

International Advanced Level English Literature

Unit 3: Poetry and Prose

Exemplar Scripts and Commentaries

January 2024 Series





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Introduction

- The purpose of this pack is to provide teachers and learners with some examples of responses to International Advanced Level English Literature Unit 3: Poetry and Prose.
- The responses in this pack were taken from the January 2024 examination series. The question papers and mark schemes can be found on the Pearson website [here](#).
- In this pack you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our English subject advisor on teachingenglish@pearson.com



Section A: Poetry

Question 1

In this question learners were asked to write a commentary on the poem: *This is how they come back to us* by Barbara Kingsolver.

Script 1

Plan: ideas: Fear of death, loss of a loved one, sweetest / joy of life / the little things, impact / importance of family.

① Importance of memory

"This is How they come Back to US": little, brief (?) moments are what stick. "spooning sugar" "unashamed" "walking in the sun" "lifting a daughter"

② LOSS OF A LOVED ONE

Some things change, some remain -> "his laughter" "worrying me"

③ Familial connections

Imagery of family + "I think". Impact with disconnect.

In 'This is How They Come Back to US' (~~formerly titled 'This is How'~~), by Barbara Kingsolver captures the irreplaceable importance of family^{members}, and the bittersweet emotions that come with remembering their loss. ~~Through the~~ Throughout the poem, Kingsolver explores the importance of memory, as well as the complex feelings surrounding



the loss of a loved one. Lastly, the poet presents the strength ~~and~~ of familial connections.

The importance of memory is conveyed throughout the poem as the narrative voice "think[s]" of seemingly unimportant things about her grandfather, him "spooning sugar", "scaling the college steps", even him simply "asleep in a chair". Despite the everyday, almost boring nature of such memories, Kingsolver builds the image of a sweet, caring person, ~~employ~~ the employment of language such as "spooning sugar" ~~carrying~~ connotations of an abundance of sweetness, the verb "spooning" perhaps even nodding towards her grandfather's generous nature. The importance of memory is further presented through the title, "This is How They Come Back To Us", though this, Kingsolver is likely to be referring to the power of memory, the small moments we recall with an individual being what brings them "back to us", even in death, the "they" in this case being her late grandfather. By remembering her grandfather, an "unashamed" man who spent his life "in the sun", ~~Kings~~ the narrative voice is able to keep him alive, carrying ~~but~~ brightness and memories of the warm "sun", even when she can no longer be with him.

Additionally, Kingsolver explores the complex feelings that come with the loss of a loved one, though largely through the ~~is~~ juxtaposition between who her grandfather was in early life, and who he became closer to his death. The poet ~~recalls~~ ^{imagines}



her grandfather's ~~frightening~~ "bear smile" made up of teeth that are "not his", "slid[ing]" in his mouth. ^{By using the} ~~to through the use~~ of ^{the} "animalistic image of a "bear"; an aggressive, unapproachable creature, ~~we~~ to describe her grandfather. Kingsolver focuses on the experience of watching a loved one, particularly a grandparent, become someone you can't recognise as they near death. These ~~unsettling and~~ unsettling feelings are further built upon with the unsettling image of "the "teeth that are not his"; demonstrating depicting how ~~even~~ her grandfather was not only mentally and emotionally changing, but also physically, parts of him such as his "teeth" being replaced with someone else's, implying that he was falling away piece by piece. However, in the same sentence and line, as the "frighten[ing]" imagery, there is a change in tone as "his laughter" shatters the ~~was~~ disturbing atmosphere, taking "it all back". Through this, Kingsolver emphasises the complex nature of loss, as despite parts of her loved one became "not his" anymore, some things such as his "laughter" remain, reminiscent of who he once was.

Lastly, in 'This is How They Come Back to Us', Kingsolver presents the strength of family, and ~~fervent~~ familial connections. Throughout the poem, "I think" is repeated, creating a divide between the narrative voice and her grandfather as she can only reach him through what she can "think" or remember about him, emphasising that he isn't there in a physical sense. Additionally, the line "I am not alive" when recalling things about her grandfather may



suggest that the poet never knew her grandfather personally, ~~and~~ that the ~~when~~ what she "think[s]" of are at least not in the years when he was his younger self, further building a sense of disconnect as the two figures ~~are separate~~ didn't exist simultaneously. However, it could be argued that through this, Kingsolver is presenting the strength of familial connections. Despite not being "alive"; and the apparent disconnect from "this girl" in the memory, the poem implies that stories of her "grandfather Henry" have been passed on by her "mother" and "grandmother"; the mention of all these familial titles also working to convey the unity of family. ~~These bonds between family members are what leads~~ ~~cause her to~~ "remember". Furthermore, the use of only one stanza helps convey the connected nature of the family, as they exist as one, within the same story.

Examiner comment and mark

This learner offers a discriminating and controlled response to the poem. The script begins promisingly, with the learner outlining what they consider to be the central themes in the 'irreplaceable importance of family' and 'memory' that sets the rest of the response up for the well-controlled analysis that follows.

Language and poetic devices within the poem such as juxtaposition, voice and imagery, are confidently handled and supported through well-chosen evidence. Comment on structure, however, is limited and the response seems to lose its way in the last third of the argument where it becomes slightly repetitive. It gains momentum again in the conclusion with a nuanced and subtle point on the repetition of the refrain 'I think' and its use by the poet in presenting the strength of familial connections. Overall, this response best exemplifies the qualities of a secure Level 4.

Level 4, 15 marks



Script 2

~~the poem~~ The poem 'This is how they come back to us' by Barbara Kingsolver is a poem that tells a story of her grandfather, and the memories she has of him, perhaps in the form of a letter ~~epistolary~~, due to the address at the top. However, this poem could also be about the passage of time and the timeless nature of life, as well as the importance of memories. Lastly, the poem could be a metaphor that conveys the similarities between life and death.

Firstly, the poem could be seen as a comment on the timeless nature of life. ~~Throughout the poem~~ The poem is not in chronological order, and jumps from the poet's 'grandfather Henry' with a claw hammer, with 'teeth that are not his teeth', to 'scaling ~~up~~ the college steps', to 'young with still-perfect ~~steps~~ hands', and once again, back to 'grandfather Henry'. The contrast between the phrase 'teeth that are not his teeth', suggesting his old age, and 'scaling college steps' is an indication of his degradation over time, as the verb 'scaling', has active, young, and athletic connotations. Furthermore, the poem is one single stanza. Kingsolver does this to perhaps indicate the life as one continuous stage, rather than multiple stages such as childhood and adulthood that we consider it to be today. This is emphasised by the last line of the poem, 'All these parts of his life are equal now, the begin



ning end and the beginnig'. ~~THESE ARE~~ This accentuates the idea of life as timeless – the juxtaposition between 'end' and 'beginning' making ~~the~~ life seem like an long journey, rather than small steps.

