy.

SCRIPT 6 – Question 1

Text 1: *Hard Times*Text 2: *The Color Purple*

Burns Dickens and Walker present their characters as a result of the society they've been brought up in, how they've been raised. Celie's childhood is one of abuse and oppression so her ^{character} development is her finding independence through maturation. Similarly Louisa is raised in the Victorian Utilitarian Society and finds herself unprepared for life as ~~her~~ a woman. Louisa maturation has her accepting her fate and conforming to society. Dickens and Walker display characters maturing as a decision to do what society expects or to be your own person.

Celie is raped and abused as a child. Walker writes 'First he put his thing up against my hip and sort of wiggle it around. Then he grab hold my titties' to ~~portray~~ describe the unsettling disturbing scene. The verb 'Wiggle' and 'titties' are childish words, suggesting

innocence. Walker uses them to convey the vulnerability being taken advantage of, and how Celie doesn't receive a normal peaceful childhood, she is forced into a world of oppression and abuse when she is raped and impregnated. In the 1930s America Black women were deemed inferior to men, many believed it was their

role to serve. Walker ~~creates~~ has Celie react dismissively without ~~any~~ anger or complaint to suggest how at this time, during the Great Depression the abuse of women was overlooked. Celie's lack of willingness to fight back creates a sense of hopelessness.

Dickens also portrays Louisa, ~~before~~ as a victim of a patriarchal society ~~that~~ who has lost all hope. ~~The quote~~ ^{Dickens writes,} 'Red sparks dropping out of the fire, and whitening and dying' to portray how Louisa has accepted that she has no future. 'Red sparks' ~~also~~ has connotations of passion, love and hope. However the descending verbs 'Dropping', 'Whitening and dying' create a sense of failure a loss of hope and potential. ~~This could be~~ ~~Dickens~~ ~~makes a feminist remark with the characterization of Louisa, despite~~ ~~although~~ ~~she~~ Louisa is raised like a boy in the Utilitarian society learning only 'Facts, facts, facts' and nothing of emotional. Louisa

As a woman Louisa has no use for what she has learned, ~~in~~ for in Victorian society an upper class woman didn't work; her only was to marry, have children and ~~obey~~ her husband. ~~It~~ Dickens makes a feminist remark by having Louisa reject what many women had been neglected ~~as~~ ~~at~~ ~~read~~ because feminism means that women should do as she pleases, not be dictated by society.

An alternative ^{and} interpretation is that Dickens is criticizing the ^{restructure} Victorian society and the potential

that is lost when women are confined to the only goal of marriage.

An element of Celie's maturation is her new found independence. Walker creates Celie, ^{offed} ~~an~~ ^{into} ~~woman~~ at the start of the novel ~~portray~~ how she finds a fulfilling life without a man to challenge the belief that a woman needs a man to survive. Walker writes 'You a lowdown dog is what's wrong, I say. It's time for me to leave you and enter into the creation. And your dead body just the welcome mat I need' to portray Celie's pent up aggression ~~other~~ her years of ~~the~~ oppression being released in a climactic speech. ~~The~~ ~~the~~ Walker has Celie describe ~~Mr.~~ Mr. _____, her abuser, with the metaphor 'Lowdown dog' to ~~describe~~ suggest how he is inferior to Celie. Earlier in the novel Celie is

practically sold off to Mr. _____ like an animal; ~~at~~ this role ~~to~~ reversal is used to display Celie's maturation into a strong independent woman, refusing to be held back by society. In 1930's America women were owned by their husbands, women's only role was to marry, have children, clean and obey. Walker ~~she~~ creates this scene of rebellion to reject those ideas. Describing his ~~body~~ ^{with the metaphor} 'welcome mat' is another sign of how Celie has changed from her unwillingness to fight to yearning for his dead body. Walker does this to display how Celie

to now that Celie has something to live for she won't be ~~oppressed~~ ^{restricted} anymore

