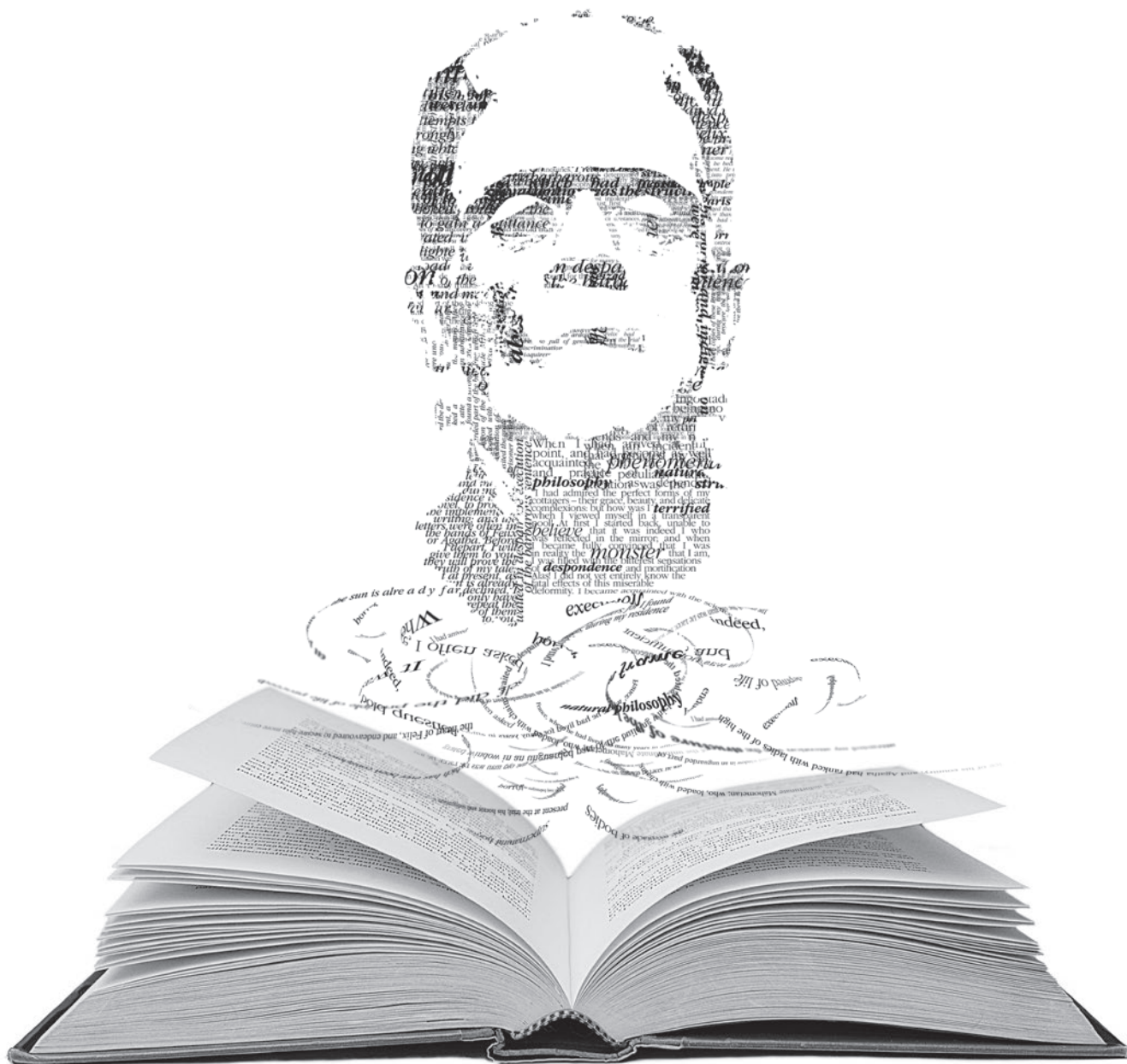


A LEVEL

ENGLISH LITERATURE H071

Exemplar Candidate Answers

Unit F662 *Literature Post-1900*



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F662 – Literature Post-1900

Exemplar coursework folders with moderator commentaries

Introduction

OCR has reproduced these exemplar candidate coursework folders to support teachers in interpreting the assessment criteria for the GCE English Literature specification.

These exemplars should be read in conjunction with the assessment criteria for unit F662/ F664, and the OCR Report to Centres for unit F662/ 4 from the June 2012 exam series, also available on the OCR website.

This content has been selected by senior OCR moderators, to illustrate how the assessment criteria are applied, and to provide some commentary on what factors contributed to an overall grading. The exemplar candidate answers are intended to demonstrate a range of achievement, and exemplify work in Bands 3, 4 and 5 of the Assessment Criteria, supported by moderator commentary, which includes rationale for where OCR has recommended an adjustment to centre marks as part of the moderation process.

As grade boundaries are subject to change from series to series, these responses have not been graded and are instead banded to give an indication of the level of each response.

While the exemplars are intended to be useful in interpreting the specification's Assessment Objectives, they should in no way be regarded as definitive answers.

This resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers or approved text choices or task formulations.



Exemplar Folder 1 (Band 3)

Commentary

Texts

Atonement by Ian McEwan, *Brave New World* by Aldous Huxley, *1984* by George Orwell.

Tasks

1. Briony is unaware of her actions and is therefore innocent throughout her childhood." Do you agree with this statement? Consider Pages 156–157.
2. The power of human desire is a formidable weapon and like all formidable weapons can be used either to liberate or enslave. In the light of this sentiment compare and contrast the ways in which women and sex are portrayed in *Brave New World* and *1984*

Commentary on tasks

TASK 1	CENTRE MARK	OCR MARK
	7 (Band 3)	7 (Band 3)
Moderator's comments: AO1: The candidate's writing lacks clarity on occasions, for example, "Briony's thoughts are rather childish and fantasy." There is limited specific reference to the wider text and much of the focus extract remains unexplored. AO2: There is some address to features of language, form, structure and the writer's use of foreshadowing is acknowledged. However, unsophisticated assertions about character and plot are presented, for example, "Nothing seems to be going her way," rather than sustained, probing analysis using a critical terminology. The Centre indicated where the word count threshold had been reached so unfortunately the concluding paragraphs of the essay did not form part of the assessment.		
TASK 2	CENTRE MARK	OCR MARK
	14 (Band 3)	12 (Band 3)
Moderator's Comments: AO1: The essay keeps a firm focus on the question. Some slips in technical accuracy are evident and more conscientious punctuation is needed as well as recognition of text titles. The expression is awkward, sometimes chatty in places but there is a methodical consideration of textual evidence that shows some competent understanding. Understanding of the texts is straightforward, lacking the exploratory depth of higher achieving essays. The essay lacks a conclusion as the Centre has indicated where the word count threshold has been reached. AO3: Alternates ideas about the texts with some more active comparison emerging in places. Personal views are expressed clearly. There are some different readings considered but a higher achieving essay would always cite specific critics rather than make broad allusions to "a feminist critic". AO4: The context of dystopian fiction is discussed as well as social and cultural attitudes. The essay had been marked too generously by the Centre.		

TOTALS	CENTRE TOTAL	OCR TOTAL
	21	19

Moderator's Comments:

The Close Reading task had been worded in a garbled way and did not direct the candidate towards a close analysis of the focus passage leading on to a consideration of how representative its stylistic and thematic features were of the whole text.

The Linked Texts task gave the candidate scope for considering different views and making comparisons.

The Centre is to be commended for its meticulous indications where the word limit of 3000 words had been exceeded, however it was a pity that the candidate had not been able to heed the word count before submitting the folder as both essays lacked conclusions.

Exemplar Folder 2 (Band 4)

Commentary

Texts

Selected Poems of Philip Larkin, *Regeneration* by Pat Barker, *Equus* by Peter Shaffer.

Tasks

1. A critical commentary of Philip Larkin's poetry, focusing on his poem *Ambulances*.
2. Explore how the relationship between doctor and patient is presented in *Equus* and *Regeneration* referring to interpretations by other readers.

Commentary on tasks

TASK 1	CENTRE MARK	OCR MARK
	11 (Band 5)	9 (Band 4)
Moderator's Comments: AO1: The candidate's writing is generally coherent and there is some good understanding of the focus poem shown as well as adequate reference to the wider poetry collection. In some passages, the writing is rather wordy and narrative rather than analytical. There is some good but rather generalised grasp of Larkin's themes and preoccupations. Whilst a critical terminology is employed to some extent, the analysis lacks crispness, clarity and polish, for example, "Another point in this poem is that the title is not a classical Phillip Larkin trait is the title." AO2: Some typical aspects of Larkin's poetry, such as syntax, rhyme and rhythm, are addressed with some competence but the handling of the complexities of Larkin's stylistic choices is overlooked and overall the analysis lacks insight. Larkin's use of a "persona" is acknowledged but also underdeveloped, for example, "This is done to show the reader that the poem is being told by a different person, and is not representing Larkin's views. However, there are some remaining typical features." The interpretation of Larkin as a "Graveyard Poet" is a different reading (AO3) and therefore not assessed in Task 1. This essay was moved to the lower end of the band.		
TASK 2	CENTRE MARK	OCR MARK
	17 (Band 4)	18 (Band 4)
Moderator's Comments: AO1: There are some slips in accuracy and expression but the essay is structured and sustained. Understanding of both texts is evenly spread and of a good level. AO3: Interesting links were developed and sustained; different readings were used effectively. Evaluating interpretations had been encouraged in the task title and the candidate's use of footnotes demonstrated an academic approach to recognising the views of other readers. AO4: There was evidence of strong knowledge of genre context and period. Psychological approaches to patients were discussed with sensitivity and some historical awareness. However the treatment of contexts tended to be descriptive and could have been more evaluative. This essay was moved closer to the top of the band.		

TOTALS	CENTRE TOTAL	OCR TOTAL
	28	27

Moderator's Comments:

The wording of the Close Reading task has a broad approach directing the candidate to write "A Critical Commentary" with a focus on the poem *Ambulances*. More suitable wording for the task would provide a steer and direct the discussion towards the consideration of the focus poem in relation to the whole text for example:

How far is this poem typical of, and significant within, the poetry collection as a whole?

or
How far are the thematic and stylistic concerns of this poem representative of the rest of the poetry collection?

The Linked Texts task was well chosen with texts that produced a successful coupling.

Exemplar Folder 3 (Band 5)

Commentary

Texts

The Handmaid's Tale by Margaret Atwood, *Amongst Women* by John McGahern, *Translations* by Brian Friel

Tasks

1. Explore how Atwood's presentation of Offred's view on her own fertility reveals her resolve to withstand the Gileadan regime. Pages 102–104.
2. "I know where I live." Compare the ways in which the two texts explore the significance of place.

Commentary on tasks

TASK 1	CENTRE MARK	OCR MARK
	12 (Band 5)	13 (Band 5)
<p>Moderator's Comments:</p> <p>AO1: The candidate's writing is well focused and detailed. Smoothly integrated links to the wider text are explored.</p> <p>AO2: Alert attention to the details of language, form and particularly structure is evident. There is a confident appreciation of narrative perspective and syntactical variation. The significance of symbolism, imagery and religious connotations is analysed with assurance and sustained engagement, demonstrating excellent understanding of narrative techniques as well as thematic concerns.</p> <p>This essay was given one more mark as a result of the confident presentation of detailed, informed analysis and for having a firm grasp of the allegory underpinning the novel.</p>		
TASK 2	CENTRE MARK	OCR MARK
	21 (Band 5)	22 (Band 5)
<p>Moderator's Comments:</p> <p>AO1: The essay is well constructed and has a clear line of argument, making effective and productive comparisons. Mature, detailed understanding is shown and there is a balance of engagement between the two texts. Perhaps the conclusion is a little abrupt.</p> <p>AO3: The texts are considered in fluid and illuminating comparisons developed thoughtfully, with a vigorous attention to the provision of detailed support. Different readings are integrated lucidly.</p> <p>AO4: The task lends itself to context therefore a range of historical or geographical settings, social situations and cultural challenges are explored with perception.</p> <p>This essay was also given one more mark.</p>		

TOTALS	CENTRE TOTAL	OCR TOTAL
	33	35

The Close Reading task provides a helpful steer directing the candidate to evaluate the features of the passage in the light of an overview of the whole text.

The Linked Texts task is also helpful in directing the candidate to link the texts in terms of context.

Exemplar Folder 4 (Band 5)

Commentary

Texts

The World's Wife by Carol Ann Duffy, *A Week in December* by Sebastian Faulks, *The Bonfire of the Vanities* by Tom Wolfe.

Tasks

1. Duffy has said that “violence and evil aren’t owned by men.” How far is this explored/expressed in *Delilah*?
2. “What does it profit a man who gains the Earth but loses his soul?” Compare and contrast ways in which writers present society in the light of this comment.