The poem by Kingsolver can also be seen as indicating the distortion of memories through the passage of time. The poet describes the grandfather's ~~voice as~~ smile as a 'bear smile to frighten me', but ~~then~~ 'his laughter ~~it~~ takes it all back, tooth and bear'. The idea of her grandfather's smile as 'frightening' could ~~so~~ be his features having distorted over time, emphasised by the contrasting emotions brought out by 'his laughter'. ~~Further~~ Furthermore, the poetic voice refers to a memory of when 'I am not alive'. This could serve as a more obvious example of the distortion of memory, as she is describing something she did not see happen, which is ~~also~~ a symbol to represent the ~~distortion~~ idea that her previous memories may also be distorted. – Things she did not see happen. ~~Lastly~~ Lastly, the fact that the text of the poem is from the left rather than the usual right could also be seen as a distortion of sorts, suggesting that not everything we ~~see~~ remember is how it should be.

Lastly, ~~that~~ the poem could also be read as a



metaphor to showcase the similarities between life and death. The imagery of the grandfather is contrasted and juxtaposed often – he is described as having a 'claw hammer in his hand', yet also 'spooning sugar on a tomato'. The ~~phat~~ noun phrase 'claw hammer' has rather violent connotations, and could be a symbol of Henry's death. However 'spooning sugar' has a rather different effect on the reader, as 'sugar' has quite sweet connotations, and could be a symbol for life. The sibilance 'spooning sugar' also emphasises this as it creates a sense of comfort for the reader. The poet also thinks of her grandfather as 'asleep in ~~the~~ a chair, arms crossed, as I have seen men in coffins'. The simile comparing her sleeping grandfather to 'men in coffins' ~~he~~ may also act as a symbol for the ^{similarities} ~~juxtaposition~~ between life and death, as well as perhaps a ~~big~~ comment on the inevitability of death. Furthermore, the poet says she can 'see these things' (memories from before she was born), because 'my grandfather Henry is dead'. This is perhaps ~~to~~ the poet's final comment about life and death – she is seeing memories from before she was even ~~nee~~, as a result of her grandfather losing his.

Overall, while on the surface this poem may seem like a letter to Kingsolver's dead grandfather, it could also



be read as a poem about the timeless nature of life, as well as the distortion of memories as a result of the inevitability of passing time. Lastly this poem could also be read as a metaphor for the similarities and co-existence of life and death.

Examiner comment and mark

This script clearly exemplifies the qualities of a secure Level 3.

The response is clear, logically structured and offers an example of how to explore poetic terminology relevantly and with carefully chosen examples. Comment on the chronology of the poem and its seemingly disparate structure is well linked to the 'timeless nature of life' that the response regards as the central theme of the poem and the learner returns to this idea throughout the rest of the response. The imagery of the 'bear smile' is nicely handled, and concepts such as juxtaposition and 'poetic voice' are deployed appropriately.

There is some repetition of argument, and a wider range of terminology could have been employed, which means whilst the response meets all of the assessment objectives it best exemplifies the qualities of a clear and relevant application rather than controlled and discriminating.

Level 3, 12 marks



Script 3

'This is How They Came back to Us' is a ~~regular~~ solid one-stanza poem written by Barbara Kingsolver that underlines how the 1st person narrator reminisces how she saw her grandfather. Its depressive nature evokes quite mixed feelings as she suggests what a happy life ^{he} ~~she~~ ~~had~~ lived yet how much he is missed. The poet's deliberate use of different literary and structurally ^{sound} ~~poor~~ techniques highlights the poem's intention and fully renders it embellished and imprinted onto the reader's ~~visual~~ memory, as the poet's intent reveals.

~~The~~ Firstly, the structure of the poem connotes a much more narrative feel rather than a literary one. Through a one-stanza structure, Kingsolver recreates a much more storytelling sense and ~~big~~ accentuates the themes that the poem is developing as it comes on forward. Furthermore, the fact that it is only one stanza condenses all of the ideas into one sole piece of writing, making the reader feel possibly overwhelmed or ~~even~~ ^{could} ~~possibly~~ ^{additionally} evoke notions of the reader's own memories. This narrative poem does not have a rhyme scheme, reinforcing the lack of a literary feel to it at a first glance. If it did have one, the poem could have been read extremely differently as it ~~would~~ ^{could} have a much more metaphorical and figurative meaning that it has. Barbara ~~Kingsolver's~~ Kingsolver's deliberate use of a lack of rhyme scheme emphasises the storytelling of the poem and consequently, reinforcing the idea that this poem is ^{about} ~~a poem~~ the voice's grandfather. In order to ^{accentuate} ~~reinforce~~ the narrative feel, the ~~poet's~~ rather constant use of enjambments make the poem much more fluid as it makes it seem as a stream of consciousness, as the narrator continues to reminisce her grandfather's life. However, the



partial and sudden use of caesuras could possibly connote the unpredictability of life; ~~maybe~~ possibly suggesting that his death could have been sudden and tragic. On the other hand, these caesuras also relieve the reader from the overflow of ideas the poet seems to narrate and makes ~~the~~ ^{the} poem ~~seem~~ ^{appear} much more controlled and realistic to the wondering reader who ~~was~~ wandered upon this poem.

Moreover, the poem's tone is not a thing to be overboarded. Its fluctuating saddened tone and joyful tone makes the reader realize how memory, especially when it ~~concerns~~ ^{entails} ~~about~~ ^{family} past members, is not constant and there is no such thing as a strictly benevolent person or a strictly depressed and unhelpful person. The imagery in the poem seems to reflect just that idea. The simile 'I think of him asleep in a chair, arms crossed, as I have seen men in coffins' could at first glance suggest a picture of tranquility and peace but there is a much darker connotation underneath. The phrase 'as I have seen men in coffins' could denote frailty and even paleness as bodies lose their colour as they decay, indicating the advanced age in which her grandfather finds himself in. Besides adding a depressive note to the poem (evoking death), the ~~temporarily~~ ^{peacefulness} the phrase 'arms crossed' illustrates could even then turn out to be one of his grandfather's personality traits as a person's way of sitting in a chair ~~and~~ ^{could} say a lot about themselves. The shortness of the phrase is contrasted with the rest of the poem, constructed in much longer and extensive phrases. This focalizes the strength of this idea solely in this phrase and makes the metaphor linger through the poem. Furthermore, the anaphoric repetition of the phrase 'I think of' denotes ~~me~~ the



onto another level and makes it - grandiose and worth - remembering.
To sum it all up, the poem 'This Is How They Come Back to Us'; as suggested by the title, reflects on the unreliability of memory and how a person can be remembered from his ^{goals} and from his ^{more detrimental} ~~misconceptions~~ features. In addition, the exploration of the theme of family and love makes it memorable and leaves the reader with a much more intimate and personal response when it comes to ^{memory} ~~the~~, as the narrator narrates it in 1st person and it becomes a much more personal experience.

Examiner comment and mark

This script is another Level 3, but in comparison to script 2 better exemplifies the features of the lower end of the Level.

There are some nicely handled comments on the feelings created by the poem in the reader, for instance in the way that it could 'evoke notions of the reader's own memories' and there is an attempt to explore the structure of the poem and Kingsolver's use of caesura. However, these comments are not always tethered securely to evidence or developed sufficiently to fully exemplify assessment objectives 1 and 2 at Level 3. Particularly for the second bullet point on assessment objective 2, the response demonstrates a general understanding at times of the craft of the writer than a clear understanding.