Dickens also writes a scene of confrontation, where Louisa criticises her father for her upbringing and its effect on her life. ~~that~~ Instead of looking for independence and a better life, like Celie does, Louisa ^{is not optimistic for the future} looks towards death. Dickens writes 'I curse the hour I was born to such a destiny' to portray Louisa's inner turmoil. 'Curse' has connotations of fear and evil, suggesting how Louisa sees ~~her~~ her father's actions as evil, ~~not~~ as a loving father. The ~~the~~ Utilitarian method of upbringing rejected emotion and 'Fancy' so Louisa ~~never~~ ^{never} experienced a loving childhood. Dickens displays the Victorian society as ~~a~~ an oppressive, ~~and~~ an organisation that does irreparable damage to children that no maturation can repair.

Dickens

Another element to Celie's maturation, ~~which~~ Louisa is her sexuality. The rape scene at the start of the novel uses blunt, simple vocabulary, ^{like 'fiddle' and 'thing'} referring to the ignorance of female sexuality in 1930s America. ^{which} A woman's sexuality was thought to be awakened by men, an idea Walker ~~rejects~~ rejects in this novel. Walker writes 'Why, Miss Celie. You make it sound like going to the toilet on you' to suggest how Celie has never had a positive

suggest how Celie has 'never had a positive sexual experience. Shug awakens Celie's sexuality and Walker has her say 'Why, Miss Celie' to suggest how experienced Shug is, sexually. Walker uses the simile to imply how Celie has only ever known sex as forced and ^{synonym} 'for a man ~~only~~, now shocked she is to find out ^{that} Shug enjoys it. A Desett describing it as 'going to the toilet' suggests how disgusting and repellent it seems to Celie. Celie's maturation can be seen in how Walker writes with more description when Celie describes Shug. 'First time I got the full sight of Shug. A very long black body with it black plum nipples... I thought I had turned into a man' ~~but that~~ displays Celie's fascination with Shug's body. Using ~~the~~ the metaphor 'black plum nipples' suggests natural beauty and ~~perhaps~~ Celie's sexual arousal. Walker describes Celie's ignorance to female sexuality when Celie thinks she'd become a ^{when aroused} man. This refers to how in 1930s America sex was believed only to be between man and a woman, ~~man and~~ This also refers to the oppression of gay people in 1930s America.

In conclusion Dickens portrays Louisa's maturation in her response to how her childhood has affected how her life will be, she feels hopeless and angry. Walker also portrays anger in how Celie Celie anger over being oppressed and abuse but Celie

~~maturation~~ is leads to Celie's seeking a better
~~more~~ independent life. Walker presents a
number of factors that contribute to
Celie's maturation ^{like religion, sexuality and independence} ~~rather than~~ whereas Dickens'
revolves around Louisa's marriage and lack of emotion.
Walker explores these factors ~~to~~ to challenge
the ^{common} beliefs, in ^{the} 1930s, that all women are the
same. ~~Walker displays the many~~ ~~ident~~

SCRIPT 7 – Question 2

Text 1: What Maisie Knew

Text 2: The Color Purple

In 'What Maisie Knew' by Henry James and 'The Color Purple' by Alice Walker, both authors present their protagonists as lonely as a result of parental neglect and abuse. This results in Celie and Maisie having to adopt coping mechanisms leading to a retreat within themselves to deal with the consequences of their neglect. ^{As a result, both lose their innocence.} Despite both protagonists being from very different backgrounds, Maisie as a upperclass Victorian infant was socially expected to be 'seen not heard'. In ~~the~~ a similar way, Celie, a poor black woman is disregarded and considered to be at the bottom of ~~the~~ racial and patriarchal hierarchy of African American Southern communities of the early 1900s.