Commentary on tasks

TASK 1	CENTRE MARK	OCR MARK
	10 (Band 4)	14 (Band 5)
Moderator’s Comments: AO1: The poem is explored closely and discussion is angled towards the question in a cogent, detailed argument showing knowledge of other poems in the collection. The language in which ideas are expressed is sophisticated, mature and allusive, making effective, fluent use of a critical terminology. AO2: Detailed attention to the details of language, the form of dramatic monologue and structure is evident. There is a perceptive appreciation of some subtleties of the writer’s choices, such as the development of the female perspective and the underlying nuances of the confessional tone. The significance of symbolism, imagery and biblical allusions is analysed with assurance and sustained engagement, demonstrating excellent understanding of stylistic techniques as well as Duffy’s preoccupations. This essay was given four more marks as a result of the confident presentation of detailed, informed analysis and penetrating insight.		
TASK 2	CENTRE MARK	OCR MARK
	21 (Band 5)	24 (Band 5)
Moderator’s Comments: AO1: The candidate’s writing has elegant scope offering fine, detailed textual references responding to the moral challenge posed by the task. The essay is structured, with generally assured and fluent arguments although there are some clumsy expressions, (underlined by the Centre). AO3: Comparisons are well managed and addressed in measured, sustained considerations of allegorical ideas. Different readings are integrated fluidly into energetic arguments opening up a range of interpretations. AO4: There is strong address to the presentation of social and moral contexts. Genre context is also explored. The approach is evaluative and discerning, showing mature engagement.		

TOTALS	CENTRE TOTAL	OCR TOTAL
	31	38

Moderator's Comments:

The Close Reading task has a lucidly worded steer that gives the candidate ample scope to demonstrate excellent understanding of the focus poem and others in the collection.

The Linked Texts task shows confident knowledge of the texts and contexts, keenly aware of writers' purposes and exploring characters as embodiments of spiritual and material values.

This folder has been severely undervalued; it is sparkling work for AS F662/01.

English Literature
OCR Advanced Subsidiary GCE H071 Unit F662 Literature post-1900
Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January/June*	*please delete as necessary	Year	2	0	1	1
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Centre name		
Centre number		
Candidate name		Candidate No.

ENTER BELOW DETAILS OF THE TWO ASSIGNMENTS ASSESSED FOR THIS UNIT	
Chosen coursework texts	
Task 1 (one text): <i>ATONEMENT By IAN MCEWAN</i>	
Task 2 (two texts): <i>BRAVE NEW WORLD By ALDOUS HUXLEY / 1984 By GEORGE ORWELL</i>	
Task 1* (close reading or re-creative writing with commentary): * please attach a copy of the passage used for this task	
<i>"BRONY IS UNAWARE OF HER ACTIONS AND IS THEREFORE INNOCENT THROUGHOUT HER CHILDHOOD" Do you AGREE WITH THIS STATEMENT? CONSIDER PAGES 156-157.</i>	7
	Initial mark out of 15
Task 2 (essay on linked texts): <i>"THE POWER OF HUMAN DESIRE IS A FORMIDABLE WEAPON AND LIKE ALL FORMIDABLE WEAPONS CAN BE USED EITHER TO LIBERATE OR ENSLAVE" IN LIGHT OF THIS SENTIMENT COMPARE AND CONTRAST THE WAYS IN WHICH WOMEN AND SEX ARE PORTRAYED IN BMW AND 1984.</i>	14
	Initial mark out of 25
Final mark for whole folder out of 40	21

Summative comment (please continue on additional sheet if needed):

Some competent understanding of texts and competent comparative discussion. Writing generally clear with some analytical application and use of critical terminology.

Authentication
The completed CCS160 must accompany the MS1 when it is sent to the moderator.

** student exceeded word limits. work cut accordingly.*

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Exemplar Folder 1 (Band 3)

"Briony is unaware of her actions therefore this portrays her innocence throughout her childhood" Do you agree with this statement in pages 156-157?

dark sets out
exposed
fantasies

McEwan may portray Briony as being cautious and aware of her actions but because she is a child she doesn't see the seriousness of what she has done. McEwan has used irony to convey her innocence and his verb choices and vocabulary selection more generally emphasise how childish she is. I will also be considering how McEwan juxtaposes how Briony wants to live in a world where everyone adores her but in reality it's the opposite, this emphasises her innocence as a child would want to fantasise about living in a world where everything is perfect and where they are loved everywhere they go.

McEwan portrays Briony as being cautious but innocent at the same time as she "kept close to the shadowed walls of the house at first and ducked low beneath the sills whenever she passed in front of lighted windows". The verb, "ducked" emphasises that Briony is childish as McEwan is conveying that she is still playing a little girls game. Moreover, this portrays Briony's innocence as a girl like Briony doesn't really know the consequences of what she has done and thinks that everything is just a game as she 'ducks'. However, McEwan uses irony here as because she is a child she is innocent but really she knows exactly what she is doing as she "ducked". It is ironic because we think that she doesn't know what she is undertaking because she is a child, but as she "ducked" it means that she perhaps does know what she is doing. McEwan has used this technique to portray her innocence as a child to make the audience believe that she is just a child and isn't conscious of her actions. The fact that Briony is hiding behind "shadowed windows" shows that she is hiding the truth so she hides in the 'dark' so the truth isn't noticed. She fears that if she does come out into the light then her lie will be exposed, so she stays in the dark where she feels the safest. This quote foreshadows that one day people will come to know about her lie as one day she will not duck in front of a "lighted windows" and her truth will be revealed, because how long will she be able to hide behind "shadowed walls"?

developed
character
of
language

Furthermore, as it says "she kept close to shadowed walls of the house at first" when we see shadows we know something is lurking about to create that shadow and according to Briony there are shadows on the walls of the house, signifying that the shadows are perhaps her lie about Robbie being a rapist. This conveys that her lie is shadowing the house and will keep shadowing the walls until the truth is revealed. McEwan uses metaphoric language here as the "shadowed walls" metaphorically could be all the people 'shadowing' around her. McEwan has used this technique to show that Briony feels closed in and rather claustrophobic as the "shadowed walls" represent all the people around. This then leads to foreshadow that Briony will end up telling the truth even though it may take years. As Briony may end too "close to the shadowed walls" and won't be able to keep it bottled inside her for long. McEwan has used this specific language to suggest that as the shadows on the walls

shadowed
walls
conceal?

Exemplar Folder 1 (Band 3)

reflect her lie about Robbie, her lie will haunt her everywhere she goes. This links with the dreams that Briony has.

Briony's lie revisited her in her dreams as "she had dreams in which she ran like this, then tilted forward, spread her arms and, yielding to faith- the only difficult part, but easy enough in sleep..." this suggests that her lie seems to be coming back into her dreams at night, it is as though her lies disturb her in her dreams. The phrase "yielding to faith- the only difficult part" suggests that she is tending to give way, under pressure but cannot reveal her truth; as it seems harder in reality but it is a lot effortless and simple when she is dreaming as she doesn't have to face reality. Her lie haunts her at night in her dreams, this portrays her innocence as when her lie recalls her in her dreams she avoids facing it in reality, as a child you would want to avoid and keep away from all the nightmares and bad dreams you have. Her running through her dreams not only represents the innocence of running through freedom but a desire to also run through the people around her as she wishes she could just run through life without any problems in her life. By telling her lie she elevates herself that in reality she can only run in freedom and can only attain in fantasy. By employing running and flight imagery in his description of Briony McEwan is implying that Briony's thoughts are rather childish and fantasy as she "ran like this, then tilted forward, spread her arms and, yielding to faith". Her fantasy thoughts and dreams reflect her innocence as she has let her fantasy mind take in control of her actions in reality. Through this dream sequence McEwan suggests that Briony's thoughts run in the style of dream sequence too; fantasy.

"The world she ran through loved her and would give her what she wanted and would let it happen." This suggests that she had a world in her head that "loved her" and in reality the world doesn't love her. Nothing seems to be going her way as she has a crush on Robbie but he is more fascinated in Cecelia this makes her feel unwanted in the real world. Which explains why she accused Robbie, this portrays her innocence as a child would blame someone because they are jealous. McEwan uses juxtaposition here as she wants to run through a world that loves her and gives her what she wants but the opposite happens, as in reality she doesn't get what she longs for. This emphasises her innocence as a child would want to be in a world where they are loved and given all the attention that they can get. This reflects back to the idea that she didn't get the attention from Robbie and felt as though the life and world that she "ran through" at that very moment wasn't perfect for her and felt as though she wasn't loved by anyone.

McEwan portrays the innocence of Briony as "she knew he would be heading off down the main drive" Briony is planning everything out in her mind as she knows that he would be coming "down the main drive". This contrasts with the opening of the chapter as "within the half hour Briony would commit her crime" this also suggest that she was planning the crime out in her mind, this relates to her innocence as she is a child who planning to commit a crime unknowingly. McEwan has used irony here as we think that she is innocent because she is a child, but just the fact that she is a 'child' doesn't show that she is not cautious of her actions.

Exemplar Folder 1 (Band 3)

Through McEwan's language Briony's way of thinking is clearly shown as childish and this employs her innocence as Briony "... then find ways of conjuring him safely on paper." The phrase "safely on paper" suggests that s he is trapped forever on paper and his deeds will not be forgotten. If Briony is "conjuring" him this shows that she is planning on how to keep him in prison. Also her desire to 'conjure him safely on paper' demonstrates the power of manipulation that all writer need, only in Briony's case she wants to write the real lives on people. The word "conjuring" is a magical word; McEwan used language very carefully here, as he has employed her thoughts very fantasy-like. Her thoughts are magical as she wants to 'conjure him safely on paper' she wants to magically trap him on paper. This reflects her innocence, as a child you would have a great deal of imagination and thoughts in your mind and McEwan has clearly shown this through the thoughts of Briony.

Briony is guilty of her crime; she knowingly plotted it and was aware that there would be consequences. However, as a child Briony is unaware of the seriousness of her allegation and in this sense is innocent. McEwan has used irony throughout this passage as we do think that she is innocent but we also think that she is aware of her actions. Despite the fact that we may feel as though she is aware of her what she has done sometimes, she is innocent as McEwan has portrayed her as being childish too, which reflects her innocence. Also McEwan's choice of vocabulary shows a strong image of Briony's childish and fantasy thoughts that run across her mind, which senses that she is innocent.

*Good understanding,
developed or
analysis or
facts of lang*

*Some competent understanding / analytical application etc.
Writing generally clear. Some use of appropriate terminology.*

*Structured
argument*

⑦ Band 3

Exemplar Folder 1 (Band 3)

Thirteen

Within the half hour Briony would commit her crime. Conscious that she was sharing the night expanse with a maniac, she kept close to the shadowed walls of the house at first, and ducked low beneath the sills whenever she passed in front of a lighted window. She knew he would be heading off down the main drive because that was the way her sister had gone with Leon. As soon as she thought a safe distance had opened up, Briony swung out boldly from the house in a wide arc that took her towards the stable block and the swimming pool. It made sense, surely, to see if the twins were there, fooling about with the hoses, or floating face-down in death, indistinguishable to the last. She thought how she might describe it, the way they bobbed on the illuminated water's gentle swell, and how their hair spread like tendrils and their clothed bodies softly collided and drifted apart. The dry night air slipped between the fabric of her dress and her skin, and she felt smooth and agile in the dark. There was nothing she could not describe: the gentle pad of a maniac's tread moving sinuously along the drive, keeping to the verge to muffle his approach. But her brother was with Cecilia, and that was a burden lifted. She could describe this delicious air too, the grasses giving off their sweet cattle smell, the hard-fired earth which still held the embers of the day's heat

and exhaled the mineral odour of clay, and the faint breeze carrying from the lake a flavour of green and silver.

She broke into a loping run across the grass and thought she could go on all night, knifing through the silky air, sprung forwards by the steely coil of the hard ground under her feet, and by the way darkness doubled the impression of speed. She had dreams in which she ran like this, then tilted forward, spread her arms and, yielding to faith – the only difficult part, but easy enough in sleep – left the ground by simply stepping off it, and swooped low over hedges and gates and roofs, then hurtled upwards and hovered exultantly below the cloud base, above the fields, before diving down again. She sensed now how this might be achieved, through desire alone; the world she ran through loved her and would give her what she wanted and would let it happen. And then, when it did, she would describe it. Wasn't writing a kind of soaring, an achievable form of flight, of fancy, of the imagination?

But there was a maniac treading through the night with a dark, unfulfilled heart – she had frustrated him once already – and she needed to be earthbound to describe him too. She must first protect her sister against him, and then find ways of conjuring him safely on paper. Briony slowed to a walking pace, and thought how he must hate her for interrupting him in the library. And though it horrified her, it was another entry, a moment of coming into being, another first: to be hated by an adult. Children hated generously, capriciously. It hardly mattered. But to be the object of adult hatred was an initiation into a solemn new world. It was promotion. He might have doubled back, and be waiting for her with murderous thoughts behind the stable block. But she was trying not to be afraid. She had held his gaze there in the library while her sister had slipped past her, giving no outward acknowledgment of her deliverance. It was not about thanks, she knew that, it was not about rewards. In matters of selfless love, nothing needed to be said, and she would protect her sister, even if Cecilia failed to acknowledge her

Exemplar Folder 1 (Band 3)

"The power of human desire is a formidable weapon, and like all formidable weapons, it can be used either to liberate or enslave". In light of this sentiment, compare and contrast the way in which sex and women are portrayed in Brave New World and 1984.