The unevenness of the coverage across both assessment objectives means that it is best placed at the lower end of Level 3.

Level 3, 10 marks



Script 4

The poem *This is how they come back to us*, by Barbara Kingsolver is a moving, sweet piece in which she speaks about Henry, her grandfather. With this poem, the author intends to embrace the grandfather's life, ~~and tell about his personality~~. ~~and~~ She does this by developing themes such as memories and his personality. Moreover, the writer implements language and imagery, and poetic techniques such as repetition.

The most noticeable and unique feature of this poem is its structure. The text being at the other side of the page could be meant to signify ~~some~~ something. The shift could represent how her grandfather has died and now goes into ~~an~~ another stage of his existence. This structure could also represent the speaker's mind, illustrating that no matter how much time passes her grandfather is always at the back of her mind.

Exploring the themes of the novel, one easy to spot is the references to the grandfather's advanced age. Although some lines, such as 'claw hammer in his hand' and 'man who works in the sun' lead the reader to picture him energetic and a working man some



references picture the opposite. ~~with his teeth that are~~
~~not his teeth~~. When he is sleeping 'with his 'arms
crossed' ~~the reader think~~ ^{here} the speaker is
painting the picture ~~so~~ and comparing his posture
to the one a body would have in a coffin.

Another thing that can be extracted from the poem
is how the speaker talks about her grandfather.
Through the poem we encounter words that
helps the reader picture the grandfather and his
personality. Language used, ~~even so~~ describes
the man a 'untroubled' and 'unashamed'. This
vocabulary has very positive and fearless connotations.
The speaker shows great admire for the man. ~~There~~
Her looking-up to him is another theme of the poem.

Adding to the previous point, more evidence
~~is given~~ is given to assume their close relationship.
~~He~~ 'frighten me, and then his laughter that takes it
all back', being frightened is not something
kids usually like, and it often makes them cry.
however, she didn't. His 'laughter' stopped her
from being afraid. This quote can be analysed
as a way the speaker has for remembering
her grandfather teaching her to not be afraid of
scary things. There is no negative language
in the quote that could indicate resentment or



that she didn't enjoy those moments therefore, this again shows how she admired and loved him.

Moreover, another important theme is memories and remembering. The repetition of 'I think' gives ~~a structure to the poem~~ a impression of stanzas, even though there are no ~~separate~~ separate stanzas, this helps the poem to have some kind of structure. By doing this the author also emphasizes the recurrent memory of her grandfather. Showing that the impact ~~he's~~ he's made on her life will always be with her even if he can't.

The final lines of the poem are the ones that most support the theme of memory and remembering. How she can see her mother and grandfather 'because' of her grandfather leads ~~to the poem~~ the reader to picture all Henry's family gathered together talking about him, ~~the~~ keeping his memory alive and, allowing others to ~~live~~ live new experiences with him by remembering old ones.

How she talks about 'all these parts of his life are equal now' means that by remembering his life with ~~these~~ sweet, cherished and happy anecdotes they are honoring him by making 'equal'



~~the~~ 'the end' of his life with the way he lived it.

To finalize, the tone of the poem is very sweet and happy. Eventhough the main theme is the death of her grandfather the tone is not sad nor heavy. The light-hearted, wholesome tone portrays the ~~over~~ way the grandfather lived his life: 'untroubled' and 'unshamed'. By implementing this tone the author show once again admiration and love to ~~me~~ Henry.

Examiner comment and mark

This script exemplifies the features of Level 2 in that it offers a general understanding across both assessment objectives.

There is an awareness of the themes of the poem – loss and memory – and the learner offers an exploration of the 'metaphorical meaning' of the phrase 'come back', but the points made are not thoroughly supported with textual evidence. At times, the comment verges on descriptive and is general. For instance, the response describes how the poet describes 'his hands, teeth, his smile, his arms as he sleeps' and mentions how this signifies the 'absence' of the grandfather physically in the poet's life and how this contributes to the 'theme of loss'. There is an awareness here of what the poet is trying to do, but it offers a surface and generalised interpretation rather than the more detailed supported consideration that would have pushed this response into Level 3.

Level 2, 7 marks



Section B: Prose

Question 3

This question asked learners to consider how writers portray the challenges of growing up. In response, this learner compares: *The Color Purple* with *What Maisie Knew*.

Script 1, Question 3

'The Color Purple' and 'What Maisie Knew' are both novels that explore the challenges of growing up. Celie and Maisie encounter situations throughout their journey of growing up that contribute to their overall character development in the end. This essay argues the Similarly, both heroines face abuse, ^{however,} ~~that~~ the outcome and result of it in the denouement of the texts is different, suggesting ^{the} dissimilar destinies for the two girls. Furthermore, contextual factors, too, play a major role in the way the characters survive the challenges of growing up and, therefore, their fates ^{are} ~~is~~ ^{influenced}. Firstly, in the beginning of the literary pieces ^{the} ~~challenges of central challenges of~~ ^{established} the growing up are introduced. In 'The Color Purple', Celie confesses in her letter to God that Alphonso has been sexually abusing her, at the age of 'fourteen.' The lexical set of vulgar nouns like 'pussy' and 'his thing', as well as aggressive verbs such as 'grab' and 'push' ^{connote to} ~~suggest~~ the ^{of rape} key challenge ^{as} the protagonist faces, by being explicitly ^{descriptive} ~~and~~. This lexical linguistic approach to establishing ~~at~~ sexual abuse suggests Celie's traumatic adolescence, ^{as she 'cries' when Alphonso hurts her} ~~but also normalization of abuse~~.



The ^{dark} imagery crafted by Walker transmits to the reader the reality of many African-American women during the early 20th Twentieth century in the Southern part of the United States of America. Hence, ~~to~~ the author could perhaps have intended to shock the reader by introducing Celie's rape traumatic and sexually abusive beginning. // Similarly, James establishes the divorce cause of Mavis's parents in the opening chapter of his novel. This younger protagonist, too, faces an abusive ^{key} challenge of growing up, by being ~~the~~ 'a ready vessel for bitterness'. This description given by the omniscient narrator symbolises that Mavis, ^{arguably,} ~~is not a~~ ^{is} in the center of her parents' legal separation, ~~by~~ as she is taken advantage of in order to pass on the 'bitterness' from one parent to the other. For example, she is ^{told by} Mr. Farange to call her mother 'a nasty pig'. This ^{causing of} ^{child} ^{comments} ~~shows~~ the psychological abuse ~~inflicted~~ ^{inflicted} onto Mavis by her parents. Furthermore, she is called 'a little idiot' by them, adding on to her emotional distress and confusion for her young age. ^{As} ^{the} ^{endowment} ^{'little'} ^{contradicts} ^{to} ^{the} ^{importance} ^{of} ^{growing} ^{up} ^{as} ^a ^{young} ^{person} ^{and} ^{not} ^{entirely} ^{developed} ^{mind} ^{cannot} ^{comprehend} ^{the} ^{divorce} ^{and} ^{cruelty} ^{between} ^{her} ^{biological} ^{parents}. // However the key difference between the two protagonist is the type of abuse that is established as their ^{main} challenge of growing up. Celie ~~faces~~ ^{faces} Unlike Walker, it would have been difficult ^{for} and perhaps, improper ~~of~~ of James to discuss sexual abuse so evidently, due to the



Victorian values that predominated in the society of the Modernism era. The ~~English~~ American British-American writer focuses on the psychological influence of toxic adults on children's development, whereas Walker highlights a more explicit and sensitive topic, a taboo ^{in African-American} ~~during the~~ secrets of the South. Therefore, the challenges of growing up are presented similarly through abusive beginnings, but differ ~~cliffer~~ in description ~~and~~ due to societal standards.