In 'The Color Purple', ~~Celie~~ Walker begins the novel with Celie addressing God in her first letter. The fact that Celie says "Dear God" ~~suggests~~ emphasises the shame of the sexual abuse she suffered at the hands of her 'pa'. It also indicates a lack of outlet for Celie's emotional struggles amongst her community ~~is~~ stressing her loneliness. ~~This~~ This could also imply in the American South of the 1900s, Celie's use of religion as a personal outlet ~~was~~ was considered as an acceptable coping mechanism. This

could be a result of the oppression many black people suffered by the upper class white community which had a knock on effect ^{which saw} some black men oppress women further through violence. ~~Many black~~ ~~release their anger through violence~~ ~~Many black~~ ~~American~~ communities of the 1900's saw religion as a powerful outlet but could also be considered as a significant tool for oppression utilised by the white leaders ~~community~~ to silence the black community.

In 'What Maisie Knew' the idea of a non-human outlet as a result of emotional abuse is mirrored in chapter 5. Maisie releases her feelings of neglect to her doll Lisette indicating that Maisie too, has a lack of people she can turn to. As a result of the lack of emotional care Maisie receives from her parents, she "mimicked her mother's sharpness" of tone to her doll. This highlights the early corruption of Maisie's innocence and her solitude as upper class Victorian infants were expected to entertain themselves and remain passive. Moreover, James presents the early neglect of Maisie by her parents in the preface, ^{by describing her as} "a deep little porcelain cup in which biting acids could be mixed". The use of the phrase 'deep little porcelain cup' stresses Maisie's innocence and potential to be filled with the bitterness of her parents' hatred and dispute foreshadowing her early ~~corruption~~ ^{corruption}.

The use of "biting acids" could emphasise the harshness of the emotional consequences Maisie will suffer as a result leading to her loss of innocence and loneliness. As a result of her parents' harsh treatment, ~~and eagerness to invade~~ Maisie ~~is a~~ ^{adopts coping mechanisms to} defend herself from their brutal dispute. In chapter ~~one~~ ^{two}, Maisie realises "everything was bad because she had been employed to make it so" indicating her parents' utilisation of ~~her~~ her as a weapon in their conflict. Consequently Maisie adopts the "idea of an inner self" and "concealment" implying a retreat within herself as a form of safety highlighting her lack of emotional care from the other adults within the novel.

In 'The Color ~~Red~~ Purple' Celie also adopts coping mechanisms that lead to her loneliness as a form of defence from her abusive relationship with Mr. _____. Celie tells herself that she "is a tree" indicating her desire to conceal and remove her emotions to ~~deal with~~ ^{deal with} Mr. ____'s cruel treatment. The fact that Celie compares herself to nature emphasises the patriarchal dominance she tolerates as 'man' ~~is~~ also usually destroys nature, foreshadowing her corruption.

Furthermore, ~~the~~ Celie and Maisie's loneliness lead to a cold distant relationship with their families. For example, Maisie refers to her mother as her 'lad

relationship" highlighting their lack of emotional attachment to one another. ~~Maizie~~ Maizie refers to Ida in the same way a stranger would & displaying a typical distant relationship of the upper class Victorians with their children. ~~Governesses~~ Governesses such as Mrs. Wix were ~~are~~ usually employed to take care of ~~the~~ children, in order to emphasise the parents' upper class, wealthy status. However as a result, when both Maizie's parents "vanished" and "disappeared" ~~she~~ she has an indifferent attitude and ^asense of relief as she no longer has to conform to social expectations of pretending to ~~care~~ emotionally care about her parents. Similarly in 'The Colour Purple', Celie has a distant relationship with her father after her abuse and the death of her mother.

~~Contrastingly~~

Contrastingly... she still refers to him as "pa" throughout the ~~novel~~ novel. This could suggest it was her mother's tactic to instill a sense of false ~~close~~ closeness ~~between them~~ ^{towards their} stepfather. Despite this, when Celie's "pa" dies, she too also experiences an indifferent attitude emphasising ~~her~~ ^{her} emotional detachment towards him.