In the novella Brave New World and 1984 'human desire' is the desire for love and sex. But this liberates or enslaves the characters in both books. Women are portrayed as 'sex objects' and being weak; and not really having a status in society. Lenina and the other females in 'Brave New World' are just seen to have sex and be promiscuous. They are not allowed to fall in love as it is against the 'system'. They are also seen to be weak as Lenina is prevented from giving birth; this conveys that women don't have the power to fight for their right to be a mother. Similarly in '1984' the only thing that Winston and Julia do is have 'sex' in Mr Charrington's room above his shop. Furthermore as Winston and Julia are always having 'sex' Orwell is conveying that they don't know any other form of pleasure because of the way they live in their society, they haven't learnt other ways of getting pleasure apart from having sex. So sex enslaves women in both texts.

Women in Brave New World are very similar to women in today's world. In my opinion I believe that women in today's society are seen as 'sex objects'. In Brave New World women are conditioned to have sex with lots of different men. They are also prevented from becoming pregnant, giving life to their own children and prevented from becoming a mother; something that perhaps most women would want to become in today's society. If in Brave New World they are controlled from the right of becoming a mother, then gradually all they look for is sex. This leads the women to just be available to any man, at any time; to just have sex. This is increasingly reasonable of working class.

A feminist critic would argue that objectifying a woman shows that people are disregarding the abilities of women and reduces a woman's role in society to being just a sexual pleasure towards men. This criticises women in Brave New World as women are there for men's desire to have sex and be promiscuous. Critic may also argue that objectifying women is constant in modern media. The media shows women being portrayed as weak through pornography. Hence human desires continue to enslave women.

Is the power of human desire a formidable weapon? In 1984 'human desire' could be said to be love. Love is said to be a very powerful weapon in a relationship, almost as though nothing can come in between two hearts. Winston and Julia have fallen in love with each other, we see this deeply throughout the novel. "At the sight of the words I love you the desire to stay alive had welled up in him, and taking of minor risks suddenly seemed stupid". The phrase 'desire to stay alive' shows that now he has a reason to stay alive because he is in love with Julia. Also taking risks of getting caught didn't seem to matter to him as much as it would have before because he now had Julia with him. Furthermore if 'minor risks suddenly seemed stupid' to him then he was of course willing to take bigger risks ahead as smaller risks seemed

Exemplar Folder 1 (Band 3)

'stupid'. In my opinion the reason why I believe that they had fallen in love was at the fact that even though Julia had many affairs with party members in the past, when she meets Winston and starts a relationship with him; she doesn't seem to have an affair with him. This conveys that they were in love with each other, despite the fact that Winston was married to Katherine. In my opinion if they were not in love then they would have had affairs with others while they were in a relationship with each other.

As it says "all formidable weapons, it can be used either to liberate or enslave", 'love' is the formidable weapon in this situation, but does it really liberate or enslave them? No it does not; their 'love' did not 'liberate' them but betrayed them. George Orwell is trying to say that since there are a few bonds stronger than developing relationships among family, friends and lovers and the only relationship acceptable in Oceania is the party, Big Brother. The love for Big Brother is necessary to achieve complete power and control as the love for 'Big Brother' was so strong that even Julia and Winston didn't have enough 'love' for each other as they deceived their 'love' for the party, Big Brother.

If love was a 'formidable weapon' then their love for each other would have been so strong that they perhaps could have overcome the controlling media and the ministry of love. "Do it to Julia! Do it to Julia! Not me! ...Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!" when Winston says this he is faced with his biggest fear, rats. Winston betrays his love and loyalty to Julia. The phrase "Do it to Julia" suggests that his fear cannot control his love for Julia, and that love is not a 'formidable weapon'. Winston and Julia do perform rebellious acts by having sex when it is banished by the party. Margaret Atwood says that many dystopias such as Orwell's have been written by men and the whole novel is in the point of view as a male. This depicts that when women appear they become rebellious and forget about the rules that they have to follow. They act as a male protagonist. This point contrasts with the relationship between Winston and Julia as they are both rebellious and their rebellious acts betray them.

However in Brave New World love doesn't really exist, love is something that the characters don't look at. They are taught to be promiscuous and go from one partner to another. However in 1984 they are not taught to be promiscuous as they are forbidden from having sex but Julia has had "many affairs" and Winston seems obsessed by her "naked youthful body". Sex is banished only for the purpose of reproduction. Although Lenina does realise that she starts to love John the savage. "Because, you see, Fanny, I like him" this is not normal in the Brave New World as 'love' is seen as a wrong thing. The indication of 'love' being a 'human desire' and a 'formidable weapon' in Brave New World conveys that love is not exactly powerful as they were conditioned to have sex with different people, and being conditioned to have sex and be promiscuous does not really lead a path to love. Furthermore it does not 'liberate' them as they cannot escape what they are conditioned for, sex.

Huxley's intentions on sex is that it no longer has the meaning of reproduction but just the meaning of pleasure, where any man can have any woman without a

Exemplar Folder 1 (Band 3)

meaningful relationship involved. There are no emotional relationships with family or friends. This is very similar to Orwell's intention on love as the only love that citizens in Oceania must have is for the party where love, sex and family is banished as the party has "cut the links between child and parent, and between man and man, and between man and woman".

In Brave New World Sex is the norm, John's love for Lenina and Lenina's desire to have sex, led Lenina simply not being able to understand why John does not want to have sex. Sex is said to be a 'human desire' even in today's world; to say that sex is a 'formidable weapon' and that it can be used to 'liberate' or 'enslave' is not really possible in Brave New World as sex does not liberate them. As being able to reproduce is controlled through a system that surgically removes the ovaries from producing another human being. Families are destroyed so they can be loyal to the state; having the right as woman to be able to become pregnant and bring another life in the world is prevented. Free sex destroys love, destroys meaningful relationships and families are destroyed through pleasure. This is perfectly illustrated by the shallow and superficial nature of the "feelies". The state creates a happy and superficial world through the 'feelies'. The 'feelies' is where they go and sit in special chairs that make them feel and engage to the movie (pornography) Lenina takes the savage to the 'feelies' and she enjoys it a lot. This shows that free sex does destroy meaningful relationships due to the 'feelies'.

Sex in 1984 is against the system; sex is political. "So long as they were actually in this room, they both felt, no harm could come to them." Winston and Julia thought that their desire to have 'sex' and to be together; would never get in the way of getting caught, by the "thought police". Winston and Julia loved each other and it was almost as though when they were together, the fear of getting caught was invisible; just like the saying 'love is blind'. The phrase "no harm" suggests that they believed that as long as they were in each other's arms nobody could become between their love and 'harm' them. "Often they gave themselves up to day-dreams of escape. Their luck would hold indefinitely, and they would carry on their intrigue, just like this, for the remainder of their natural lives." This depicts that deep down they both know that one day they will get caught as 'they gave themselves up to day-dreams of escape'. It shows that you cannot keep something a secret for long and eventually people will come to know and catch them. Even though they know they will get caught by the 'thought police' one day, they will carry on meeting each other in the bedroom above the shop; this shows that they will keep their love for each other.

However Linda is the only woman who is actually a mother. Linda is portrayed as being a rebel as she had got pregnant with the director. She was not attractive and was overweight, "Whatever is the matter with her? Why is she so fat?" Linda was old and fat, this was not normal for the people in Brave New World as people would die after the age 35. Linda is very similar to the women in today's society as just like a mother would today be able to love and care, so does Linda. But the fact that she is a mother separates her from the other characters. Women are judged purely in terms of sexual desirability as Linda is not promiscuous like the other women in Brave new

Exemplar Folder 1 (Band 3)

World, which makes her value in their 'society' low. As she is different from them, women are therefore judged on their sexual desirability and if they are willing to have sex with different men then they will fit in with the rest of the characters but the fact that Linda is not; it separates her from the other characters.

Linda is
promoted,
ideally

2) A feminist Deanna Madden quotes "Women in Dystopia: Misogyny in *Brave New World*, 1984, and *A Clockwork Orange*," she is trying to say that Huxley was already suspected of having the assurance that females are inferior simply because he lived in a time when this was popular. This contrasts how Linda's value in society was low because she was judged in terms of her sexual desirability. ✓

More over to this, Huxley creates the character Linda to convey how women in our society today are and to express how different they are to the women in 'Brave New World'. As she was 'old and fat' the children stared at her wondering why she was like that because every woman in 'Brave New World' had beautiful young skin just like Lenina.

In 1984 the main character Julia is portrayed as being weak as "she held out her hand" expecting Winston to help her. This is the first time we actually meet Julia and she is already in need of a man to help her which expresses the fact that women need men to perform in society. Just like in *Brave New World* how the women are seen as 'sex objects' so is Julia in a certain way as she creates cheap pornography for a living. Julia has had many affairs with party members, just like Winston has as he is married but is having an affair with Julia. He seemed almost fascinated by her 'youthful' body. This reflects her role in the world as a 'toy' as many men see women as a 'toy' to just 'play' with. Julia is a part of the Anti-sex League and wears an Anti-sex sash; this is ironic as she then goes ahead and has sex with Winston in a room above Mr Carrington's antique store.

In *Brave New World* the characters go the feelies; the feelies is a motion picture that provides the sense of touch whilst watching a movie. When they go to the feelies they are watching pornography, "Take hold of these knobs on the arms of your chair," whispered Lenina. "Otherwise, you won't get any of the feely effects." The feelies is something the characters in *Brave New World* watched for enjoyment. This is similar to what Julia does in 1984; she makes cheap pornography for the proletariat because they are not allowed to have 'sex' and the pornography keeps them under control.

Hardly
seen
if seen

However in 1984 Julia works in the Anti-Sex League; the anti-sex league is against sex. This is the complete opposite to *Brave New World* as sex is for the state; and you are conditioned to have sex since you were children. 'Big Brother' hates sex and is against it, as when a lot of people have sex it would create more babies and the pleasure of having 'sex' would create more families. Big Brother is against this as the people would start to put their families first and put the state second. Throughout 1984 there are posters showing a man looking down in the words "BIG BROTHER IS WATCHING YOU". 'Big Brother becomes a threat to everyone as no one can escape him looking over at everyone.

Word Count

Exemplar Folder 1 (Band 3)

Context

A critic says that in 1984 their lives are about how they are controlled and manipulated. Orwell has used this to depict how the world would be in a communist state. This critic suggests that Winston and Julia's love fails because their rebellion acts does not benefit anyone around them but themselves. It shows that Winston and Julia did not really do anything rebellious and that they only change their behaviour when they think nobody is looking, "only a rebel from the waist downwards." This is what Winston says to Julia; the quote can be applied to people in today's society and it conveys that the world doesn't change because of meaningless acts. Surely Julia is a rebellion but she had challenged her state just for her love 'Winston'. Julia and Winston's acts may have been 'meaningless' to the society and to us but to them it meant something deep. These 'meaningless acts' expressed the 'love' between them, yes they were being rebellious by doing that but at the end they felt as though it was all worth it.

Winston
Julia

George Orwell creates a society in his novel 1984 in which individuality and consciousness have all been abolished to obtain utopia. Orwell believed that in order to achieve a perfect society the state must use a "completely unlimited use of torture and brainwashing." However Orwell's intention of this novel was not to show the reader what the society of his time would become, but to give a warning that they should resist and become aware of totalitarian states that governed his world. The world of 1984 can be compared to a world run by machines. Orwell conveys to the reader that through oppression, cruelty, torture and brainwashing those humans will be controlled.

A feminist Helene Cixous questions sexuality, identity, and the body and believes that to change position for the better, women have challenge the domination of men and the masculinity instead of trying to achieve equality. Cixous, talks about the possibility of instituting a feminine economy, which will be different from the male system; where oppression is inevitable.

Brute?

Overall, "The power of human desire" in my opinion is not powerful enough to either 'liberate or enslave'. As love and sex are seen to be 'human desires' in both novels; these desires did not seem to be 'formidable' enough to free Winston and Julia from the Ministry of Love and the thought police. Neither is love or sex 'formidable' in Brave New World as sex does not 'liberate' them; but prevents women from the right to become a mother. Also love does not 'liberate or enslave' them as they are conditioned to become promiscuous and have sex. However one could argue that sex does enslave them in Brave New World as they are being enslaved to be promiscuous. They don't really have another option. In Brave New World they are slaved to follow for what they are conditioned for. Also in 1984 women are seen as 'sex objects' as "the smell of her hair, the taste of her skin seemed to have got inside him, or into the air all around him. She had become a physical necessity". The phrase "physical necessity" expresses the fact that to men, women are needed for 'sex' as they are a 'physical necessity'. Winston has started to feel that Julia was now needed more in his life to have sex. Women are portrayed as 'sex objects' in both novels as Lenina and Julia are shown as weak women.

2,800 words

14

Band 3

Some competent understanding
Some competent comparison
Some competent understanding of
Significance / points

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- Of Brave New World, Aldous Huxley
- 1984, George Orwell
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English Literature

GCE Advanced Subsidiary GCE Unit F662 Literature post 1900
Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January/June*	*please delete as necessary	Year	2	0	1	1
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Centre name	
Centre number	
Candidate name	Candidate No.

