

Candidate Marks Report

Series : 6 2018

This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Centre No :	Assessment Code :	H474
Candidate No :	Component Code :	03
Candidate Name :		

Total Marks :

In the table below 'Total Mark' records the mark scored by this candidate.
'Max Mark' records the Maximum Mark available for the question.

Question Part

Plan ✓Para 1 ✓

- Paul Marshall = minor character ✓
- no chap. from his pov ✓
- used to set up plot & mystery ✓

Para 2 ✓

- Emily tells = minor ✓
- 2 chaps from her pov ✓
- v. distant from family - shows relationship ✓

Para 3 ✓

- Cyril curiously = letter ✓
- brings realism into text ✓
- highlights meta-fiction ✓

→ ~~twins for circular structure / plot~~ ✓

→ ~~more & notes for historical fiction~~ ✓ / Ferris ✓



Question Part

2	<p>'Atonement' is a meta-genre novel by Ian McEwan (published in 2001) which displays borrows from several literary genres, including an Austen-esque country-house novel, as well as historical fiction. The novel focuses on the trajectory of three main characters - Briony Tallis, Cecilia Tallis and Robbie Turner. However, minor characters also fulfil several functions within the novel.</p>
	<p>Paul Marshall is a character who is imperative to the plot, as without him Briony would never have committed the crime which she spends the novel attempting to atone for. Nevertheless, he is still a minor character, seen through there not being a sole chapter in part one dedicated to his own focalisation, despite this part being in free indirect style (meaning the perspectives of different characters are explored).</p>
	<p>McEwan uses this character to catalyse the plot of the novel, as through him the climax in part one of the rape of Lola Quincey is reached. Whilst there is a cataphoric reference to who the rapist was (Briony merely refers to him as a 'vertical man' before deciding it was Robbie due to her naivety, whereas the reader retains this idea of anonymity), the reader always believes that Marshall is the true criminal. This is because chapter five, although mostly in Lola's perspective, includes an insight into Marshall's predatory nature through his</p>



Question Part

		<p> the internal focalization: the passage reads 'his young sisters' appeared in his dream 'pulling at his clothes', causing him to awake 'uncomfortably aroused'. The pre-modifier of 'young' immediately establishes Marshall as paedophilic in nature, with the plural noun of sisters increasing the sense of uncomfortableness the reader has when reading this due to the incestuous connotations (two taboo themes which commonly frequent McEwan's writing). This insight means all future interactions Marshall has, especially those with Lola, are seen through a sexual and predatory lens, much like Briony sees Robbie. The detail of his paralytic action when watching Lola eat the chocolate bar - he 'uncrossed his legs' and 'took a deep breath' - appears structurally close to his account of the dream, thus these otherwise mundane actions are interpreted sexually by the reader. Since Marshall has already been established as a predator, when Lola is raped at the end of part one, although Briony doesn't herself admit it until part three, McEwan uses this minor character to ensure the reader never suspects Robbie (so that pathos is greater felt for him during part two) and that the novel doesn't become a mystery (so that the reader focuses on Briony agonising for the crime, rather than the actual crime itself). Therefore, the minor character of Paul Marshall, who remains undeveloped post his immorality in the coda (as his </p>
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Question Part

appearance is deteriorating - 'Over spots', 'purple
 serapes under his eyes' - symbolising his true nature),
 to enable the plot of the novel and control
 the genres it includes.

Another minor character in the text is Emily
 Tallis, who is used to highlight the dysfunctionality
 of the Tallis household. The first instance of her
 internal focalization is Chapter six. Here the
 patriarchal views of upper-class society in 1935
 England can be seen - she hopes that Leon will
 'bring home a friend for Cecilia to marry' whilst
 worrying about Leon's career; which shows that
 her highest hope for Cecilia is ~~to~~ ^a secret notion.
 Furthermore, she learns the fact that Cecilia having
 gone to Cambridge may make her an 'impossible prospect'
 for marriage - women were discouraged from higher
 education at the time, and not allowed to receive
 degrees, which Emily's stream of conscious brings to
 the reader's attention. Another contextual foundation of
 the novel which this minor character emphasizes is
 the impending war. Whilst the genre of historical fiction
 set during World War two doesn't begin until part
 two, motifs of war are scattered throughout the
 novel - for example, Emily's migraines, described in
 a simile as 'some curled and sleeping animal',
 symbolise the growing sense of doom increasing
 throughout England, due to the prospect of war