Additionally, ~~the~~ Maizie's constant motion between her parents' houses ~~over~~ over the course of the novel emphasises the sense of burden and ^{responsibility} Maizie is considered to be. ~~As a result her father~~

~~Beale insists by comparison~~ ~~celie's~~ This also emphasizes Maisie's lack of safety and stability, stressing her loneliness. Whereas Walker uses of an epistolary structure ~~highly~~ highlights Celie's only form of escape and outlet is through letter writing as she is trapped in an abusive relationship with Mr. It could also outline the patriarchal dominance Celie suffers through out as letter writing were considered an ~~acceptable~~ ^{acceptable} writing form by men in the early 1900s as they were ~~not~~ never expected to be published. By ~~using~~ ^{using} this convention, Walker makes it clear to the ~~reader~~ ~~the~~ reader and allows them to understand Celie's confinement and loneliness. ~~Maisie~~ ~~similarly~~ is confined to a small society of upper class adults of her parents, their friends and her governesses through out, with no exposure to the real world ~~the~~ ~~enhancing~~ ~~her~~ ~~corruption~~ of innocence.

Overall, the loneliness felt by Celie and Maisie leads to their loss of innocence as both mature significantly by the end of both novels. Maisie accepts Sir Claude & will not be her saviour after repeatedly asking Mrs Beale in the final chapter "will you leave him?" ~~They work~~ ~~for~~ ~~one another~~ and Furthermore, although Celie is reunited with her sister Nettie, she

description of the strong community within Holcomb (he says they 'seldom lock their doors'), gives the town an undeniably domestic and homely feel. Capote uses this in order to emphasise the true extent of the crime, as at the end of the opening sub-section he tells us that the crime leads to 'fires of mistrust', implying volatility within a previously 'prosperous' community. ~~This could be a reference~~, Capote emphasises the domestic feel of Holcomb in order to show the harsh effect on ordinary people of the town and to intensify the extent of the crime itself. Similarly, Wilkie Collins uses the tranquility and beauty of Yorkshire (the homeplace of the Verinder family) to emphasise the effect of the crime; he describes the area as 'beautiful' (using Betteredge as a mouthpiece) and mentions it being 'high' up on the Yorkshire coast - this idea of height could imply the security of the Verinders' home, and possibly suggest that it is, like Holcomb, removed from the crime and instability of the rest of the country. Both Holcomb and Yorkshire would have been unexpected settings for crime novels of the time.

as the ~~convention~~ literary convention (and expectations of the readers) would have been to ~~set the home of the victim~~ have the crime take place in London in the case of Collins, and in one of the larger American cities in the case of Capote. The fact that both novelists defy these conventions jars with the reader and makes the crimes feel all the more devastating. Therefore in this sense, both authors use the domestic settings of the hometowns of the victims to intensify the crimes committed and to stand out against the conventions of their respective times.

In both novels the crimes are committed in the homes of the victims, which perhaps suggests an intimate breach of boundaries. Capote presents the Clutter home as 'handsome' and ~~is~~ extensive, with an 'ample lawn', implying an air of elegance

to the place and highlighting the wealth of the Clutter family. This also ties into the idea of the American Dream, as Capote tells us that Herb Clutter had 'largely obtained' what he wanted in life, giving us a sense of the ease and plenty with which the Clutters live their lives. Collins

houses the Verinders in an elegant and extensive house, too; as an upper-class English family at the time they are fully-equipped with a 'rose garden' and a small army of servants to keep the house running. This could link to Capote's idea of the wealth of the Clutters; perhaps both authors use domestic settings here to suggest that crime can happen to the wealthy as well as the poor. Certainly the improbable nature of the loss of the Moonstone in Collins's novel implies a randomness to the nature of crime, and the fact that Perry even describes Herb Clutter as a 'nice guy' implies that crime, for these novelists, is random and doesn't recognise wealth or domestic circumstances.

In 'The Moonstone', the loss of the

diamond is particularly significant as it happens inside Rachel's bedroom. ~~As~~ During the Victorian era, this was an area restricted to access solely from the lady whose room it was and her servants. The fact that Collins have Blake actually go into her room gives an idea of him invading her most intimate space, so perhaps here the idea of domestic security is shattered.