ENTER BELOW DETAILS OF THE TWO ASSIGNMENTS ASSESSED FOR THIS UNIT	
Chosen coursework texts	
Task 1 (one text): <i>SELECTED POEMS OF PHILIP LARKIN</i>	
Task 2 (two texts): <i>REGENERATION: PAT BARKER; EQUUS; PETER SHAFFER</i>	
Task 1* (close reading or re-creative writing with commentary): * please attach a copy of the passage used for this task	
A CRITICAL COMMENTARY OF PHILIP LARKIN'S POETRY, FOCUSING ON HIS POEM 'AMBULANCES.'	12/11
	Initial mark out of 15
Task 2 (essay on linked texts):	
EXPLORE HOW THE RELATIONSHIP BETWEEN DOCTOR & PATIENT IS PRESENTED IN 'EQUUS' & 'REGENERATION' REFERRING TO INTERPRETATIONS BY OTHER READERS.	17
	Initial mark out of 25
	Final mark for whole folder out of 40
	28/28

Summative comment (please continue on additional sheet if needed):

Both essays demonstrate good & secure understanding of the texts. Task 1 shows a clear line of argument & good use of close analytical skills. Task 2 portrays a line of argument which is clear & logical & also the use of other readings & contextual information helps build the argument.

Authentication

The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Exemplar Folder 2 (Band 4)

A critical commentary of Phillip Larkin's poetry, focussing on his poem 'Ambulances.'

'Ambulances' is a perfect example of the unique style of writing that Phillip Larkin is famous for. He uses many different techniques like literary devices, vocabulary and tone to portray his individual style of writing.

In 'Ambulances', there are many different themes, but the most significant portrayed is death, and with this the value of life. This theme is constantly being raised throughout Larkin's work, but in 'Ambulances' in particular. The plot emphasises this, as it is about an ambulance rushing to pick up a critically ill individual. The mood also enhances the theme of death, being quiet, depressing and unhappy. This is portrayed through his use of unique stylistic techniques that he is known for. For example, he employs the simile, "*Closed like confessionals, they thread*". This suggestion of confession of sin, and religion immediately sets the tone of death, forgiveness and the value of life. A further theme of 'Ambulances' is that there is no comforting absolute, and Larkin's poems are written with this in mind. He did not believe in God, heaven or eternal afterlife. This is clearly shown in 'Ambulances': "*Round something nearly at an end*". An individual who believed in an afterlife would not say that death is the 'end'. However, Larkin is saying that it is. Furthermore, the vague term 'something' shows Larkin is questioning what life and death really are. This lack of belief is present in other poems that Larkin wrote. For example, it is present in 'Aubade' when he declares he only believes in, "the sure extinction we travel to."

Another common feature of Larkin's work is the way his poems focus on a single item or person. There are many examples of this, and often the titles portray this: 'Afternoons', 'Water', 'Ambulances', 'Days', 'Broadcast'. In these poems Larkin initially focuses on one object, and then meditates on it. With 'Ambulances', he focuses on the "glossy grey" ambulance and finds the other, more subtle meanings; he perceives it to transport victims from life to death, and not just to a

hospital. Indeed he believed it, *“Brings closer what is left to come.”* This means that the ambulance could be bringing you closer to death, sickness or recovery. However, such ambiguity and uncertainty are classic traits in Larkin’s work.

The syntax in most of Larkin’s poems has a similar characteristic. Most contain enjambement that is used to show that the poem is a natural progression and movement of thought. In ‘Ambulances’, the most noticeable example is between stanzas four and five:

“Of families and fashions, there

At last begin to loosen.”

As Larkin mentions a person losing control over their life, the controlled structure of his poem disappears.

This constant chain of thought creates a rhythm which allows the poetry to flow, and the story to stay relevant and constant. Larkin uses this in nearly every poem; however there are some that do not use this characteristic. In: ‘Naturally The Foundation Will Bear The Expenses’, Larkin is using a persona rather than his own voice. For this, he dismisses the enjambement in stanzas to show a lack of intelligence of the person in question. Another point in this poem is that the title is not a classical Phillip Larkin trait is the title. Larkin usually uses one word titles, but this is in the style of a conversation. This is done to show the reader that the poem is being told by a different person, and is not representing Larkin’s views. However, there are some remaining typical features.

A typical Larkinian quality is the lack of obvious rhyme and rhythm in his poems and Ambulances is a perfect example of this. There is a constant meter to the stanzas, and a definite rhythm, but his sentence construction and punctuation prevent this from being noticeable when read aloud. Rhyme can create a childish quality, and this is not the effect Larkin was trying to achieve with his poems. There is little comedy, for a good reason. It makes the reader see the importance

Exemplar Folder 2 (Band 4)

of the role the ambulance is playing. It also stresses the pessimistic or informative nature of the poem, and any comical elements would be unwelcome due to the serious mood of the poem. Many of his poems are concerning a serious issue such as the value of life, or friendship, status, religion or death, and Larkin wanted them to be read with a 'respectful understand, and an open mind'. Rhyme has been taken away for this reason. However, calling Larkin a 'Graveyard Poet' is a cliché, as although he writes about death, he also writes very positive poems with the central themes concerning life, love and friendship. Take 'The Whitsun Weddings' for example. Its central themes are love and marriage:

*"Fresh couples climbed aboard
The rest stood around;
The last confetti and advice were thrown"*.

Again, Larkin uses the meter of the verse to emphasise the crowds standing and the couples waiting to move on. Larkin also has a couple of poems on the selfish nature of man. 'Ambulances' is one of them:

*"The fastened doors recede. Poor soul,
They whisper at their own distress;"*

This quotation from 'Ambulances' is telling us how the people stop and start at the ambulance taking the patient. They are selfish as they are whispering 'at their own distress', and only give the patient a couple of seconds of their attention before moving on with their lives. It is almost offensive, as they pay all attention to the ambulance and hardly any to the victim. This selfish attitude of humans is expressed also in 'Self's the Man' and 'Naturally the Foundation will Bear the Expenses'.

In conclusion, Larkin has many different techniques to express the central themes, mood, concerns and characters in each poem. 'Ambulances' is a superb example of Larkinian poetry, highlighting his unique style and skill.

¹ Phillip Larkin: His life work. Janice Rossen. 1989, Harvester Wheatsheaf, London.

Exemplar Folder 2 (Band 4)

977 Words

Band 4+ 11/15

Some inconsistency. ~~and~~ There is a good level of coherence and accuracy rather than 'excellent'. A well-structured argument, however, with a clear line of development.

Ambulances

Closed like confessionals, they thread
Loud noons of cities, giving back
None of the glances they absorb.
Light glossy grey, arms on a plaque,
They come to rest at any kerb:
All streets in time are visited.

Then children strewn on steps or road,
Or women coming from the shops
Past smells of different dinners, see
A wild white face that overtops
Red stretcher-blankets momentarily
As it is carried in and stowed,

And sense the solving emptiness
That lies just under all we do,
And for a second get it whole,
So permanent and blank and true.
The fastened doors recede. *Poor soul,*
They whisper at their own distress;

For borne away in deadened air
May go the sudden shut of loss
Round something nearly at an end,
And what cohered in it across
The years, the unique random blend
Of families and fashions, there

At last begin to loosen. Far
From the exchange of love to lie
Unreachable insided a room
The traffic parts to let go by
Brings closer what is left to come,
And dulls to distance all we are.

Philip Larkin

Exemplar Folder 2 (Band 4)

Explore how the relationship between doctor and patient is presented in 'Equus' and *Regeneration*, referring to interpretations by other readers.

'*Regeneration*' by Pat Baker first published in 1991, is a novel set in the First World War. It focuses around the Craig Lockhart Hospital, an institution of mental health and physiological healing, and concentrates on many famous wartime patients including the poets Wilfred Owen, Siegfried Sassoon and David Burns. It is based on and inspired by real events, but some of the plot and events in the story are fictional. 'Equus' by Peter Shaffer is a play set in modern day society, and concerns a psychiatrist, who often acts as a therapist, that has been assigned Alan Dysart to diagnose and cure; Alan is a teenage boy who has been arrested after 'gouging the eyes out of horses'. Both of these texts contain many elements concerning both patients and doctors, and the effects that they have on each other. The effects are both similar and contrasting, including the changes the doctor makes on the patient and vice versa.

A01: clear & good understanding of task.

Competent to good initial understanding of text.

First, the way a patient changes the doctor is a major, if not the central, point in both 'Regeneration' and 'Equus'. In 'Regeneration', Rivers is a physician treating a number of patients including Siegfried Sassoon and David Burns. During the patient's treatment, where his job is to get the soldiers psychologically fit for war again, Rivers starts to question his own moral standing, and investigate his own mental health; at one point Dr. Rivers recites Luke 4:23 from the *New International Version Bible*; "Ye will surely say unto me this proverb, Physician heal thyself." This line is said as he looks in a mirror, this is perhaps to tell the reader he is questioning himself: Rivers is staring at his own reflection in the mirror, speaking to himself. Rivers is wondering if he himself is "healed," and if he isn't, how can he heal others? This quotation from "Human Necessity" by Kristian Ackerman talks about

A03: engaging with different reading & using it to strengthen argument

¹ <http://www.k-state.edu/english/westmank/regeneration/physician.ackerman.html> - "Human necessity" Kristian Ackerman (Spring 2004)

Exemplar Folder 2 (Band 4)

A03: clear link shown between texts.

how Rivers doesn't believe he is fit enough to heal. This kind of effect is also shown in 'Equus', with Dysart and the way he is changed by Alan Strang, his patient. In Act One Scene 17, page 32, Alan is demanding answers from Dysart after he upset him due to the number of questions asked. Alan mentions Dysart's wife, a personal question that shocks Dysart in the next scene, and he talks with Hesther Salomon, a magistrate and a friend of Dysart's. They talk about Dysart's wife, and how Alan affected him:

"She's turned into a Shrink. The familiar domestic monster. Margaret Dysart: the Shrink's Shrink".²

A01: apt use of quotation demonstrating good knowledge of text.

Roy Blatchford, the Longman literature editor for 'Equus', said that 'Dr Dysart does not stop analysing his patient; he explains himself. He analyses his marriage and berates himself for its failure'.³ This proves that Alan affected Dysart without intending to do so, and this made Dysart reflect on his own life.

A03: again engaging with different reading of text.

The way in which the two doctors question their own actions and beliefs demonstrates their dedication to healing. The way the doctors attempt, and manage to, change the patients is an obvious and recurring device used in the two texts; as members of the audience we are not surprised by this as a doctor is trained to cure, and we expect this to happen. It can be easily argued that both Rivers in

A01: argument developing clear sense of task maintained.

A03: comparing & linking texts.

'Regeneration' and Dysart in 'Equus' succeed in curing their patients. In 'Equus', Dysart treats Alan's case like a mystery, and, with determination, finds out about Alan's fascination over the 'God' 'Equus'. As an audience, we learn about this ordeal with Dysart, and we do come to a conclusion that Alan blinded the horses because he thought 'Equus' was mocking him as he attempted to have sex with Jill. Despite being incredibly shocking, this is all accepted as the

² Equus p. 46

³ Adrian Burke, Editor's Commentary from Longman Literature Edition of Equus.

mystery has been solved; however, we do not actually know what happens to Alan or Dysart after the end: 'A long pause, Dysart sits staring. Blackout'.⁴ These are the final stage directions and as we can tell, they leave the audience with questions such as: "what happens to Alan now?" and "has he been cured?" Perhaps, unfortunately for the audience, but in an incredibly dramatic way, these questions cannot be answered, meaning that we can only fear that Alan is not fully cured. This can then be seen a failure on Dysart's behalf, as he never actually cured Alan. However, it can also be argued that Dysart was never out to 'cure' Alan as such, but only to diagnose him, before he is sent away to another institution.

A04: looking at literary context & effect of genre.

A01: detailed interpretation of play.

A03: again linking & comparing.

In a similar way Dr Rivers is determined to do his job and duty, but he is not as focused on diagnosing individuals in the way Dysart is. Interestingly, Dr. Rivers has a loving nature that is picked up on and reflected by his patients; Rivers' personality often helps promote the cure of his patients. When he first talks to Sassoon he declares, "we were rather concerned about you"⁵ showing his care for his patients. The idea of regeneration runs throughout the entire novel. In the physical sense, the concept of regeneration is one of physical re-growth and healing. As a reader of 'Regeneration', we see people being cured (Yelland curing Callan) but there is one issue that confronts us.

A04: including specific references to context (NWI)

The only reason that these soldiers are being cured is so that they can be sent back to the front lines, and become injured or even killed. World War One saw many men sent from hospitals to the Front Line, where they were instantly killed. Any man deemed fit enough had to again risk his life thanks to the laws of conscription. If you consider it in this light, we can now see that even if the doctors managed to cure a patient, it might be the soldier's undoing. It is a complicated concept, but the fact remains that when the patients were fit to fight, they were sent to their doom, which is what certainly happened to

⁴ Equus p. 94

⁵ Regeneration p.10

Exemplar Folder 2 (Band 4)

Wilfred Owen, a patient, and also a poet, who was wounded on the front lines, recovered in hospital, and was sent back to finally die on the Front Line. This knowledge that the cured patient has to suffer further is what draws Rivers closer to his subjects, especially with Siegfried Sassoon who (also a poet) became a close friend of Rivers. The depression Rivers suffers clearly is caused by the knowledge his patients may well die thanks to the war.

AO1: empathetic understanding of character.

The level of care provided for patients by the doctors, and at times the lack of it, is apparent in both texts and both doctors personally relate with their patients. Dysart takes it upon himself as a challenge to solve the mystery behind Alan's actions. However, he is reluctant at the start of the play to accept Alan's company, and complains when he is given the burden:

AO1: argument developing & including multiple readings of text (AO3)

"Now look Hesther. Before you can say anything, I can take no more patients at the moments. I can't even cope with the ones I have"

This reluctance however passes as the case becomes more interesting and Dysart starts to see the mystery in the case, as it is a case he has never experienced before. One could argue it is selfishly, for his own interest and development, that he decides to continue treating Alan.