2. Secondly the ~~+~~ middle of the novel presents the reaction to the challenges of growing up. In 'The Color Purple', Celie This is arguably the moment when Celie and Maïne's ^{through} ~~the protagonist~~ maturity is tested. ^{in the color} reacts passively to Albert's sexual desires, letting him 'climb on top of her and do his business'. This conveys Celie's fear and submission to the patriarchal societal standards as well as ^{her} ~~a~~ lack of empowerment and feminine confidence. However, as the storyline progresses, Celie feels betrayed by Shug who ^{marries} ~~leaves~~ as Grady. She comments negatively on her husband, saying that 'Grady smells', suggesting her jealousy. This ~~is in~~ ^{is} parallel to her jealousy for Albert having sexual intercourse with Shug perhaps highlighting her journey of growing up and ~~realizes~~ realizing her worth. Her ~~main challenge~~ of being sexually abused ~~is tested and its power~~ Her submission, the provocation of her sexual abuse, is tested by her romantic ~~feels~~ sentiments for Shug. This structural technique



of repetition used by the author allows the reader to delve into the complexity of Celie and comprehend her growth as a character and woman. It could be interpreted that Celie's dramatic shift from passive to actively jealous of Shug's romantic and romantically life is a sign of maturity and reacting to her sexual abuse, by desiring Shug romantically. Therefore, the Afro-American heroine ^{is tested} ~~learns to cope with~~ in order to become empowered and overcome her sexually abusive past, by repetitively and psychologically ~~lament~~ ^{endure} disastrous events.

In regards to Mavis, she similarly ~~faces~~ ^{is tested} by repetitive events through James's use of a ^{repetition-} ~~repeat-~~ ^{break} ~~break~~ plot and narrative structure. In chapter eighteen, Mavis 'erres' when her biological father tells her he will be leaving to America for ever and that she will 'never, ever, ever' see him again. This suggests her childish innocence and fear through her emotional reaction. It could highlight that she ~~has not yet~~ ^{will accept} ~~to learn to~~ ^{break} ~~so~~ has not entirely reached maturity. Similarly to Celie, the ^{Modernist} ~~English~~ heroine shifts through the repetitive event structure, specifically when Mrs. Farange informs her that she is ~~at~~ 'ill' and will be taking off to South Africa. This time, however, Mavis only 'drops' on a bench' after her mother ^{'disappears'} ~~'disappears'~~. This indifferent reaction of Mavis suggests her journey to ^{maturity} ~~modernity~~ as she ~~loses~~ ^{loses} her youthful purity. This reaction, too, could suggest that she was expecting her mother to leave, since Ida, & just like Beale, ~~says~~ ^{says} 'never, ever, ever!' ->



When comparing the two reactions, Celie is submissive at first and active later. However, Nialie ~~seems~~ appears to be actively distressed through her turmoil of emotions, whereas later she is indifferent and quite to her mother leaving. This could perhaps be due to the different expectation of the periods, but also due to genre of the novels. Walker arguably could have chosen ~~an~~ ^{the} intense emotion of jealousy to convey Celie's journey to maturity and overcoming of her sexual abuse to emphasise the empowerment of African-American women, as they faced racism and sexism during the early Twentieth century slave trade and Civil Rights movement. On the other hand, James could have decided on ~~transmitting~~ ^{transmitting} to the reader Nialie's internal growth and challenge of growing up, through ~~an~~ ^{not} a passive reaction to her mother leaving. This, in Modernism, would not be unusual as an elegant and ~~classy~~ ^{composed} reaction from Nialie would suggest her maturity and growth. ~~to a Modernist~~ ^{Although the readers of the period} ~~British reader~~ would be bewildered by the structural shift through Nialie's different reaction to parallel events. They would expect a socially acceptable response from the young girl. Hence, the authors portray the response to the challenge of growing up in an abusive environment through a repetition structure of events, but differ in the way the characters ~~not~~ ^{undergo} the journey to maturity after being challenged while growing older.

Lastly, the denouement of the novels suggests the end to the challenges of growing up. Celie manages to



reconcile with her ^{sexual} abuser, Albert, after having a first-hand encounter ~~experience~~ with him and realising that he is willing to change, and 'trying to make something out of himself'. This ~~suggests~~ could transmit that she has reached a strong level of maturity and empowerment after ~~over~~ ^{sexual abuse + during} the 'challenges of her adolescence'. She manages to forgive Albert and give him a second chance. Hence, Welker explores the challenge of being sexually abused in the past is faced by reconciliation, internal growth and understanding, as Celie confesses to Nettie that she doesn't 'hate him [Albert]'. This could also be linked to the epistolary novel's ^{arguable} 'three-act structure' as it concludes with a resolution that is positive for the characters. // On the other hand, Mairie's denouncement is not as satisfying as Celie's. Mairie ~~does~~ does not individually and under ~~her~~ her own will let go of Sir Claude. Mrs. Wix ~~is~~ could arguably be characterised as the 'Deus ex Machina' of the novel as she allows Mairie to question her morality by asking her, 'Your morality. Do you mean to say you have lost 'Your moral sense. Haven't I after all, brought it out?' This question influences Mairie to ~~let~~ choose Mrs Wix over Sir Claude, but the girl, herself, ~~doesn't~~ and Mrs Beale fails to notice the reason to why Sir Claude 'would have corrupted her innocence, due to her young age. Mrs. Wix still has control over Mairie, hence it could be argued that the young protagonist does not face ~~or~~ overcome her challenge of being psychologically abused throughout her childhood



with the same independence and empowerment as Celie. However, this difference could be due to the different genre of the novels. As previously mentioned, ~~the color purple~~ 'The Color Purple' follows the Three-Act Structure, ^{with} ~~whereas~~ an optimistic ending. However, 'What Maisie Knew' ^{can be} ~~is~~ classified as a bildungsroman as Maisie's journey from innocence to maturity is the central theme of the novel. This could ~~so~~ mean that Maisie still has room for reaching the maturity and independence of Celie but has just gained a sense of maturity under the influence of Mrs. Wix's morality and Victorian Values. Hence, the two protagonists ^{recover from} ~~face~~ their abusive pasts through different ways: Celie reconciles with Albert, whereas Maisie lets go of Dr. Claude in order for her ~~a~~ morality to be protected by Mrs. Wix, and for her maturity to ~~be~~ be embedded within her through letting go.