Similarly, Dick and Perry invade the home of the Clutters when they commit their crimes, and Dick specifically tries to seduce Nancy in her own bedroom; this idea of an intimate invasion links back to the one presented by Collins. This could ~~mean~~ perhaps mean that both authors create the breaking of social domestic codes in order to increase the idea of a violation of the victims', the sexual element of Rachel and Nancy's bedrooms being invaded by men adds a disturbing element to this.

An idea that is touched on by Capote ~~is~~ is that Perry's lack of a strong domestic setting in his childhood could be the

cause of his criminality; Capote tells us that he 'moved around alot', and links this to the instability of his childhood and the hatred it causes him to feel. This idea could be echoed in *The Moon Stone*; the crime itself causes the movement of the Verinder family to London. This could ~~mean~~ ^{suggests} that in one novel, domestic instability is the cause of crime and in the other it is the effect of it.

The Capote and Collins both use domestic settings to convey a variety of ideas, but overall I would argue that it is mostly used by both novelists in order to emphasise the effect of crime on a human level, and also to surprise the reader and imply that crime does not respect domestic setting. Both authors also play on the idea of the intimacy of the home and use this to emphasise the effects of the crimes committed, and both link the idea of domestic instability to crime; however whilst ^{Capote} ~~one author~~ presents this as a cause of crime, Collins uses this to emphasise its devastating effects.

SCRIPT 9 – Question 10

Text 1: *The Picture of Dorian Gray*

Text 2: *Dracula*

Plan: Characters who are haunted

P1: Jonathan - mental impacts cannot escape

Dorian - cannot escape the influence of the yellow
book - haunted by sin

P2: Lucy - haunted by Dracula

Sibyl - could be argued that she is haunted by
the idea of Dorian.

P3: Haunted by religion + have to do what is
right in both novels.

Throughout both '*The Picture of Dorian Gray*' by
Oscar Wilde and '*Dracula*' by Bram Stoker, the
idea of characters being haunted is used to
convey the atmospheric and detrimental impacts of

the supernatural. When both novels were written, the
gothic genre was changing to the 'New Gothic'
which was designed to scare Victorian readers by
bringing the gothic supernatural closer to home. Thus

by presenting numerous characters as haunted, both writers are able to conform to this idea.

In Stoker's novel 'Dracula', the character of Jonathan Harker is shown to be haunted by his encounter with Dracula as Stoker portrays him as being unable to forget his encounter.

This idea is emphasised in chapter eight as Jonathan is described as having had 'some fearful shock' with the word 'fearful' being used to convey

the detrimental nature of what has happened and how this will have a negative impact on Jonathan.

Additionally, Harker is also shown to be haunted by the ~~sup~~ events which have happened due to the fact Stoker presents him as having numerous

'bad night's' sleep. This is significant as sleep is a time when people are able to escape the

realities of the world in which they live, whether

these be good or bad, and thus by showing how

Jonathan is unable to do this, Stoker conveys

the level to which he is haunted. Similarly,

Wilde also draws upon the idea of ~~to~~ his

anonymous character 'Dorian Gray' being haunted by the supernatural, as ^{however} ~~shown~~ is shown to be one way in which Wilde presents this is through Dorian's addiction to opium as this is used as an escape for Dorian. Due to the fact he is constantly haunted by the ghosts of his past sins, Dorian's dependence on opium as a form of escapism is highlighted when Wilde states 'the hideous hunger for opium began to gnaw at him' with the word 'gnaw' implying that will be physical consequences if Dorian does not acquire his escape, suggesting ~~for~~ his ^{sins} ^{are} supernatural or persistent in haunting him. Moreover, in 1868, before the novel was published in 1890, the 'Pharmacy Act' made drugs legal, something well known in Victorian society. Thus by presenting Dorian as turning to an illegal substance in order to escape his haunting, Wilde illuminates the extent of Dorian's haunting as he is willing to do anything necessary to escape this. Therefore, both writers are able to convey how great an extent their characters are haunted by different things and use this to evoke a sense of fear into their readers.