When he first hears of Alan he calls him, "one more dented little face.

One more adolescent freak." The repetition of the word "one" is degrading as Alan is not even named; moreover, the words "dented" and "freak" are surprisingly offensive from a psychiatrist.

AO1: analysing language of play in detail.

Whilst Dysart works with Alan, his level of care is proportionate to the progress made during their sessions; Dysart has learnt that when properly caring for a patient, an interest in finding a solution and personal understanding of the what the patient is going through, gets

AO3: again sensible, clear & valid link.

the best results. In 'Regeneration', the level of care between patients is

⁶ Equus p.3

⁷ Ibid.

Exemplar Folder 2 (Band 4)

very apparent when compared to Yelland, a doctor who uses brutal ~~and~~ almost barbaric ways of healing. He uses electro-shock therapy to cure his patients (or victims), and sees himself as a godly figure. He has very little care or concern for his patients, and this is proven with Callan, a patient serving in the First World War, and finds himself in the hospital suffering from mutism. Yelland's lack of care is instantly identified by Rivers:

"Rivers suspected he lost interest in the patients once the miracle had been worked".⁸

A04: demonstrate understanding of electro-shock therapy.

Yelland invited Rivers to come and see him cure Callan using electrotherapy, which is a painful, but arguably effective way of curing mentally induced physical illness. However, the lack of concern and sympathy presented by Yelland is obvious, yet, the amount of success he has had with his patients is unmistakable, making it seem an effective treatment. When he talks to his patients, Yelland speaks without emotion or care. For example:

✓ "When you talk properly I shall open the door and you can go back to the ward."⁹

A01 | A03: compare within one text

Perhaps surprisingly Callan is able to talk at the end of the 'torture', but what strikes the reader is the lack of care in which is shown by Yelland as he 'cures' him. Rivers, however, takes a more personal approach to his methods. Many patients refer to Rivers ~~as~~ a father figure; one of River's former patients, Layard, refers to Rivers as a "male mother". This is because he takes the time and effort to work on his mentally deranged patients. Unlike Yelland, Rivers uses more humane methods like hypnosis to uncover the deep emotional scars of the war. Also, he takes the time to listen to his patients. When he first ~~meets~~ Sassoon in the novel he says, "I've read the report, if that's what

⁸ *Regeneration*

⁹ *Regeneration* p.233

you mean. I'd still like to hear your version."¹⁰ This demonstrates he has an interest in what his patients think about their own mental health, rather than just the documentation.

✓ A01: good understanding of character & thorough knowledge of text.

A04: again considering of genre.

However, the ~~fact~~ ^{importance} that 'Equus' is a play changes the audience's view on the treatment of Alan. We learn as Dysart learns, and this has a profound emotional effect on the audience. One of the benefits if a play is that the plot and action are ~~more~~ ^{more} relatable for the audience. This means that as an audience, we have a personal connection to Dysart, Alan and their relationship. 'Regeneration', on the other hand, is a novel, and is not physically engaging for the reader. This does not mean that it is less effective, it is, however, more factual and is supported by real evidence. The way that 'Regeneration' is more believable, and linked to real events, makes it more realistic, and the relationships between Rivers, Yelland and their patients is more ~~worrying~~ as it is made more dramatic and vivid thanks to its being so plausible.

The relationship between the doctor and patient in 'Equus' and 'Regeneration' ~~are~~ ^{agreement} surprisingly similar, and is made more surprising due to the fact that both texts are set in different time periods and political settings. 'Regeneration' is set in a time of war, and ~~the~~ way that a doctor treats his patients with care and curiosity is surprising and touching present, but a lack of care, demonstrated by some doctors of the time, is also present with Yelland. Interestingly in *Equus* Dysart's relationship with Alan at the start of the play contains similar

A01: detailed & apt reference

levels of care as those Yelland has with his patients. He objectifies Alan as a "customer"¹¹ as if the business he is running is merely a shop. However, towards the end of the play he becomes obsessed with diagnosing Alan, and demonstrates the same care Rivers has for his patients.

✓ A03: conclusion maintains comparison between texts.

¹⁰ *Regeneration* p.11

¹¹ *Equus* p.5

Exemplar Folder 2 (Band 4)

The fact that 'Regeneration' is a novel and 'Equus' is a play changes the reader's perspective on the doctor and patient relationship, as a play is more intimate with its audience, whilst the novel is more factual and believable. The way that the patient changes the doctor is

AO1: conclusion demonstrates clear end to argument
so an underlying theme in both text and one that as a reader or member of the audience we notice as the plots progress. The relations between doctor and patient waver throughout both texts, but at intervals, we see them overlap and notice how similar the doctor and patient relationship is the two different texts.

2038 words with quotations
1858 words without quotations

17 | 25

Bibliography

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Shaffer, Peter. *Equus*. Longman Literature, London. 2008.

Ackerman, Kristian. *Human Necessity* published Spring 2004 as on <http://www.k-state.edu/english/westmank/regeneration/physician.ackerman.html>
Burke, Adrian. *Editor's Commentary to Equus*. Longman.

This essay demonstrates a good knowledge of the two texts & what the task is asking (AO1). There are a few minor errors in writing, but in general it is very coherent & accurate (AO1). The line of argument is evident throughout (AO1).

Albeit brief, the bibliography demonstrates the use of other readings (AO3) and in the essay there is engagement with these different ideas. Throughout the essay the two texts are compared & contrasted (AO3) with references being made to similarities & differences. Literary & historical context is mentioned appropriately & used to strengthen the point & argument (AO4).

Exemplar Folder 3 (Band 5)



GCE
FULL 4

English Literature

OCR Advanced Subsidiary GCE H071 Unit F662 Literature post-1900

Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January/June*	<small>*please delete as necessary</small>	Year	2	0	/	1
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Centre name			
Centre number			
Candidate name		Candidate No.	

ENTER BELOW DETAILS OF THE TWO ASSIGNMENTS ASSESSED FOR THIS UNIT	
Chosen coursework texts	
Task 1 (one text): <u>The Handmaid's Tale</u>	Margaret Atwood
Task 2 (two texts): <u>Amongst Women</u> <u>Translations</u>	John McGahern Brian Friel
Task 1* (close reading or re-creative writing with commentary): * please attach a copy of the passage used for this task	
Explore how Atwood's presentation of Offred's view on her own fertility reveal her resolve to withstand the Gileadan regime. (pgs. 102-104)	12 Initial mark out of 15
Task 2 (essay on linked texts):	
'I know where I live' Compare the ways in which the two texts explore the significance of place.	21 Initial mark out of 25
Final mark for whole folder out of 40	
33	

Summative comment (please continue on additional sheet if needed):
<p style="text-align: center;"><i>is able to construct a clear line of argument and shows very good understanding. Analytical methods employed effectively with analysis of effects blended into discussion. Detailed and effective comparisons and well-informed discussion of alternative views. He shows a clear understanding of the significance of contextual factors.</i></p>

Authentication
The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Information for completing this form

The assessment for this Unit should be carried out according to the instructions and information given in the **Specification** and in the **Coursework Guidance** documents for this Unit. A summary of the method is given below.

One form should be used for each candidate.

In carrying out assessments and recording outcomes Centres should particularly bear in mind the following:

Length of folders

The specification makes clear that the **maximum length of AS coursework is 3,000 words**. Candidates should be encouraged to keep closely to this maximum word length. Footnotes, quotations and bibliographies are not included in the word count.

Please note that the **maximum figure of 3,000 words** is a limitation required by QCA, and so **no folder must be submitted which exceeds this length**. If a folder exceeds this limit, Centres are instructed to indicate the 3,000 word point and assess only the first 3,000 words. A comment must appear on the Cover Sheet to indicate that this has been done.

Teacher marks and comments

All folders must show evidence of assessment and should include **on the Cover Sheet**:

- The initial mark out of 15 for Task 1 and out of 25 for Task 2.
- The final, internally assessed mark out of 40 for the whole folder.
- A summative comment that helps explain the final mark which has been given. This should be expressed in terms which relate to the descriptions for coursework mark bands.

In addition, further annotation and comment in the body of the work are encouraged.

Summary of assessment method for this unit

Mark Task 1 out of 15 and Task 2 out of 25 by using the relevant set of Coursework Band Descriptions, as follows:

Task 1 is assessed for Assessment Objectives 1 and 2.

By using the 'best fit' principle, place the coursework within the appropriate mark band. Then refer again to AO2 as the dominant AO to adjust within the band and so determine the initial mark out of 15.

Task 2 is assessed for Assessment Objectives 1, 3 and 4.

By using the 'best fit' principle, place the coursework within the appropriate mark band. Then refer again to AOs 3 and 4 as the dominant AOs to adjust within the band and so determine the initial mark out of 25.

To produce a final mark out of 40, add together the marks for Task 1 and Task 2. Now consider whether this mark reflects the achievement shown by the folder as a whole. Make any further adjustment necessary.

F662: Task 1 - Close

Reading

Margaret Atwood's: The Handmaid's Tale

Explore how Atwood's presentations of Offred's views on her own fertility reveal her resolve to withstand the Gileadan regime in:

P102- "Greyness comes through the curtains" to p104 "It must be carried to term".

In this passage narrated in the first person Offred, the protagonist, is taken off to the "Birthday ceremony". Atwood exploits instances of symbolism, imagery and language present elsewhere in the novel to show Offred's defiance to succumb to the expected regime for Handmaids in Gilead. The symbolism in particular is linked with fertility, which is one of Offred's prime worries while in the dystopian state of Gilead, as she is pressured with bearing children for 'The Commander' and 'Serena Joy'. A01

Furthermore the chapter containing the passage is divided into two main sections, each addressing a contrasting part of Offred's Life. In the first, Offred narrates her normal routine of getting up and taking breakfast. In the second, Offred takes us through the rarer, unfamiliar act of being transported to a "Birthday ceremony". This gives us an insight into how little variation there is to Offred's life in Gilead, as it shows an exceedingly unusual break in her routine. As this is the case, the structure of the passage perceivably foreshadows flaws in the Gileadan regime related to change of routine, for instance when 'The Commander' takes Offred to "Jezebel's". A02 / 1

The passage itself is structured contextually into the very centre of the novel, being in the seventh chapter out of fifteen. From this perspective, and through the effect of the first person narration that allows us to see the true opinion of Offred, Atwood exhibits many of Offred's views that can be linked to both past and present dystopian states of Gilead. I will explore these in due course. A02

Throughout the passage, Atwood uses a wide range of sentences which create a variety of effects that show the mood of Offred. In the second section they represent her hesitation and anxiety. When Offred hears the Birthmobile coming, the sentences instantly become longer:

"While I'm eating the second egg, I hear the siren, at a great distance at first, winding its way towards me among the large houses and clipped lawns, a thin sound like the

Exemplar Folder 3 (Band 5)

hum of an insect; then nearing, opening out, like a flower of sound opening, into a trumpet”.

In the first section however, shorter sentences such as “The first egg is white.” show that Offred is calm, immersed in a mundane atmosphere, with which she is well acquainted. The juxtaposition of these two moods dramatically highlights what Offred is and isn't used to. Extracting a Handmaid from her normal environment or presenting her with an opportunity could result in either a mental breakdown or escape, as we see elsewhere in the novel with the cases of Janine and Moira. So despite its communal intentions, Gilead is making a mistake, giving Handmaids more freedom and less confinement and in doing so allowing them to develop their character, rather than transforming them into 'breeding machines'.

A02/1

A01

Atwood also shows this in the second section, using dramatic dialogue: “Who is it? I almost have to shout, the noise is so loud. ‘Ofwarren’, she shouts back”. This contrasts with the solitariness of Offred and her thoughts in the first section.

A01/2

Correspondingly Atwood uses questions to show Offred's uniqueness as an individual. In the first section she asks herself about the cushions “There must have been three once. HOPE and CHARITY, where have they been stowed?” Asking herself ‘internal dialogue’ questions like this causes her to continue thinking and develop a healthy, sane mind. In the second section Atwood uses an inexplicit question to show the varying personalities of other Handmaids: “What will Ofwarren give birth to? A baby, as we all hope?” This question, although possibly inferring that the Handmaids are supportive to the Gileadan regime, could also be interpreted negatively. The query “as we all hope?” questions whether the Handmaids do want Ofwarren to have a baby, as it puts more pressure on them to bear children. This being the case, it shows that some Handmaids, Offred included, despise the Gileadan regime which wills them to produce babies.

A01

A02

A01

This is developed in the religious connotations of Offred's language: “litanies”, “blessing”, “proclamation”, and “praying”. There is an irony in the words such as “litanies” which can be a long and repetitious list of things such as complaints or requests for the blessing of God. The birth of a baby may be “proclaimed” as “Joy to the World” but as suggested above some births are not always considered a blessing.