Examiner comment and mark

A range of points are made in relation to the question and the ideas are presented in a discriminating and controlled way. This response begins strongly with an introduction that outlines the comparison of the protagonists, Celie and Maisie, and how although each character faces abuse throughout their lives the 'outcome' and 'denouement' of each text is different suggesting 'dissimilar destinies for the two girls'. Analysis of the writer's craft for assessment objective 2 is particularly well considered and offers a range of points on the linguistic and literary techniques used.

Narrative voice and form, as well as the structure of each novel is well considered. This is especially the case for: *The Color Purple* where the learner makes a good case for the way that Walker portrays the abuse of Celie. Contextual points are relevant, embedded and provide a discriminating analysis of the factors that influenced both texts. Contextual comment is not just provided in terms of the socio-historical factors (American Deep South; Victorian attitudes towards divorce) but also in terms of the literary periods in which



the writers were at work although this is analysed more securely for: *The Color Purple* than for *What Maisie Knew*.

Analysis of connections across both texts is secure and there are detailed examples to support points. All assessment objectives are met at Level 4 although this response does not meet the criteria for critical and evaluative.

Level 4, 24 marks



who belonged to their fathers and then to their husbands. By exaggerating ~~Frankenstein's descriptions~~ objectifying descriptions of Elizabeth, ~~Shelley~~ and making it glaringly noticeable, Shelley criticises the blatant objectification of women within the society surrounding her. Likewise, in 'The Handmaid's Tale', Atwood presents the objectification of women – but different to Shelley, the objectification of women is heavily pronounced, likely because 'Frankenstein' is a male-led narrative, while 'The Handmaid's Tale' follows a female protagonist. ~~there~~ In 'The Handmaid's Tale', Offred describes how ~~there~~ there are only "women who are fruitful and women who are barren". The juxtaposition of "fruitful", which connotes reward and pleasure, and "barren", connoting desolation, shows that a whole gender has been divided into what is useful and what is not. Infertile women are rejected, while ~~more~~ fertile women become commodities to be used, solely for breeding purposes. They become "sacred vessels" and "ambulatory chalices"; ~~the~~ the reduction of them to vessels and chalices reinforces the idea that they are only valuable because of what they can produce, and not as humans. Atwood writes 'The Handmaid's Tale' as a piece of speculative fiction; at the time of her writing, the President of the USA was Ronald Reagan, a man who firmly believed in the 'traditional' roles of women as a wife and mother, nurturing children and taking care of the home. The presentation of someone with ^{these} ~~such~~ ~~id~~ ~~with such~~ ~~stereotypes~~ ^{with such} stereotypes to power could have inspired Atwood to write as a ~~woman~~ ^{reader} warning against such patriarchal ideals in a position of authority.

~~The author also~~ ^{portray} ~~portray~~ Both authors also ~~explore~~ the injustice that women faced within patriarchal societies. Shelley writes the character of Justine to evidence this; Victor's father tells him to "rely on the justice of our laws" when he attempts to claim Justine's innocence. The statement becomes



almost ironic, as Justine is soon sentenced to be hanged, even though Victor recounts that "I [am] the cause!" The exclamatory sentence shows the fervour with which he believes this to be true, but he still does not intervene - he allows Justine to die for something she is innocent of. The judge sentences her even despite "Elizabeth's simple and powerful appeal" - ~~the choice of powerful~~ the emphatic "powerful appeal" shows the extent to which Elizabeth believes Justine to be innocent, as well as the strength of her defence of her friend. However, Justine is still condemned unfairly to death. Shelley writes the innocence of the Justine with so much significance to criticise the legal system at the time she wrote. Women's testimonies were often dismissed as unreliable, and even the thought of a female defendant would have been shocking to readers of the time. Possibly, though, Shelley could also be suggesting that women become victims of the mistakes that men make; in this case, Frankenstein's scientific ambition. At the time of Shelley's writing, the Enlightenment Movement ~~was~~, rooted in science and technological advancement, was immensely popular. As a Romanticist, Shelley criticises ^{Enlightenment} ~~it~~ ~~shows the injustices and dangers~~ in her novel, and shows the injustices and dangers it can lead to. On the other hand, in 'The Handmaid's Tale', Atwood presents injustices that women face through censorship. In Gilead, women are not allowed to read or write, ~~for~~ or lead any discussion, reduced to be subservient ~~and~~, while men are allowed to consume media freely. When Offred enters the Commander's study, she describes his bookshelves as an "oasis of the ~~not~~ forbidden". The choice of "oasis" suggests that these books and this knowledge is something Offred is almost thirsty for, but ~~it~~ is "forbidden" from. Even when the Commander asks Offred to play Scrabble with him, ^{an} seemingly innocuous ~~thing~~ to contemporary readers, ~~the~~ Offred says "it's as if he's offered me drugs." The abruptness of the short sentence creates a heavier impact, with an air of ~~kindly~~ ^{kindly}, while the



illicit connotations of "drugs" show the reader the drastic risk and immense illegality of something that was once so innocent - simply because it is women with words. The unfair power of the Commander, and indeed men as a whole, ~~power~~ over women does not end with sex, but continues to all aspects of their lives, until they are not even allowed to read. It is highly likely that Atwood takes inspiration ^{her study of} from the Puritan Catholics, who ~~to~~ did not allow women to read, except scriptures, and ~~now~~ they were not allowed to write. Atwood takes real history and writes it into her novel to warn against ~~the possibility~~ using religion as an excuse for totalitarian authority and unfair treatment of women.

~~However~~ However, female characters in both novels are shown to resist and rebel against the treatment they receive. In 'Frankenstein', the character of Safie is shown to rebel against her father, leaving her country to take control over her own life and marry the man she loves. Shelley writes that Safie's past life was "abhorrent to her", harsh words to reflect the harshness of her situation. Shelley describes how Safie was "resolved in her own mind" to resist, ~~and~~ with the use of "own" highlighting Safie regaining autonomy over herself and deciding her own future. ~~She~~ It is ~~not~~ probable that Shelley's depiction of Safie as a woman fighting against her mistreatment in a patriarchal society is ~~inspired~~ inspired by her own background. Shelley's mother was Mary Wollstonecraft, who ~~wrote~~ wrote one of the first pieces of feminist literature, 'A Vindication of the Rights of Women.' It could be that Shelley draws on this background to subtly advance for the feminist movement within her novel. Similarly, in 'The Handmaid's Tale', Atwood also presents female rebellion against ~~mistreatment~~ mistreatment through Offred - but where Safie rebels to take control of her own life, Offred's rebellion is (as one critic puts it) 'more community-minded'.



As part of the ~~secret~~ group Mayday, Offred introduces Offred to organised resistance - Offred describes her actions as "subversion, sedition, blasphemy, heresy, all rolled into one." The listing of ~~such~~ language with such negative connotations, particularly the use of religious "blasphemy" and "heresy" displays the huge ~~not~~ ^{not} ~~not~~ ^{not} that Offred takes in her rebellion against the systematic mistreatment of women in Gilead. It shows exactly how ~~the~~ forbidden Offred's actions are, and yet she continues with them - Atwood provides an important message about how ~~the~~ women realising their mistreatment is inevitable. It is possible that she draws this from several moments in history, but at the time of the novel's writing, the USA in particular ~~has~~ was experiencing the emergence of Second wave feminism, a movement that received much backlash, particularly from religious groups such as the Moral Majority. By presenting Offred ⁱⁿ a way that supports the feminist movement, Atwood shows that women ^{will} resist ~~whatsoever~~ the mistreatment ~~the~~ they receive.