It could be argued that both writers use significant female characters within their works to present the idea of them being haunted, with Stoker arguably showing this more. In 'Dracula', the character of Lucy Westenra is shown to be physically haunted by Count Dracula as the reader is shown how he makes frequent visits to her room and the detrimental impact this has on her. Lucy is described as having a 'ghostly look about her' which contrasts the initial presentation of her being 'joyful'. As a result of this, Stoker is able to highlight the impact of her being haunted as the word 'ghastly' has connotations of someone pale and nervous, perhaps as demonstrated the negative psychological and physical impacts being haunted has had on her. Moreover, Lucy is also presented as being constantly distressed as a result of the hauntings due to the fact she was 'wounded by a flapping of the window'. This is significant as 'flapping' makes the noise associated, as whilst the reader is inclined to assume it is Dracula, it may be another creature such as a bird. Thus this ambiguity further demonstrates the negative psychological impacts of the haunting on Lucy and thus the negative impact Van Helsing

take on her, ultimately leading to her death. It could be suggested that would also comment upon the detrimental impact of haunting through the use of his character Sisyphus. Sisyphus is presented as being completely obsessed with Dorian, which arguably leads to her being haunted by him, as demonstrated by how she refers to him as 'Prince charming'. 'Prince charming' has connotations of royalty and may therefore be used to show how Sisyphus idolises Dorian and cannot escape the almost hypnotic hold he has over her. Following meeting Dorian, Sisyphus is presented as losing her love for acting, as emphasised by the phrase 'her passion unreal'; indicating her despair is apparent. As a result of this, which is able to comment the devastating impact Dorian has had on Sisyphus due to the fact she no longer gets 'joy' from something she was once truly passionate about. Furthermore, ultimately following Dorian's unreal words, which has Sisyphus commit suicide. This epitomises the negative impact of Sisyphus being haunted by the idea of Dorian. However, it could be argued that Wilde uses this to emphasise the position of women in Victorian society as he may be suggesting that infatuation

and dependence on men will ultimately lead to despair and men may be craving for a change to society's values. By using for the hauntingness of female characters, both writers are able to demonstrate the detrimental impacts of the supernatural, corruption and being haunted by sin.

Both writers also convey how their characters are haunted by religion, perhaps to conform to the heavily religious nature of Victorian society. This idea is emphasised by Wilde as it is Dorian's failure to avoid his sin which ultimately leads to murder and deceit. Wilde uses Basil as a proxy for Christian morals within the novel as demonstrated by how Basil wishes to help Dorian seek repentance. This is apparent in the phrase 'pray Dorian, pray' as the repetition of the word 'pray' emphasises how this is the only way Dorian can be forgiven for his corrupt and immoral lifestyle. However, it could be argued that Dorian is so haunted by the idea of religion, due to the fact he recognises what he has done wrong, that this causes him to commit the ultimate sin of murder. Wilde is able to show

this as following this 'a strange sense of anger came over him (Dorian)', with the word 'strange' being used to convey the unusual nature of the situation, perhaps because Dorian is unable to escape religion which has been haunting him. It could be suggested Stoker also draws upon the idea of religion haunting his characters yet his references to this appear much more subtle. It is apparent to the reader that numerous characters believe they are acting in the name of 'God' as illustrated ~~demonstrated~~ by the fact Seward emphasises how the 'She Chucky' is one of God's 'but dead' implying how no matter what the circumstances, the characters are all haunted by religion. Furthermore, Stoker presents Mina as a character who is particularly haunted by religion due to the fact she would rather 'die' than be 'shunned by God'. By comparing these two ~~for~~ ideas, Stoker is able to emphasise the extent to which Mina is haunted by this as she views 'death' and 'disapproval from God' as one in the same. By doing this, Stoker may be enforcing the highly Christian nature of Victorian society as on the whole religion ~~was~~ was the focal

point of life for many people. Thus by showing how his characters conform to 'God's will' despite the challenges they may face, Straker may be re-enforcing the ~~idea~~ importance of religion in Victorian society. Therefore, both writers present ~~their~~ ^{numerous} characters as being haunted by ~~religious~~ ^{the consequences of} religion and both ultimately ~~can~~ suggest that ^{the consequences of} sin can not be escaped as God is ever-present.