A02/1

Furthermore, Atwood's style of writing displays how many big ideas or thoughts can come from something that is reasonably small; when Offred finds the phrase “Nolite te bastardes carborundorum”; it causes her to do a monumental amount of thinking. Similarly in the first section of this passage, through a stream of consciousness, Offred speculates all the different connotations of the common noun “chair”, relating them to the following: “the leader of a meeting”, “a mode of execution” and “the French word for flesh”. She also associates this concrete noun “chair” to the abstract noun “charity”. Offred does this a lot, linking material things that she is used to: “the chair” where the definite article “the” shows us she knows it well, to other things familiar to her in the past. Before the passage, yet in the same chapter, for instance, Offred states “Sanity is a valuable possession, I hoard it the way people once hoarded money”. Money is a concrete noun; sanity is an abstract noun. This shows that she refuses to be limited by her environment. In her mind she is constantly moving her horizons, associating present materials to previous memories and concepts. Offred is

A02

↓

A02/1

HELPING YOU BRING ENGLISH TO LIFE

Exemplar Folder 3 (Band 5)

so accustomed to her daily routine that she does this with other items that are familiar to her such as an egg, which she refers to as "the minimalist life" which is what she perceives her life has been reduced to. A01

At the start of this passage while Offred is eating her breakfast Atwood focuses acutely on the eggs that Offred has for her breakfast. Offred describes the first egg and its egg cup with a simile "like a woman's torso". This represents the fertility of the women in Gilead. As an egg cup's sole purpose is to hold an egg, Offred sees this as her sole purpose in Gilead; to bear children. The "egg cup" is described as being "white china with a blue stripe". As an egg and china are fragile objects this undoubtedly represents the debility of the fertility of Handmaids and shows that despite their best intentions, they can fail in having a baby. This idea can be mirrored with the extended metaphor of the eggs in page 143; 'Cora' comes in with the breakfast tray, drops it and smashes the eggs on the floor in doing so. Similarly, as the "egg cup" has a "blue stripe" on a "white" background, it may represent the blue strip from a pregnancy test or portray the fact that "wives" such as 'Serena Joy' represented by blue are seen to be infertile, despite the fact that they may be pure and able to bear children, represented by the whiteness. A02 / 1
A01
A02 / 1
↓

Offred's comparison between the egg and moon, equates the moon's orbit of the earth to a woman's 28 day menstrual cycle; so when Offred describes the moon as "a barren landscape", she could be pointing out failures to produce a baby. Despite this, there is still chance to provide life, as the inside of an egg holds potential life. A02 / 1

In conclusion, I think that in this passage using different techniques, Atwood presents Offred's view of her own fertility as a negative one, showing her view of the Gileadan regime, as it is very strongly based around reproduction. She also shows Offred's determination not to comply with the image of an 'ideal Handmaid', but to remain an individual. This is important to the novel as a whole because it presents minor weaknesses and opposition to the Gileadan regime, hinting that perhaps sooner or later Gilead will fall. We, as readers know that Gilead does fall at some point, via the 'historical notes' at the end of the novel. A01
A01

12 Clear line of argument with good textual understanding (A01); good use of analytical methods blended into the discussion (A02).

1158 (ex. quotes)

secure / mid
Band 5
Some quite sustained
passages of A02
A02

Exemplar Folder 3 (Band 5)

Greyness comes through the curtains, hazy bright, not much sun today. I get out of bed, go to the window, kneel on the window seat, the hard little cushion, FAITH, and look out. There is nothing to be seen.

I wonder what has become of the other two cushions. There must have been three, once. HOPE and CHARITY, where have they been stowed? Serena Joy has tidy habits. She wouldn't throw away anything not quite worn out. One for Rita, one for Cora?

The bell goes, I'm up before it, ahead of time. I dress, not looking down.

I sit in the chair and think about the word *chair*. It can also mean the leader of a meeting. It can also mean a mode of execution. It is the first syllable in *charity*. It is the French word for flesh. None of these facts has any connection with the others.

These are the kinds of litanies I use, to compose myself.

In front of me is a tray, and on the tray are a glass of apple juice, a vitamin pill, a spoon, a plate with three slices of brown toast on it, a small dish containing honey, and another plate with an egg-cup on it, the kind that looks like a woman's torso, in a skirt. Under the skirt is the second egg, being kept warm. The egg-cup is white china with a blue stripe.

The first egg is white. I move the egg-cup a little, so it's now in the watery sunlight that comes through the window and falls, brightening, waning, brightening again, on the tray. The shell of the egg is smooth but also grained; small pebbles of calcium are defined by the sunlight, like craters on the moon. It's a barren landscape, yet perfect; it's the sort of desert the saints went into, so their minds would not be distracted by profusion. I think that this is what God must look like: an egg. The life of the moon may not be on the surface, but inside.

The egg is glowing now, as if it had an energy of its own. To look at the egg gives me intense pleasure.

The sun goes and the egg fades.

I pick the egg out of the cup and finger it for a moment.

102

It's warm. Women used to carry such eggs between their breasts, to incubate them. That would have felt good.

The minimalist life. Pleasure is an egg. Blessings that can be counted, on the fingers of one hand. But possibly this is how I am expected to react. If I have an egg, what more can I want?

In reduced circumstances the desire to live attaches itself to strange objects. I would like a pet: a bird, say, or a cat. A familiar. Anything at all familiar. A rat would do, in a pinch, but there's no chance of that. This house is too clean.

I slice the top off the egg with the spoon, and eat the contents.

While I'm eating the second egg, I hear the siren, at a great distance at first, winding its way towards me among the large houses and clipped lawns, a thin sound like the hum of an insect; then nearing, opening out, like a flower of sound opening, into a trumpet. A proclamation, this siren. I put down my spoon, my heart speeds up, I go to the window again: will it be blue and not for me? But I see it turn the corner, come along the street, stop in front of the house, still blaring, and it's red. Joy to the world, rare enough these days. I leave the second egg half eaten, hurry to the closet for my cloak, and already I can hear feet on the stairs and the voices calling.

'Hurry,' says Cora, 'won't wait all day,' and she helps me on with the cloak, she's actually smiling.

I almost run down the hall, the stairs are like skiing, the front door is wide, today I can go through it, and the Guardian stands there saluting. It's started to rain, a drizzle, and the gravid smell of earth and grass fills the air.

The red Birthmobile is parked in the driveway. Its back door is open and I clamber in. The carpet on the floor is red, red curtains are drawn over the windows. There are three women in here already, sitting on the benches that run the length of the van on either side. The Guardian closes and locks the double doors and climbs

103

Exemplar Folder 3 (Band 5)

into the front, beside the driver; through the glassed-over wire grill we can see the backs of their heads. We start with a lurch, while overhead the siren screams: Make way, make way!

'Who is it?' I say to the woman next to me; into her ear, or where her ear must be under the white headdress. I almost have to shout, the noise is so loud.

'Ofwarren,' she shouts back. Impulsively she grabs my hand, squeezes it, as we lurch around the corner; she turns to me and I see her face, there are tears running down her cheeks, but tears of what? Envy, disappointment? But no, she's laughing, she throws her arms around me, I've never seen her before, she hugs me, she has large breasts, under the red habit, she wipes her sleeve across her face. On this day we can do anything we want.

I revise that: within limits.

Across from us on the other bench, one woman is praying, eyes closed, hands up to her mouth. Or she may not be praying. She may be biting her thumbnails. Possibly she's trying to keep calm. The third woman is calm already. She sits with her arms folded, smiling a little. The siren goes on and on. That used to be the sound of death, for ambulances or fires. Possibly it will be the sound of death today also. We will soon know. What will Ofwarren give birth to? A baby, as we all hope? Or something else, an Unbaby, with a pinhead or a snout like a dog's, or two bodies, or a hole in its heart or no arms, or webbed hands and feet? There's no telling. They could tell once, with machines, but that is now outlawed. What would be the point of knowing, anyway? You can't have them taken out; whatever it is must be carried to term.

The chances are one in four, we learned that at the Centre. The air got too full, once, of chemicals, rays, radiation, the water swarmed with toxic molecules, all of that takes years to clean up, and meanwhile they creep into your body, camp out in your fatty cells. Who knows, your very flesh may be polluted, dirty as an oily beach,

sure death to shore birds and unborn babies. Maybe a vulture would die of eating you. Maybe you light up in the dark, like an old-fashioned watch. Deathwatch. That's a kind of beetle, it buries carrion.

I can't think of myself, my body, sometimes, without seeing the skeleton: how I must appear to an electron. A cradle of life, made of bones; and within, hazards, warped proteins, bad crystals jagged as glass. Women took medicines, pills, men sprayed trees, cows ate grass, all that souped-up piss flowed into the rivers. Not to mention the exploding atomic power plants, along the San Andreas fault, nobody's fault, during the earthquakes, and the mutant strain of syphilis no mould could touch. Some did it themselves, had themselves tied shut with catgut or scarred with chemicals. How could they, said Aunt Lydia, oh how could they have done such a thing? Jezebels! Scorning God's gifts! Wringing her hands.

It's a risk you're taking, said Aunt Lydia, but you are the shock troops, you will march out in advance, into dangerous territory. The greater the risk the greater the glory. She clasped her hands, radiant with our phony courage. We looked down at the tops of our desks. To go through all that and give birth to a shredder: it wasn't a fine thought. We didn't know exactly what would happen to the babies that didn't get passed, that were declared Unbabies. But we knew they were put somewhere, quickly, away.

There was no one cause, says Aunt Lydia. She stands at the front of the room, in her khaki dress, a pointer in her hand. Pulled down in front of the blackboard, where once there would have been a map, is a graph, showing the birth rate per thousand, for years and years: a slippery slope, down past the zero line of replacement, and down and down.

Of course, some women believed there would be no future, they thought the world would explode. That was the excuse they used, says Aunt Lydia. They said there was no sense in breeding. Aunt Lydia's nostrils narrow:

AS Coursework Part 2 – Amongst Women and Translations

“I know where I live”: Compare the ways in which *Translations* and *Amongst Women* explore the significance of place.

The novel *Amongst Women* and the play *Translations* are both texts based on the historic life in rural Ireland. They are brought to life through their ability to create apparently realistic societies that flourish due to a number of factors. These include the relationships between the characters, their struggles and achievements, but most importantly, the significance and effect that the places they inhabit or visit have upon their culture, the characters and the readers/audience themselves.

A03/14

It is impossible for a play or a novel to work without a suitable setting, and through the development of place, the authors of both texts have managed to make their stories come to life and appear realistic. Great Meadow for example is the main setting for *Amongst Women*. It is where all of the main characters live, or have lived; where they are a “completed world” contrasted to being “specks of froth on the tides of Dublin or London.” In *Translations*, the hedge school presents itself as the main setting for similar reasons, as it is where the main bulk of the play takes place, with central characters such as Owen and Manus expressing themselves through it. Great Meadow’s importance is shown to us by the fact that it is the only place where Moran will live and also is the place where most of his children would call home. This importance is first shown to us through ‘Monaghan Day’ when Moran’s old IRA friend McQuaid comes for his annual visit. On this particular occasion, Moran and McQuaid fall out, showing how Moran seems unable to cope with anyone having any apparent authority over him in his own home – “McQuaid felt the authority he had slowly made his own over the years, an authority that had slowly outgrown Moran’s.” Moran’s only response to this is to “withdraw and go outside”. This shows how Moran feels he has to be on top while in his own house as it is his own territory, and if he cannot achieve this, then he will withdraw and leave, as he does in other sections of the novel by going to his workshop or the fields. As Liam Harte says in his article on *Amongst Women* “he has retreated to his domestic fortress, which stands like its owner, separate and proud in the Leitrim landscape.”

A01
well-explored
supported

A03
comparison

opt
A03
secondary
source

Great Meadow also plays a major part in the lives of the Moran children. Although at first it seems there is a rush to leave, all the children apart from Luke return throughout the progression of the novel. Moran says to Maggie: “Remember this will always be your home.” This may at first seem selfish, as it seems that Moran is trying to maintain a firm grip on his children without allowing them to leave and live their own lives. However, he has a point, as when Maggie returns to Great Meadow after

Exemplar Folder 3 (Band 5)

having worked in London for a time, she ^{AO1}bursts into tears at the sight of the house and the little familiar crowd surrounding it." This effect that Great Meadow has of bringing the family together is explored further in the novel when most of them are working in the fields. Moran says "alone we might be nothing, but together we can do anything" which although perhaps hints at an attack on individual members of the family, emphasises how he feels the family is at its strongest when in Great Meadow. ^{AO1 understanding}

^{AO3 comparison} Similarly, The Hedge School in *Translations* is where all the characters come together and through which they either meet or bond with each other. In the case of Maire and Yolland it is where they meet and begin their transient romance - "When he comes back, this is where he'll come to. He told me this is where he was happiest." Although they cannot speak each others language, it is the names of places which Maire and Yolland shout out when trying to communicate with each other because they are the only things that both of them mutually understand. This not only links the two characters together, but also emphasises the fact that the essence of a place remains the same no matter what the name is in any language which suggests the meaning of the name should stay the same also. ^{AO3 text}

^{AO3/4} Alternately, ^{AO1}the urban places in these two texts tend to detract from the characteristics or essence of the main settings. During the Great Irish Famine in the 1840's up to the present day, many Irish people emigrated to different parts of the world, in some cases taking Irish culture with them; they are known as the 'Irish Diaspora'. However as Robert E Kennedy says in 'The Irish Emigration, Marriage and Fertility', this was not just "a flight from famine" but also a move due to other factors such as the desire to live in a more modern place which is what we see in *Amongst Women* and *Translations*, although the famine is mentioned. To an extent, this is what we see in these two texts. London and Dublin in *Amongst Women* draw the Morans away from their home as Mona and Sheila go off to Dublin to work for the civil service and Luke, Maggie and Michael go to London also in search of a better, more independent life. This idea is also reflected in *Translations*, as Owen, although eventually brought back to Baile Beag, sets off for Dublin in search of a more prosperous life before the play begins and Maire admits "I want to be able to speak English because I'm going to America as soon as the harvest's all saved." In these two instances we can see the significance of place, as they have a strong influence on what the characters want to do with their lives and how they want to live them. ^{AO1 context}

One of the problems caused by Owen coming back is that he seems to have brought the modern, urban characteristics back with him along with some soldiers who are intent on changing the names of the nearby places in the countryside to more suit their culture and language. This is a significant theme throughout the play of *Translations*, and to some extent, the novel *Amongst Women*. The idea of being at the focus of a change, concentrated on the culture and ways in which small societies live, putting emphasis on places with their own lifestyle that are being swamped or dragged down by other, larger communities around them is key in both texts. This brings out the importance of the names of places and how they are related to the places themselves and shows that if the names are changed, they take with them the nature and history related to that place, emphasising the importance of place to a society's culture. ^{AO3 detailed context}

This is portrayed in *Translations* through the idea that the place names really are not malleable or subject to change. The name really is the place and contains all the

Exemplar Folder 3 (Band 5)

characteristics and stories that the place holds, for example when Owen and Yolland are attempting to change the name of "Bun na hAbhann". It literally means "the mouth of the river" and the name contains the description of the place within it. You could work out from its name that it is where the stream enters the sea. However they end up anglicising its name to "Burnfoot" which has absolutely nothing to do whatsoever with the place.