Both Quynh and Offred provide interesting ~~commentary~~ ^{treatment} commentary on the ~~mistreatment~~ ^{treatment} of women. They explore the depths of the ~~mistreatment~~ mistreatment, by presenting the singular view of women as objects, as well as the injustices they face at the hands of a patriarchal society - but they also explore how the mistreatment will inevitably lead to female resistance.



Examiner comment and mark

This example focuses primarily on the way that women are objectified within their respective societies in a straightforward and controlled way. For instance, comment is made on *Frankenstein* on the use of possessive pronouns by Victor Frankenstein to describe Elizabeth Lavenza and on the imagery of ‘vessels’ in *The Handmaid’s Tale*. There is also an interesting comment, fulfilling the requirements of assessment objectives 2 and 4, on the way that *Frankenstein* is a male centred narrative and *The Handmaid’s Tale* is a female centred narrative. However, this point is not developed or supported sufficiently with examples to reward it highly within Level 4. The learner does go on to explore the ways that the female characters might resist or rebel against patriarchy and this is handled in a way that establishes secure connections between the two texts.

There is comment on the language and literary techniques used by the writers and on the contextual factors, although this is not always developed in a discriminating or controlled way. Overall, this response was best placed at the bottom of Level 4 as it does not securely meet all assessment objectives.

Level 4, 19 marks



Script 3, Question 6

In both 'Frankenstein' and 'The Handmaid's Tale' (henceforth 'HMT'), the writers present the treatment of women as dehumanising and inhumane, in a way that reflects ~~the time frame in which~~ society's view of women in the time frame in which the novels were being written. Both Shelley and Atwood ~~present~~ explore the lack of identity given to the women in their societies, and the ways in which they are valued solely by their appearances. Both novels also include the theme of men taking control of a woman's ~~physical~~ ability of procreation. Lastly, both Shelley and Atwood consider the way women are perceived as uneducated and having a lack of knowledge in and about society.

Firstly, ⁱⁿ both 'Frankenstein' and 'HMT', the writers explore the treatment of women through the lack of identity they have in society. In 'HMT', Atwood does this through her presentation of the hierarchy in Gilead's regime – the ~~“Handmaids”~~ the women who become handmaids like Offred are completely stripped of their identities. ~~Offred~~ Offred, when talking to Serena Joy, refers to herself as having the 'voice of a monotone, voice of a doll'. By referring to herself as a 'doll', ~~Atwood~~ Offred dehumanises herself, suggesting that ~~the role of a doll~~ Gilead's treatment of women is so influential, that even the women who are being oppressed begin to think of themselves as objects, rather



than just the men in charge. This idea is further emphasised by the anaphoric repetition in the phrases, suggesting the entrapment Offred feels in her life of having no free will or identity. ~~We also see the~~ Atwood also showcases this through the teachings of Aunt Lydia at the Red Centre, where she tells the Handmaids 'think of yourselves as pearls'. This phrase further indicates the way Handmaids are valued for their bodies, thus objectifying them as they are seen as having no moral value. Atwood is likely drawing upon her experience of writing during the Second Wave of feminism, and the rise in power of women, perhaps to demonstrate the consequences of a world where women have no rights, a very real possibility at the time the novel was written, setting this piece of literature up as a speculative fiction, as Atwood is warning her readers of the dangers of ~~gender~~ extreme gender inequality. The lack of identity given to women is paralleled in 'Frankenstein'. Shelley portrays this through ~~her~~ Victor's descriptions of Elizabeth and Justine. Victor constantly refers to Elizabeth as 'My Elizabeth', and says at the start of the novel 'Till death she was to be mine only'. The repeated use of possessive pronouns such as 'my' and 'mine' illustrates how Victor views Elizabeth as his possession or ~~and~~ object for desire, with no autonomy of her own. It is interesting that Shelley chooses to portray Elizabeth in this manner as her mother, Mary Wollstonecraft, wrote '~~the~~ A Vindication



of 'The Rights of Women', one of the first pieces of feminist literature. It could be argued that Shelley therefore portrays the negative treatment of women in an ironic ~~see~~ and exaggerated sense in an attempt to showcase the ~~abs~~ absurdity of society's view of women in the early 19th century. Furthermore, at Justine's trial, Victor refers to ~~just~~ Justine as 'exquisitely beautiful', suggesting that a woman's appearance is the sole thing a man focuses on, which is a disturbing comment on the treatment of women, especially in this context as Justine is on trial for murder and about to be executed. Here, Shelley showcases the ~~pre~~ idea of identity given to women through the idea that their singular trait is their appearance. In the 1800s, women were also not permitted to testify in court, ~~as~~ a fact drawn upon by Shelley ~~when~~ during Elizabeth's speech in favour of Justine, ~~to~~ and its resulting lack of impact in perhaps both the novel and the readers, thus indicating the lack of identity given to women in the society of 'Frankenstein'.

The writers of both 'Frankenstein' and 'HMT' also portray the treatment of women through the idea of their ~~own~~ natural abilities being taken over or controlled by men. In 'HMT', Atwood presents this through the way Gilead refers to the Handmaids. They are reduced down to simply 'two-legged wombs', and 'sacred vessels'.



ambulatory chalices.' The use of ^{the} 'synecdoche' 'two-legged wombs' indicates the way in which the women of Gilead are valued solely for their ability to procreate, and nothing more – even this is highly controlled by men as ~~the~~ we see ~~in the~~ during the ceremony, and any ~~baby~~ offspring produced by handmaids, the handmaids will also have no control over. Furthermore, the language alluding to Christianity such as 'sacred', and 'ambulatory chalices' implies that Gilead views this as a religious duty, and women are simply 'vessels' for achieving this. Atwood may be drawing upon ~~for~~ the ideals of Puritanism, which she took a keen interest in due to the Puritan faith of her ancestors. Atwood may also have been influenced by ~~the~~ having written during the presidency of Ronald Reagan, and the rise in power of extreme religious groups such as the Moral Majority, who believed ~~to~~ a woman's sole purpose in life is procreation. ~~The~~ in 'Frankenstein' however, the idea of men taking on the role of a woman is seen ~~in~~ through Victor ~~taking on the role of a woman by~~ creating the creature, and therefore creating life. Victor describes the creature as having a 'shrivelled complexion and black lips', and a 'catastrophe'. This is an indication of the unnatural manner in which the creature was conceived, which could ~~perhaps~~ suggest that Shelley is warning ~~against~~ readers of the danger of going against nature, and taking on a role that has not been bestowed upon us naturally. The



horrid description of the Creature emphasises this as it goes against the nature of motherhood, and Victor's reaction to the Creature is the complete opposite of what ~~one might~~ a mother would feel looking upon her child. This acts as a reminder of Shelley's Romantic thinking, as she would have been speaking out against the Enlightenment tradition and the dangers of scientific ~~discovery~~ discovery, especially in regards to the treatment of women and the idea of men taking control of a woman's God given right. Furthermore, the novel 'Frankenstein' ~~was~~ had an alternate name 'The Modern Prometheus', which reflects Victor taking the role of God and the roles of women, which he is ultimately punished for at the end of the novel.