Overall, both Straker and Wilde use haunted characters to demonstrate the inescapable psychological and physical impacts of the supernatural and sin. Moreover, both use this idea to highlight how ultimately conforming giving in to these pernicious forces could lead to immense suffering as illustrated by the emphasis on the importance of religion as by ~~portraying~~ ^{having} this 'haunt' characters, its ~~omnipotent~~ ^{omnipotent} nature is highlighted; showing ~~literal~~ ^{literal} actions or content such as ~~sinful~~ ^{sinful} being ~~will~~ ^{will} forever haunt the characters.

also shows a lack of identity at one point ~~and~~ saying 'What am I?'. The use of the word 'what' shows how Victor's hubris has led to the dehumanisation and loss of identity of the monster as he was never considered to be a person. Therefore the monster responds to this adversity by becoming more human through education, unlike Tommy who becomes more animalistic. The monster educates himself and reads the biblical text 'Paradise Lost' - Shelley uses this text as effectively to show the monster's rejection of science; (and therefore ~~of~~ his creator) as he turns to religion.

~~Victor responds to this~~ The lack of religion in *Never Let Me Go* however could be linked to ~~the~~ ^{are clones} lack of identity and power - religion is an alien construct only found through 'rumours', therefore there is little response to adversity as religion may cause them to question their situation. Ishiguro uses the ~~the monster's~~ ~~a further~~ ~~responds to~~ ~~imitation of others~~ lack of religion in the novel to warn against the UK increasing secular society and the take over of science. In both novels, the voice of scientific creation makes the reader become an outsider in a world they are unfamiliar with.

The monster further responds to the adversity from man-kind through the imitation of others which he calls his 'friends'. This can be compared to Ruth in *Never Let Me Go* who tries to fit in by watching 'real' people on the TV and

~~imitating~~ copying their actions. The humilitation of the monster in Frankenstein ~~can be~~ ^{is} shown through phrases such as the 'gush of tears', despite Victor's attempt to separate the monster from humans with the use of speech marks to give distance. Later on in the novel, Shelley uses the theme of power to show how the oppressed can respond to adversity by the monster taking control. The monster calls his creator a 'slave' and himself his 'master'. Shelley uses these post-colonial like words to ~~show~~ ~~more~~ reflect the ethnocentric ways of 19th century society and to suggest that the colonised will arise. Contrasting, a post colonial view of Never Let Me Go shows a lack of response to adversity from characters who have been brainwashed ~~into~~ from birth into a single culture with little freedom - the characters ~~do~~ never gain power like the monster due to their isolation - this is seen in the quote 'any place beyond Hailsham was a fantasy land'. The use of the abstract noun 'fantasy' shows the characters in the novel have little touch with reality, whilst being limited to only a small part of the world due to their fate being set out for them. Therefore the monster shows far more response to adversity than the clones do.

Both authors use gender to show adversity. In Frankenstein, Victor usurps ~~is~~ and undermines women through science and by taking the role of creation; therefore he removes their voice from the novel. In the 19th century when the novel was

written, women were faced with great adversity by society but could show little response due to heavily binding laws. Even Shelley was undermined as a female writer as many people thought her husband Percy wrote the novel (it was not published under the name 'Mary' until later on). This is echoed in the novel as the female characters ~~are~~ ^{have a lack of narrative agency} ~~lacked~~. Elizabeth is described as a 'possession of my own', objectifying her and giving all voice to Victor, her 'owner'. Although there are female characters in *Never Let Me Go* who

