

Answer ONE question on the texts you have studied. Begin your answer on page 5.

Childhood

Texts

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

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

EITHER

- 1 Compare the ways in which the writers of your two chosen texts portray characters responding to difficult circumstances. You must relate your discussion to relevant contextual factors.

- Atoning
- Repent through imagination

- Acknowledging mistakes

(Total for Question 1 = 40 marks)

OR

- 2 Compare the ways in which the writers of your two chosen texts present friendship. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 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

EITHER

- 3 Compare the ways in which the writers of your two chosen texts present exploitation. You must relate your discussion to relevant contextual factors.

(Total for Question 3 = 40 marks)

OR

- 4 Compare the ways in which the writers of your two chosen texts portray characters responding to unfamiliar environments. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Atonement

Text 2:

Hard Times

In both Dickens's 'Hard Times' and McEwan's 'Atonement' difficult circumstances are presented and are responses to them. Both texts show characters acknowledging their mistakes and thus they atone. Moreover, characters respond to difficult circumstances through using their imagination. However, in 'Atonement' McEwan uses difficult circumstances to show different perspectives whilst Dickens uses difficult circumstances to guide the reader towards a definite conclusion. Unlike Dickens McEwan is not trying to affect change.

Finally, it can be seen in both texts that characters respond to different circumstances by acknowledging their mistakes in 'Hard Times'.



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It was Dickens' objective to satirise the utilitarian ideology, introduced by Jeremy Bentham, its supporters who wished that the government would create policy that "created" "the greatest happiness for the greatest number". ~~These~~ Dickens saw this as a selfish ideology which was sparing children of their childhood. As if the hangings of the factory system are seen to filter through into the education system in *Hard Times*. Factory conditions were overcrowded and thus ~~depersonalised~~ depersonalised: this same ~~depersonalised~~ depersonalised system is shown in *Hard Times* in education. asissy is referred to as 'bird girl number twenty'. Furthermore, the imposition of Mr Gradgrind's utilitarian values ~~over his~~ caused difficult circumstances; Louisa's childhood is "captive" whilst Tom & Gradgrind's imagination is 'starved'. Thus Dickens directs his ~~audience~~ readers to recognize the difficulties that children encounter. Dickens ~~not~~ emphasizes the effect of the system as his diction of 'starved' and 'strengthened' gives a sense of helplessness in these children. However, Dickens shows how Mr Gradgrind responds by recognizing



his mistakes. As a consequence of Linda's collapse Gradgrind states "I must bear the responsibility of its failure", referring to his philosophy. Gradgrind's use of imperative shows a rapid transformation in a man who ~~was~~ was very previously very certain that "facts alone are wanted in life". ~~However~~ Alternatively, Briony recognises her mistakes which cause difficult circumstances as she goes. In the metafiction it is revealed to the reader that Briony is herself a novelist. Therefore, McEwan can deconstruct the novel. This is an element of postmodernist literature, as the ~~novel~~ the passage in the novel. McEwan adopts the relevant and contemporary writing styles. Arguably the progression from modernism to post modernism mirrors Briony's growth and her eventual recognition of her mistakes. ~~With the knowledge~~ It is only when Briony has married that she acknowledges these mistakes yet this is revealed to the reader at early stages in the novel as McEwan uses the older voice of Briony. In only the first chapter the older voice of Briony ~~penetrates~~ permeates through as she admits "Briony was hardly to know it then, but this was the project's highest point of fulfilment". The use of third person when Briony



refers to herself shows how distant she feels she is from her younger self who caused difficult circumstances by through her account of Robbie. Moreover, she later reveals in part three that she was 'prone to error' and that she had 'accumulated a string of errors'. The use of ~~repe~~ repetition reinforces Briang's self assessment and shows how she had ~~ackn~~ acknowledged her mistakes. Moreover, ~~an~~ originally Briang's husband was her self-centredness, as a child she labelled herself a "heroine". However, ~~in~~ she later shows how she has learnt from this as she states while she gave Robbie and Cecilia a happy ending "I was not so self-serving as to let them forgive me". Indeed, McEwan explores ~~But~~ Briang's response to difficult circumstances by so he can ask "what are novelists for?" getting his reader to question whether ~~an~~ authors have a duty to display the truth.