Lastly, both 'Frankenstein' and 'The Handmaid's Tale' explore the lack of education and knowledge held by the woman in each novel. In 'HMT', Offred says she is 'ravenous for news, any news, even if it is false news'. ~~This~~ The ~~adjective~~ word 'ravenous' ~~idea~~ indicates Offred's desperation for any knowledge of the world around her, even if it is 'false news'. This suggests that she is willing to be manipulated and lied to in order to gain any semblance of power, even if it is false. When watching the news before the Ceremony, ~~the~~ Offred says 'they only show us victories, never defeats'. The ambiguity of the pronoun 'they' sets the rulers of Gilead up as



an unreachable or untouchable source of power and knowledge. Atwood could be showcasing the difference in the amount of knowledge received by men and women, thus illustrating the women of Gilead as uneducated and unknowledgeable. She could be drawing upon her experience of writing during the Cold War between the USA and the Soviet Union, a highly psychological war where propaganda campaigns were a prominent ~~point~~ tactic to gain supporters, a tactic we see has also been used by Gilead in order to seem strong and victorious, ~~but~~ and also to limit the knowledge received by Handmaids and women in general in the society of Gilead. ~~however, Shelley also presents the lack of knowledge~~ On the other hand, Shelley indicates women's lack of knowledge and education as something that is simply a perception of society, not a fact. This can be seen ~~it~~ during Elizabeth's speech for Justine during her trial. Elizabeth says 'I was educated by and have lived with his parents'. This immediately tells the reader that Elizabeth is indeed educated and unknowledgeable, which is accentuated by her eloquent and 'generous' language. However, the audience at the trial still does not rise in favour of 'poor Justine', thus indicating the lack of significance given to Elizabeth and her speech, and she is once again reduced to the role of a caregiver. The treatment of



women and their supposed lack of knowledge is portrayed in a far less prominent manner in 'Frankenstein' than in 'HMT', which could be due to the fact that Shelley was writing during the 1800s, a time ~~of~~ where the gender gap was more prominent than ever, which also links to the fact of Shelley having written the novel anonymously, knowing it would receive lots of criticism ~~at~~ at the time if ~~per~~ readers knew the writer was a woman.

In conclusion, ~~the~~ ^{the} writers of 'Frankenstein' and 'HMT' both consider the negative treatment of women in significant detail. Both novels consider the lack of identity given to women, as well as the idea of men taking on and controlling women's right ~~to~~ of procreation. This is evident even in today's society, with the overturning of ~~the~~ ~~is~~ ~~wade~~ ^{the} ^{Wade} in the US, which alludes to the fact that these novels are pieces of speculative fiction, and ~~are~~ ~~therefore~~ ^{are} timeless. Lastly, both Atwood and Shelley have considered the way society perceives women as uneducated and uneducated.



Examiner comment and mark

This response best exemplifies a secure Level 3 at all assessment objectives. It offers a clear and relevant application of terminology, concepts and creates a clear and logical structure. The focus on the lack of identity of the female characters in both texts is clear and well explored although it doesn't securely verge on being discriminating or controlled.

The response is uneven in its treatment of both texts. It offers much more of a discussion on: *The Handmaid's Tale* in terms of coverage and focus on assessment objectives 2 and 3 than it does for *Frankenstein*.

Level 3, 17 marks



Question 7

In this question learners were asked to explore the ways that the titles of their chosen texts are made significant by the writers. The learner has responded to: *Frankenstein* and *Never Let Me Go*.

Script 4, Question 7

Both Mary Shelley's "Frankenstein" and Kazuo Ishiguro's "Never Let Me Go" (NLMG) are novels which have reached multiple audiences and have had their titles known worldwide. They both focus on their chosen titles for different ~~yet~~ reasons yet they both possess similar themes that they pass onto their readers.

Frankenstein, ^{being written in the first person yet} having a multivocal narrative is hard to decipher who the main and most important character is, mainly between Victor and the creature. Though this is the case and the creature is given enough chances to ~~show~~ ^{communicate} its thoughts and feelings to the audience, the book isn't called 'Frankenstein's Creature'. That is because Frankenstein, by his actions throughout the novel, defies one key message Shelley is trying to communicate; to not exploit science and abandon religion. This is, because in the time that it was written, in 1818 and the era Shelley grew up in, science and religion were indistinguishable. Scientific exploration rarely took place, if ever, in order to defy God's orders.



and ~~using~~ delving into creating new life through ^{full of ambition,} it, as Frankenstein did with such little hesitation, meant ~~the~~ usurping God's throne and sitting upon it ~~that~~ himself, a sin. This sin and its consequences is ~~is~~ materialised through the creature.

~~The first view of~~

The first view of his creation caused Frankenstein terror and disgust as he ~~was~~ ~~continuously~~ continuously referred to it as a "wretch" and a "^{monster} ~~creature~~", also using the word "creature" which Shelley also used, ~~refer~~ clearly indicating that it wasn't human and would never be accepted as one. ~~He~~ After he ran away at the first sight of it, he ~~was~~ got nightmares and sick weather. This physical ~~reaction~~ reaction to the appearance and behaviour of his tails showcases just how miserable the ~~consequences~~ ^{consequences} were. ~~He~~ Thus, Frankenstein can be deemed ~~as~~ a semi-tragic hero as he caused his own downfall and others' that he caused about because of his own thoughtlessness and ambition. After ~~it~~ he escapes ~~at~~ his creation, abandoning it and leaving it to not only fend for itself



but also learn about the world on its own, he continued not to blame himself for his own actions and ~~instead~~ instead, blame the creature solely for the deaths of William, Henry, Justine and his own wife, Elizabeth.