Similarly, the well near the crossroads, "Tobair Vree" has its own story and history. It is Owen, who through hearing the name "Tobair Vree" remembers the story associated with it. This shows that if the name is changed, the story and history of the place are lost. Owen says "His name 'eroded' beyond recognition whose trivial little story nobody in the parish remembers" to which Yolland replies "except you" illustrates the point that if Owen had not returned due to the pull and significance that his own home had on him the story also would most likely had been lost, as Owen is one of the few, if not the only man who knows the story.

This story of "Tobair Vree" is a striking example of how places affect a culture and even their feelings. One of these feelings that Friel explores is hope; the story of Brian is a story of hope, as it is about a man wishing to cure himself of a growth on his face by washing it in the well everyday.

Ro3
comparative

Correspondingly, in *Amongst Women*, The Seaside also holds a feeling of hope, as it is where Moran takes his family in the hope that they will grow in their unity and togetherness. This just goes to show the significance places have on people, be it a personal, unrealistic significance or otherwise, they influence the way people and societies act and how they live their everyday lives.

The places in these two texts don't only influence the characters however; they also reflect the characteristics of the characters themselves, giving them a more symbolic significance to the readers/audience.

Ro3
independent

For example, "Inis Meadhon" is an Island which suggests through its definition that it is isolated. Manus ends up going to Inis Meadhon after failing to secure Maire as a spouse and he is extremely resistant to the idea of speaking English to the English soldiers as when Owen asks him to speak it he responds in a reluctant tone "for the benefit of the colonist?" This is where his character is similar to that of an island - he would prefer to be isolated rather than submit to sharing "his" country with the English, and is set adrift by his unwillingness to change. Richard Pine states this in 'The Art of Brian Friel' saying "The saddest loser in the play is Manus, the representative of the stubborn, unyielding attitude of the traditional Nationalist who will have nothing to do with England."

Ro3

Inis Meadhon also portrays the idea of escape which features strongly in both texts. The children in *Amongst Women* want to get away from home, almost escape from it, for example when Michael says "I'm going to England" to Sheila after his quarrel with Moran about the salt. Similarly Manus feels he needs escape from the hedge school in *Translations* when the circumstances force him to, as he goes off for "three or four months" after seeing Maire and Yolland together. As well as that, as Richard Pine puts it in 'The Art of Brian Friel' Maire wants to escape through Modernisation and Learning the English language, as she asks Hugh to teach it to her - "I must learn it, I need to learn it". This shows us that places can influence people over other places.

This is seen in Great Meadow with Moran even refusing to go to his own daughters' wedding in London because he is so used to being in his 'isolated' home, alone living in the same place that he always has simply because he refuses to have anything to do with the English who he fought for years earlier during his years in the IRA. "This once powerful man was so implanted in the girls' lives that they had never really left Great Meadow" seems to implicate that Moran is Great Meadow which shows how much McGahern sees Moran reflected in it. It's almost as if the two cannot exist without each other. This is stressed further by the way McGahern describes the two as "This man and house", associating the two as if they are one, not two separate things, and therefore how they exist in each other. After the last two girls leave, McGahern uses pathetic fallacy to emphasise the inseparable existence of Great Meadow and Moran as he is clearly angry at the departure of the girls, while he is praying "A wind was swirling round the house as the trees stirred in the storm outside." This emphasises that the nature of Great Meadow has an incredible correlation with Michael Moran and further shows how significant places can be to people.

A01 detailed analysis

A01 implicit

A01 terminology

- (21) A01 A detailed and perceptive understanding of both texts a task undertaken. Fluent expression. Terminology used appropriately. Coherent argument.
- A03 Detailed and effective comparisons and well-informed discussion of alternative views.
- A04 Clear understanding of the significance of contextual factors.

Bibliography

The Art of Brian Friel – Richard Pine
'Amongst Women' - Liam Harte, University of Manchester
Robert E Kennedy - http://en.wikipedia.org/wiki/Amongst_Women

1788 (ex. quotes)



GCE
FULL 5

English Literature
OCR Advanced Subsidiary GCE H071 Unit F662 Literature post-1900
Coursework Cover Sheet

Please read the information printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination series:	January /June*	<small>*please delete as necessary</small>	Year	2	0	1	1
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Centre name	
Centre number	
Candidate name	Candidate No.

ENTER BELOW DETAILS OF THE TWO ASSIGNMENTS ASSESSED FOR THIS UNIT	
Chosen coursework texts	
Task 1 (one text): Duffy has said that 'violence and evil aren't owned by men.' How far is this explored / expressed in <i>Deltah</i> ?	
Task 2 (two texts): 'What does it profit a man who gains the Earth but loses his soul?' Compare and contrast ways in which writers present society in light of this comment.	
Task 1* (close reading or re-creative writing with commentary): * please attach a copy of the passage used for this task	10
	Initial mark out of 15
Task 2 (essay on linked texts):	21
	Initial mark out of 25
Final mark for whole folder out of 40	31

Summative comment (please continue on additional sheet if needed):
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Authentication
 The completed CCS160 must accompany the MS1 when it is sent to the moderator.

Exemplar Folder 4 (Band 5)

'The World's Wife' by Carol Ann Duffy Coursework Analysis

Duffy has said that '*violence and evil aren't owned by men*'. How far is this explored/expressed in *Delilah*?

Delilah has become a misogynistic symbol, deriving from the betrayal of Samson to the Philistines in cutting off the source of divine power; his hair. Within the poem *Delilah*, Duffy subverts the biblical tale of Samson and Delilah, forcefully expressing Delilah's emotions as the character confesses her side of the story. Typical of '*The World's Wife*' anthology is the invalidation and superseding of female biblical roles, in particular, religious females are given violent and evil temperaments, such as *Salome* and *Queen Herod*; along with non-biblical women such as in *Mrs Quasimodo*. Ultimately, to consider man's possession of violence and evil, Samson's expression of feeling through word and action towards Delilah must be examined, paralleled with the confessional tone and mannerisms of his lover Delilah.

To express how men no longer possess violence, Duffy extricates Samson's typical 'alpha male' tendencies, such as his possessive and dominant nature. Duffy uses the imperative verb '*teach me*' in the first line to stress Samson's normal dominance; '*put your hand here*' in the second stanza repeats the technique. However, within the context, they suggest Samson's desire to be nurtured and sensitised by Delilah. Delilah's observation that '*he wanted to change*' is thus exemplified by '*how to care*' and '*I have to be strong. What is the cure?*' The biblical acts described by Samson use the cliché of men as blunt instruments of violence but Samson's voicing of them undermines them, using soft consonants in '*fire*', '*sleep*' and the alliteration within '*flay the bellowing fur*'. Cliché is subverted further by Samson's plea for a '*cure*', expressing aggression as a disease. Duffy alludes to Samson being victimised in a phallogocentric society, where male values have damaged him, with '*his heart, a four-medal wound from the war*', although the ambition to become an intimate lover overlaps this. Therefore, Duffy demonstrates how aggression and violence are no longer possessed by men because of avidness to discover sensitivity and become '*gentle, or loving, or tender*'.

Duffy effectively enhances the imagery of Samson's longing for sensitivity through describing his actions. Duffy breaks the constraints of the 'alpha male' stereotype and portrays Samson as a modern man, with the rationale of loving and understanding women. His intimacy with Delilah transforms his nature, demonstrating how 'violence and evil' aren't owned by men. After the third Stanza, Samson's nature is expressed tacitly through his actions because he is not quoted. The use of pathetic fallacy with the weather subdues Samson, '*he lay with his head on my lap for a darkening hour*', his behaviour expresses a longing to be humanised. Moreover, Samson relinquishes his aggressive nature whilst he is subdued. Delilah detects a change in voice, becoming '*for a change, a soft burr*', that the reader can interpret as Samson's gentleness. Additionally, describing Samson's actions when asleep enhances innocence; it portrays him as innocuous and peaceful while unconscious. In particular, sibilance expresses his gentle nature, '*soften and sleep*' and '*slip and slide and sprawl*'. It can thus be said that Duffy uses the actions of Samson instead of speech to show how aggression and wrongdoings are no longer possessed by men; this is vividly done through use of pathetic fallacy and sibilance.

The juxtaposition of the soft-natured Samson with the devious Delilah enhances how violence and evil are owned by women instead of men. Through the use of confessional tone contained within dramatic monologue form, Duffy clearly expresses Delilah as a villain as the confessions create an atmosphere of guilt. To account for her personal feelings after the cutting of his hair, '*I*' is repeated;

Exemplar Folder 4 (Band 5)

'The World's Wife' by Carol Ann Duffy Coursework Analysis

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'I was sure' legitimises her actions and self-assures her conscience that she was correct. However, the use of one line stanza enhances the confessional tone within the dramatic monologue, proving her justifications incorrect. 'I was there' and 'that's the how and the why and the where' create guilt after cutting 'every lock of his hair'. Moreover, to reinforce this confessional tone, Duffy uses enjambment and creates a natural pause (caesura) by using hyphens and commas. The fragmentation of lines whilst Delilah confesses imposes itself as trail of thought, 'he said-we were lying in bed- how to care'. Dramatic monologue is also found in *Salome*, where the daughter of Herodias requests the head of John the Baptist and she is portrayed as evil. Therefore, the constant confessional tone, created by enjambment and caesura within the dramatic monologue form illustrates a malfeasance, a wrongdoing on behalf of Delilah.

Furthermore, Delilah is shown to bear predatory characteristics and a dictatorial authority through imagery. The possession of predatory instincts, 'I nibbled the purse of his ear', shows a lack of human quality that can be interpreted as sinister. Additionally, toward the end of the poem, Delilah seems to lure Samson into a trap by letting him sleep, whilst Duffy builds up to the denouement. The use of the possessive noun in 'my warrior' and deliberated actions of 'I felt him' and 'I let him' create the dictatorial authority where Delilah has control over Samson. The malevolent scheming of women is shown in *Queen Herod* where Herod's wife orders the Massacre of the Innocents, to 'kill every mother's son' in order to protect her daughter from men, especially Jesus. This possessive nature could be associated in society with the biblical 'alpha male' such as Samson; a man of inhuman strength who slays a lion. However, again Duffy decentralises command and power that typically male heroes possess over women, and redistributes it to the hands of Delilah, who is portrayed as flagitious. For instance, as the poem climaxes, she confesses that 'with deliberate, passionate hands' she 'cut off every lock of his hair', a violent and egregious act. This act fundamentally proves her to be licentious and violent, as she essentially destroys God's wish for Samson to be a fierce warrior, regardless of Samson's desire to sensitise. This is similar to the climax of *Mrs Quasimodo* where she cuts the bell ropes, 'I sawed and pulled and hacked. I wanted silence back', is showing how women commit violent deeds.

In conclusion, Duffy intricately expresses how violence and evil are no longer owned by men within the poem *Delilah*. The biblical warrior Samson is used to symbolise men and Duffy strips Samson of his aggressive dominant tendencies whilst strongly enforcing his desire to sensitise making him a modern man. Furthermore, his desire to change is unnecessary because when in the intimacy of a lover, his actions are delicate and harmless. Another significant factor is Duffy's symbolising of women through Delilah in order to contrast values between the sexes; the creation of confessional guilt and dictatorial authority on behalf of Delilah showing women to be devious. Ultimately, in a religious sense, destroying God's gift of strength to Samson by cutting his hair is redolent of evil. Therefore, Duffy goes to extensive length via language, form and structure to demonstrate how men, contrary to cliché, no longer possess violence and evil but in fact women obtain these profane attributes.