Alternatively, McEwan presents different circumstances so he can convey different perspectives on the same subject but Dixon only wants his reader to see one perspective and that is



the perspective of the commissioning reader. McEwan presents the difficult circumstances brought about by divorce. Firstly he shows Brian's perspective ~~as~~ who states that her cousins "were refugees from a bitter domestic civil war". Moreover, she links it to the "Abyssinian Question". These ~~is~~ inflated comparisons highlight Brian's naivety but they also reflect the how controversial divorce was in the 1920s. In 1936 there was a constitutional crisis as Edward VIII proposed to marry a woman to be the first divorcee. As Edward was also the head of the Church of England he was forced to abdicate as the church refused to marry any divorcee while their ex-partners were alive. Furthermore, references to contextual events such as the 'Abyssinian' crisis ^{are used by} ~~all~~ ~~author~~ McEwan to convince the reader and make the novel seem like truth so he can then deconstruct the novel in the next chapter. Alternatively, Emily links her sister's actions to a "breach" which more so reflects her disappointment towards her sister than anything else. Another perspective is presented by Cecile who is much more forward than Brian reflecting her marriage, she states that her aunt had was not with



Someone "from the underworld". On the other hand, Dickens only presents one perspective wants his readers to see one perspective on difficult circumstances. For instance he ~~emphasises~~ wants the reader to ~~start~~ to empathise with the difficulties. ~~Louisa~~ encounters through her marriage. Indeed, frequently in the novel Dickens shows the difficult circumstances that children were in. Dickens could personally relate to the difficulties children faced in the 1850s as when he was 12 he was working 12 hour shifts in a blacking factory. Moreover, the difficulties faced by children were ~~becoming~~ becoming more pressing as by 1820 40% of the population were under 15. Consequently, Dickens satirises and mocks Bounderby; he describes his laugh as "metallic" suggesting that he is a product of the factories he runs. Moreover, Dickens deliberately bores the reader with Bounderby's long speech so that they dislike him and instead recognise the difficult experience that Louisa is facing. ~~Also~~ Additionally when Louisa is informed that she shall marry Bounderby Mr Gradgrind says that she is "the subject of a proposal of marriage".



The division of "subject" removes all the drama that should be present in a marriage proposal and instead the offer sounds more like a business transaction. Indeed, in the 1950s middle class families saw marriage as a way to ensure family ties. Therefore, Louisa's passiveness ~~and~~ and her marriage to Bunderby presents a difficult ~~extreme~~ circumstance but Dickens ~~shows~~ presents only the perspective that sides with Louisa as he wished to bring the difficulties of children to his readers' attention and effect change.

And Finally, it can be said that children use their imagination when responding to difficult circumstances. ~~Firstly~~ In Hard Times, firstly it brought up in ^{an environment} ~~a world~~ that was open to the imagination and encouraged the ~~rest~~ reading of fiction. Moreover, "Pegasus House" is the name of the public house where she used to live. Pegasus refers to the stallion in Greek mythology which represented poetry and creation. And Dickens himself is attempting to promote "fancy" in the lives of children. He was ~~not~~ building on ~~the~~ the progress that had ~~also~~ already been made in the period.



In 1850 the Public Libraries Act allowed local
councils to establish free public libraries.

Moreover, despite the absence ~~of~~ of her
father Sissy had "hope" and "faith"

that he would return. Consequently, her
ability to fancy allows her to cope with
difficult circumstances. Alternatively, in ~~the~~

Elizabeth Brontë uses her imagination to
respond to difficult circumstances through writing
fiction.