The creature, getting its own voice in the narrative, ~~does not~~ is given the chance to communicate its emotions and experiences, not to make it more significant of a hero as ~~the~~ Shelley's novel is gothic, having the purpose to scare the reader of the time with the creature, but instead in order to showcase how Frankenstein has caused pain and turmoil even ^{for} the monster of the story. The creature on its own identifies either the devil as it quotes "When I viewed the bliss of my protectors, the bitter gall of envy rose within me." this not only proving how ~~it~~ it related with Satan but also how ~~the~~ it takes part in the story as Frankenstein's own sin materialised, as vengeance which the creature was constantly feeling against him, is the most anti-Christian value there is. ~~For~~ the modern reader, it may seem easier to empathize with the creature than it was back in the era the novel was ~~first~~ written but at the time, the creature did

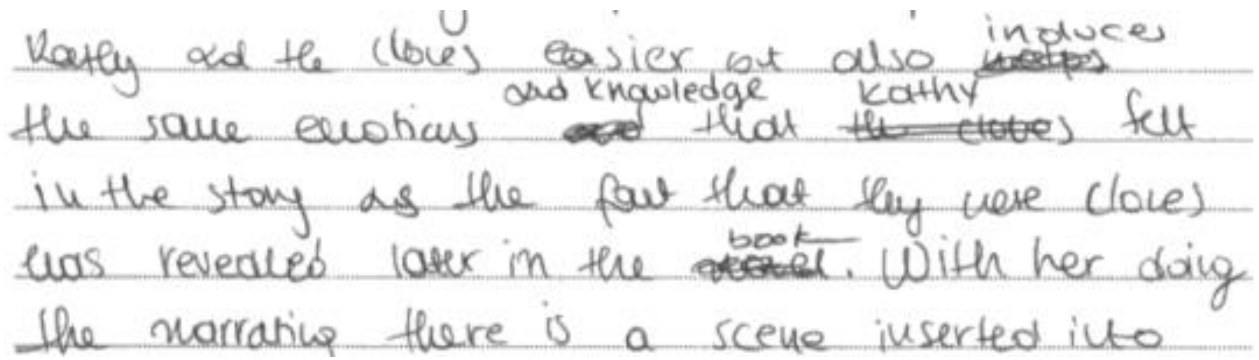


not care at all as a virtuous ~~heroic~~ character,
worthy of love of any kind.

In *Never Let Me Go* the clones are seen completely
differently. Partly because the book was written in

2005, and ~~after~~ after scientific exploration and
discovery of cloning mammals had been made and
partly because Ishiguro's aim wasn't to scare
the reader, instead, the book being speculative
fiction, it was to ask 'what if' the events took
place in the real world and to explore the human
condition; mortality and how ~~we~~^{she} would act if
they knew they were ~~was~~ born to die at the
hands of others. With the cloning of Dolly the
sheep in 1996, Ishiguro was inspired to
write about where ~~scientific~~ ^{science} and scientific
exploration and usage is going to lead society.

The novel is written in the first person
just like "Frankenstein" but it does not possess
multivocal narrative. Instead, Kathy H. the
~~one~~^{one} of the three main characters was
the stage and the audience is learning
everything from her point of view. ~~this book~~
~~uses the reader and the fact that following~~
The fact that the audience is following her
narrative not only helps them empathize with



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that as a clone herself, ~~one~~ being told she couldn't have ~~her~~ children and the sole purpose she was made for is to donate^{her} organs and die, she was projecting that dream like the rest of the clones who had one and was relating to the song in this way. The scene of Kathy cradling the

pillow is given some more gravitas as ~~the~~ Madame witnesses it and instead of reprimanding her, she starts crying. The look in her eyes, the usual one, "like she was seeing something that gave her the creeps" was there but Kathy noticed something else as well, something she couldn't recognise. This could show how emotionally breaking it was for Madame to see a clone, even if she was scared of the nature of their existence, as humans.

~~Both novels have their reasons to~~

At the end hope of reproduction and hope in general was taken away by the creators of the creatures ~~and~~ ^{but} the ~~main~~ titles of the books are there to mirror different messages as the writers wanted it; Shelley's "Frankenstein" is meant to be a warning about the tragedy that could occur if one ~~depies~~ ^{defies} God, creating life without



a roller and ^{with} ~~by~~ their own rules and NLNG is
meant to ~~showcase~~ question the ethics of cloning
and human nature being ~~dis~~ ignored ^{with} ~~the~~
use of empathy and emotion.

Examiner comment and mark

This script is a secure Level 2. There is an awareness of terminology, concepts and the significance of contextual factors although a surface reading of both texts is given. There are some good points made on the 'multivocal narrative' form of *Frankenstein* and there is an attempt made to link the themes of the novels to the significance of the titles. Although this is a general exploration, it does meet the requirements of Level 2 for assessment objective 2.

A range of contextual factors considered although these are not always securely tethered to the point being made by the learner. The two texts are also considered unevenly, with much more considered comment being made on *Frankenstein* than on *Never Let Me Go*. At times, the exploration of the texts is more descriptive and narrative than analytical.

Level 2, 11 marks



Question 9

This question asked learners to compare the ways that the writers explore the choices that women make. This learner has compared: *Wuthering Heights* and *Mrs Dalloway*.

Script 5, Question 9

To begin with both *Wuthering Heights* by Emily Bronte and *Mrs Dalloway* by Virginia Woolf explore comparison of the choices ^{that women} had to make in order to conform to the societal norms. Women and Society. The choices that women make is the overriding theme that is exposed in both *Mrs Dalloway* and *Wuthering Heights*. Both novels portray the vast hardship that they experience in terms of the choices that they had to make but. However we are also exposed to the slight ecstasy revealed in their romantic lives.

In Woolf's *Mrs Dalloway* the narrator Clarissa Dalloway explores how her choices ~~of~~ led to her loss of identity. Clarissa refers to Shakespeare's 'Cymbeline' 'fear no more the heat of the sun' to embrace her standard for sexuality as she derives her romantic feelings for Sally Seton. It perhaps also implies her delicate life which affects her life causing the novel structure. Similarly in Emily's *Wuthering Heights* Catherine suffered and lost a huge part of herself when



She denied herself the love that she had with Heathcliff because their relationship did not conform to societal norms 'foreigner and gipsy' this made her deny her hearts desires. 'It would degrade me to marry Heathcliff' portraying the theme of emotional weakness as she is forced to ~~pick~~ ^{pick} choose Edgar instead.

Moreover in Clarissa Dalloway exposes her emotional weakness in her life was because of the choice that she made to stay with Richard Dalloway. By denying her ^{undying} love for Peter Walsh and marrying Richard Dalloway. Clarissa reaps herself off undying love just to grasp a better high class life and significant position in the society that alligns with the societal expectation. Both women made a choice to conform to the societal norms which cause the both of them emotional weakness.

This could possibly illustrate the setting of post war where women as a time where women had to go out of there way to fulfill the promises to society weather they liked it or not weather they were happy



or not because wealth and class were highly valued. Consequently in Wuthering Heights we can see how Catherine's choice to stay with Mr Linton caused her to run mad. 'A passion such as might and boil and glow' Bronte reveals this metaphor to possibly illuminate this love as constantly growing an obsession which burns the souls and eventually ruins her life. ~~Moreover~~ Moreover in Mrs Dalloway the theme of suffering has been employed. Mrs Dalloway ^{felt like} ~~was~~ depressed ~~due~~ she had lost a ~~part~~ identity 'It's not Clarissa anymore it is Mrs Dalloway' revealing to us how she couldn't recognize herself anymore.

Septimus wife also suffered due to her role of staying with Septimus.

Examiner comment and mark

This is a very brief response to the two texts. The learner focuses on the relationship choices of Clarissa Dalloway and Catherine Earnshaw and does attempt to make general connections across the texts although these are not fully supported with textual evidence.

Contextual points are brief and refer to the 'societal norms' of the respective time periods and thus meet the criteria for a general rather than clear understanding. A general understanding of the texts is demonstrated although the assessment objectives are not fully met.

Level 2, 8 marks

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