Words: 994

Discounted Quote Words: 149

Discounted use of *Delilah* and Duffy : 18

Interesting ideas, but sometimes these are obscured by awkward expression.
Band 4

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AS English Literature Coursework: Task 2

'What does it profit a man if he gains the world but loses his soul?'

Referring in detail to 'A Week in December' and 'The Bonfire of the Vanities', explore this concept.

'A Week in December' by Sebastian Faulks and 'The Bonfire of the Vanities' by Tom Wolfe are similar novels with respect to their purpose; they offer a contemporary satirical dissection of the society of a modern city, whilst highlighting the moral and ethical issues it faces. Published in 1987, Wolfe depicts New York in the 1980s. Financially, this was a decade of intense prosperity where Wall Street underwent unprecedented growth and created 'a dynasty of bankers and executives' (New York Times, 2007) with the dominant desire of personal gain. Faulks' novel was published in 2009 and portrays London within the small timescale of one week in December 2007, a period shortly before the global financial crisis forces the nation into recession. 'A Week in December' is deliberately set one week before Christmas, which in a modern age has become far more concerned with consumerist values instead of traditional religious reflection. Both novels are therefore set in periods where there is scope for such socio-critical novels to be written that can focus on ethical issues within their respective multicultural societies. When deciding whether it profits a man if he gains the world but loses his soul, it is arguable that retaining a soul is more important. A soul enables a person to enjoy more in life than simply materialistic possessions, for instance, that of love, culture and learning that are attributed to Faulks' admirable barrister Gabriel Northwood. In contrast, Wolfe's tragic hero Sherman McCoy possesses a complex and progressively developing integrity whereas Faulks' unscrupulous hedge fund manager John Veals has amoral and immoral perspectives driven by exorbitant greed. Additionally, the portrayal of decadence within religion demonstrates the broken society that exists; this is shown through the fundamentalist Muslim, Hassan al-Rashid and the corrupt Reverend Bacon.

sustained comparison
 Faulks and Wolfe

From the beginning of the novel, both authors offer opinionated commentary to give the novel a purposeful, sustained judgement of the contemporary societies. Faulks' extensive characterisation within a culturally diverse London offers various perspectives on issues such as materialism or education, culminating as 'so nakedly a diagnosis of Britain's current woes' (Tibor Fischer, Daily Telegraph, September 2009). When comparing the depth of examination into society's morals, it is strongly arguable that Wolfe's characterisation is far more effective at creating a moral dilemma. Wolfe doesn't simply juxtapose good and evil characters such as Faulks' Northwood and Veals. His creations are so complex and diverse—in particular McCoy—that they reflect the 'jungle' of a society that surrounds them. McCoy progresses from being self-obsessive and impetuous to a conscious and moral character, despite eventually losing his career, which challenges the reader's impressions. It is difficult to determine whether arrogance is architectural to his downfall or whether he is victimised by a legal case inflated out of proportion. With regards to retaining a soul but not gaining the world, McCoy is ultimately seen to be the more desirable character, as he redeems himself, regaining morals and showing emotion throughout the novel. In this sense, critics have favoured Wolfe's creation of character, regarding McCoy as 'horribly believable' in comparison to Veals, who 'never lifts off the page' due to the 'crowded' nature of the book where 'Faulks doesn't have the space to produce a rounded character' (Justin Cartwright, The Observer, August 2009). Therefore, whilst Faulks uses clear characterisation to deal with issues, Wolfe additionally introduces McCoy, who undergoes significant change and progressively develops integrity.

introduction of Wolfe's characterisation

critique
 Faulks' characterisation

Both main characters represent the generation of high financiers who are earning enough to last 'a thousand lifetimes' and are very much separated from society in an elitist sector. McCoy watches the city from his 'glass tower' from the 'pulverising might' of Pierce & Pierce that rises up out of 'the

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AS English Literature Coursework: Task 2

lonely' as a result of Veal's total ignorance of family issues. Even in his son Finn's 'psychotic episode', he tells his wife he is 'expecting a call from Zurich' and tells her to ring back. Vanessa summarises that 'losing all his money would be worse to him than losing all his family'. Therefore, Northwood's greater moral compass enables him to have greater enjoyment from life and McCoy's moral realisations help him care for his family. These attitudes are more desirable than Veals', whose financial fanaticism has demoralised his family.

It is strongly arguable from a reader's perspective that within the concept of morality, it is more beneficial for a man to retain his soul over all materialistic desires. Seemingly, without a soul, a character such as John Veals has 'no interests' and 'no hobbies, booze or entertainment' in which they are incapable of enjoying what worldly possessions they have. On the other hand, McCoy, despite his original character flaws of arrogance and anger, undergoes a realisation that he is not infallible to downfall. The realisation transforms him; he expresses admirable redeeming qualities such as 'unbearable guilt', courage and charity, eventually giving his apartment 'outright' to Judy and his daughter Campbell. 'The Bonfire of the Vanities' ends with McCoy defending himself in court, a symbolic defendant within a 'throwaway Epilogue' (Patrick Wright, The Guardian, 1988). Significantly included is the degradation of religion and its erosive impact on society's morality along with different attitudes to relationships. In conclusion, both novelists' characterisations create similar moral dilemmas, but Wolfe's development of McCoy's tragic downfall and consequential moral catharsis redeem him, demonstrating how the soul is far more important than materialistic obsessions.

Words: 1987

Quotes: 315

- A01 - Sophisticated and well developed arguments which are largely focused on moral reasoning and treatment of characters in a nuanced way.
- A03 - Consistent and well considered comparison throughout
- A04 - Detailed, relevant reference to social and political context

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AS English Literature Coursework: Task 2

gloomy groin of Wall Street whilst Veals stares *'out over the sleeping city'* and looks down upon it, being symbolically above. However, what distinguishes the two characters is the issue of integrity. Veals' meticulous manner in which he operates his business transactions shows his *'sheer monomania'* (Faulks, 2009) with money that has nullified his emotions. He is seen as *'a creature whose heart beat only to market movements'* and a man that has *'no interest outside the acquisition of money'*. Faulks' satire mocks his emotionless soul, stating how *'he almost smiled'* and climactically states how *'a rare surge of feeling'* overcomes him when at the end *'Veals laughed'*. The reader's complete disdain for this *'intelligent but completely unethical'* man is ultimately heightened when he gains the world and potentially causes *'millions to lose their jobs'*, *'go without food'* or have their lives *'stripped of comfort'* by creating a recession without receiving retributive justice. Veals can be seen as immoral and cruel as he can foresee the results of his actions. However, he gains the world and loses, as he cannot enjoy his money, but it is significantly ironic that millions elsewhere will be affected by his self-made crisis. Faulks' character is symptomatic of his time, as the financiers that caused the global recession in 2007 did not suffer and have continued to be paid lucrative bonuses, some worth over ten million pounds, such as Goldman Sachs' in 2009. Faulks' intention to enhance cynicism surrounding high finance is achieved eminently through Veals.

symbolic
analysis of
Veals
character

McCoy is the complete antithesis of Veals in gaining the world but losing a soul. The young investment banker's car runs down a black youth in the Bronx leading to the elite of New York, such as mayor-elect Weiss and the powerful Reverend Bacon, bringing him down for personal gain. The initial egotistical belief that he is untouchable is displayed by McCoy calling himself a *'Master of the Universe'* along with his father, *'the mighty John Campbell McCoy'* that has to *'breathe the same air'* as others on the subway. However, this belief of infallibility degenerates into self-uncertainty and boathing of his personal qualities rapidly into the novel. For example, McCoy accidentally phones his wife instead of his mistress Maria and then *'he berated himself'* after being *'truly stupid'*. Moreover, the predominant characteristic of the *'famous McCoy temper'* displays insecurity as he often acts *'completely out of proportion'*, especially in the case of challenges from his wife Judy when taking the dog for a walk and Board Director Browning regarding his family as *'hicks'*. This displays how the importance of social standing in 1980s New York contributes to McCoy's tempered reactions. Therefore, McCoy is a complex character. On the one hand an arrogant yuppie that egotistically sees himself as superior, on the other, a man who is uncertain of himself and his social standing.

symbolic
analysis of
McCoy
character

After analysis of the main characters of the novels, John Veals and Sherman McCoy, it is possible to evaluate the biblical quote *'what does it profit a man if he gains the world but loses his soul?'* (Mark 8:36). Despite various similarities between the two main characters, the major distinctions are whether the main character suffers tragedy or not. In *'A Week in December'* a foul character like Veals unjustly does not suffer a downfall, frustrating the reader. In many ways Veals is comparable to Faust, the classic German legend. A Faustian tale of an ambitious person surrendering moral integrity to achieve success is certainly relevant for Veals. His moral integrity is non-existent; for his own personal gain, he comes to amoral conclusions such as *'who would care about a few Third World farmers?'* which is infuriating to witness. On the other hand, McCoy is comparable to Aristotelian tragedy. He suffers a reversal of fortune and eventual downfall, losing his career and in the Brian De Palma film adaptation loses his wife. McCoy then becomes a more moral character through realisation in court and displays strong redeeming qualities that gains sympathy from the reader. In particular, McCoy becomes ashamed of his actions, regarding himself as a *'deceitful bastard'* and is disgusted with *'his own cheap, lying voice'* on tape when giving evidence. However, McCoy's redeeming qualities and the unfortunate circumstance of losing his career elevate him to a heroic status and exonerate him of his original egotistical and immoral nature. After comparing both characters final

symbolic
analysis of
McCoy
character

exp.

HELPING YOU BRING ENGLISH TO LIFE

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AS English Literature Coursework: Task 2

circumstances, materialistically Veals generates vast economic profit, however, a moral victory is achieved by McCoy whose regaining of a soul gains him great empathy from the reader.

Consistent effective comparison.

Aside from the financially orientated McCoy and Veals, both novelists refer to religion within their texts. Religion provides a structure of human morality, with many moral qualities, such as altruism and good will, deriving from the Bible or philosophical work such as Aquinas' *'Summa Theologica'*. Within *'The Bonfire of the vanities'*, Wolfe's inclusion of the profligate Reverend Bacon shows how even the core moral traditions of religion can be corrupted in modern society. Bacon manipulates the black population of New York, eventually causing a riot in the courtroom. Furthermore, he blackmails the detectives investigating the Lamb case, regarding himself as Kramer's *'prudent broker on judgement day'*. Patrick Wright from *The Guardian* (1998) sees Bacon as *'a doubtless tribute to Bobby Seale'*, the co-founder of the ruthless Black Panther Party in the mid 60's, who was once charged for inciting riots in Chicago in 1968. Within the core of the violent Black Power Movement, violent shoot outs with police or rioting were tactics to increase their power within society. However, it is more strongly arguable that Bacon is a greater parallel with civil rights activist Al Sharpton, who was important in the Tawana Brawley rape allegations of 1987. Sharpton supported the fifteen year old rape victim and boosted his political status and was also being sued for racial slander, similar to Bacon's hysteria-creating techniques.

exp.

will inform understanding of context of context structure content

Faulks also uses religion in the form of Islamic fundamentalism to show the breakdown of society's morality through the character Hassan al-Rashid. Swayed by jihadist cell *'Husam Nar'* away from the traditionalist Islam taught to him by his father *'Knocker'* al-Rashid, Hassan becomes part of a plot to bomb a psychiatric ward. Although Hassan becomes involved in the radical group attempting to seek acceptance and find *'a superior way of life'*, many see Hassan's plot as *'rather improbable'* (Stephen Amidon, *Washington Post*, 2010). Although Faulks himself states *'the Yorkshire Bombers of 7/7 were obviously in mind'*, Hassan to the reader seems completely brainwashed by his faith, creating a frustrating obnoxiousness as he regards the rest of society as *'kafirs'* holding them in great contempt. Eventually, Hassan, in Shahla is redeemed through romantic love, finding *'his future written in her smile'*, which creates a pleasing ending to his sub plot. However, it can be strongly argued that Hassan is on the edge of committing a deadly and immoral act, which shows how Islam as a faith is capable of leading individuals astray.

Included in both novels is a variety of different attitudes to relationships. Faulks' educated barrister Gabriel Northwood is a praiseworthy character who finds love with Jenni Fortune. As a reward for possessing fine human qualities, such as defending people in the law courts and taking interest in culture and learning, he finds love with Jenni Fortune, the tube driver who he legally represents. They experience intense infatuation for one another, with Jenni wanting *'to hold him close to her'* whilst Gabriel realises she *'has touched a susceptibility very deep in him'* and *'just wants to kiss'* her *'one more time'*. Their relationship involves a deep connection between the two individuals. Additionally, there is the mixed moral attitude of McCoy toward relationships. On one hand, Sherman had adulterous attitudes, regarding his token *'social X-ray wife'* Judy as unable to fulfil his lust so he participates in an affair with Maria. However, McCoy does possess family values and is affectionate toward his daughter Campbell. In particular, when contemplating suicide, McCoy thinks *'tell Campbell I love her very much'*, which suggests his care for his family.

exp.

On the other hand, an immoral counterpart would be John Veals, the hedge fund manager, who epitomises the *'soulless man'* and as a consequence of being driven by greed, grossly mistreats his family. Veals insensitively sees his wife as *'a market he had yet to crack'*, as an investment, an object with *'yield'* that would be *'expensive to run'*. Vanessa herself is an alcoholic, depressed and *'brutally*