~~respond~~ ^{face} to adversity such as Kathy and Ruth, the dominance of females shows the social progression of the time of women hold great power in the novel, ~~unlike~~ However, unlike in *Frankenstein*, women are not given the caring, motherly role. ~~but~~ The 'guardians' are disconnected from the children, shown in the quote 'a spontaneous hug, a secret letter, a gift' - this mix of care shows the adversity the clones face due to lack of love; they crave emotion in their ~~sciences~~ science dominated world. Therefore they respond to this adversity through human intimacy with other clones. Sex is ~~not~~ openly talked about in the novel, unlike ~~from~~ in *Frankenstein* where ~~women~~ ^{female} writers such as Shelley were

restricted. However, like the clones, the monster faces adversity ~~through~~ from disconnection as he cannot have children - he is 'deprived of the

delights and responds to this through forcing Victor to create another monster.

To conclude, the characters in Frankenstein respond strongly to adversity due to their freedom, although the women in the novel are not given a voice to respond. The characters in Never Let Me Go are forced to face ~~adversity~~ adversity with subtlety.

COMMENTARIES AND MARKS

SCRIPT	QUESTION	COMMENTARY	MARK AO1-2	MARK AO3-4	TOTAL MARK
1	11	The student focuses on the question well, but does not have much to say. Note the two small paragraphs on page 3 of the response and the page long conclusion which might have been more helpful if those points had been developed within the essay. The AO2 is weak, but some of the context a little better. Couldn't be deemed 'general understanding/exploration'. AO4 is limited, the texts largely separate until the conclusion.	7	2	9
2	4	This script is largely simplistic in its response. The student has not really addressed half of the question 'the harmful effects of'. There is some merit in the AO2 observations, but the context is limited and generalised. Connections are a little more than limited given that the connections are sometimes related to technique/meaning.	8	3	11
3	8	This response is very context heavy, and sometimes this context is expressed a little strangely. The expression is clear, but there is a lot missing on anxieties about scientific development. The candidate is also stronger on Wells than Atwood. Connections are more than limited, but only a few deemed as having straightforward examples.	12	3	15
4	9	This script is fluent and the expression clear. It does however sometimes stray from the question. The AO2 and 3 do not go beyond general exploration and the response is short, so there are limited opportunities for depth too. Some of the AO2 choices lack the exploration we would expect for level 3. The connections between texts are general and straightforward	14	4	18
5	12	This script's AO1 suffers because the ideas are often muddled and there are some strange contextual points. However, there is depth in the response, not just surface readings for AO2. It just moves into level 3 for this reason. The connections fulfil everything in level 3 and just slip into level 4.	15	5	20

6	1	The candidate does explore the topic, but not consistently. In certain places, the clarity of the argument in relation to the question focus of how characters mature is lost. There are some pleasing observations about the writers' techniques, but again, not always securely chosen. Context is included but repetitive at times. The connections are straightforward, mainly signalled by 'also'.	19	4	23
7	2	This response struggles with structure - it strays from the question focus of loneliness, and appears to dip in and out as if the student is not writing about a whole text. That said, the AO2 and 3 are better, relevant, and with some nice moments of analysis in places - more level 4 than AO1. The connections between the texts are nothing more than 'straightforward' however.	23	4	27
8	6	This script is fluent and relevant to the question mostly. There are some issues over arguing what is a 'domestic setting'. The AO2 is clear, but very little explicit language and structure analysis. The student is aware of the writer however. The context is clear, but minimal. AO4 is better, the connections are clear, certainly.	21	6	27
9	10	This script reads well, with good focus on the question and return to the 'haunted' idea. There is a lack of sophistication in the expression and the AO2 observation choices which prevents it from being level 5. The context is strong. In terms of AO4, the connections are clear, but a really good candidate would flick between texts more consistently.	27	6	33
10	7	AO1 strong in this script; a couple of awkward moments, but largely consistent. AO2 is clear, and again consistent, but there are issues with the sophistication of the choices – not 'discriminating' as in level 5. The context is significant and relevant. Connections between the texts are consistent and also quite subtle and engaging in places.	28	7	35