Question Part

		<p>becoming increasingly inevitable at this time. Hence, Emily is used to bring attention to the fact that 'Atterment' is set in a temporal past, and thus includes several contextual links to this pre-war period.</p> <p>Her stream of consciousness in Chapter twelve also highlights the dysfunctionality of the Tallis family. She reflects on the Tallis house as not being as strongly as it is founded on secrets as her father-in-law built it with money made from denuding 'Iron bolts and lous'. This semantic field of secrecy is reflected in her revelation that the distant father-figure of the family is Lawrence an officer - 'She knew that he did not sleep at his club, and he knew that she knew this'. In this way, the Tallis family mirror the house they live in - they all have secrets, making their relationships 'artificial' and even 'ugly' at times. Whilst not a dominant, present or loving matriarch, only Emily could bring attention to this due to her habit of silently observing her children in the house through the walls (this barrier symbolising her separation from them). Therefore, McEwan uses this mirror character to emphasise contextual points or family relationships, in chapters which are a reprieve from the rising action, yet still impart knowledge.</p> <p>Part three brings a sense of realism to the novel, achieved through frequent discourse markers to real</p>
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Question Part

locus in London (such as St Thomas' Hospital, which was an emergency war hospital in real life as well as the novel). Another way in which this is done is through the minor character of Cyril Connolly, a non-personal editor whose voice is parodied by McEwan in part two, when Briony receives her rejection letter. The inclusion of this 'character' also brings attention to the meta-narrative in the text, which would be less effectively revealed if done through Briony's own voice. For example, the letter (a frequent trope in 'Atonement', giving it fragments of an "epistolary structure") reads 'Thank you for sending us *Two Figures by a Fountain*'. Immediately the reader recalls Briony in chapter three wanting to 'write a scene like the one by the fountain', thus the seed of suspicion that the novel may include a meta-narrative, where Briony has been the underlying omniscient focalizer of the whole text, is planted. Furthermore, the letter is ironic to an extent where it is almost humorous; it reads 'Might she come between them in some disastrous fashion', which is ironic as the novel makes it explicitly clear that ~~the~~ Briony does exactly that. The constant direct address in the letter ('Your most sophisticated readers...') is also ironic as it emphasizes the idea that Briony is reading a personal critique of her own past actions, as well as involving the reader in the narrative through creating a



Question Part

greater sense of engagement. Therefore, McEwan uses the minor character of Cyril Connolly not only to provide the text with realism, but also to make it more evident to the reader that the text includes a postmodern metanarrative in a way which is more subtle and yet also more engaging than if it were ~~now~~ explicitly stated in a declarative form from Briony's perspective.

To conclude, 'Atonement' has a complex and layered narrative, and contributing to this is the number of minor characters included in the novel. Whilst these characters may not develop, appear in all parts of the novel, or have a voice beyond what an external focalizer gives them ~~known as a minor character~~ (like Briony depicting Fern, or Robbie depicting Mace and Nestle), these characters are still needed in the text. They are used in a variety of ways, including controlling the genre of the text, effectively emphasizing certain aspects of the novel to the reader, and catalysing the general plot of the novel. They may even set up the wider structure of the novel as a whole - the twins arrive at the start of the novel and want to be in the play, and ends with Pterot 'completely overcome' when the play is performed sixty-four years later; this gives 'Atonement' a circular structure, but the twins are minor characters in that they don't develop



Question Part

		beyond this. Hence, Ian McEwan uses minor characters in an abundance of different ways.
3.		<p>You love your parents. You do. It is a mantra you repeat to yourself every night, and each time the moon takes up its position in the night sky, you know you're just a breath away from believing it.</p> <p>Except - and these are thoughts you can only have in the dark, only whisper like waves rolling off your tongue to the nothingness around you - it's been harder to believe recently. Harder to repeat as you clench cutlery tight in your ^{soft} fist, staring and at two strange faces at dinner whilst you force a smile on yours. Harder to push syllables together transformed repeated when each one knows as well as you do that the outcome will tell of lies. Harder to spit the words out in your bedroom, the moon your only witness, as you can feel their presence in the house like the tension in your bones.</p> <p>Their omnipresence. They haven't left you alone since you told them over a plate of microwaved leftovers that you wanted to know more about your birth - parents (a different descriptor - one that would have resulted in tears and shouts and 'But and</p>



Question Part

were your best ones! - almost slipped out, but you caught it just in time). At first you thought it was because they were afraid of you leaving them; that they thought you'd find out your mother was a Queen of a distant Kingdom who never wanted to lose her precious daughter, and you would renounce and be whisked away to her palace, just like in the stories you would write for yourself when you were young.

(When you believed that if the words were etched onto paper enough times, eventually it would be true.)

Now, you are not so sure. Their worry is not ~~that~~ ^{that} of a parent fearing their child does not want them. Their worry is not ~~just~~ that they fear you will be hurt in the process. No - their worry is stifling, all-encompassing, terrifying. Each grown they rule when you ask questions fills your throat, and each empty ~~your~~ answer ~~you~~ you receive pins down your arms. They are waiting for you to submit by falling in ~~the~~ a gasp of air (a reprieve you oh-so want and oh-so need), and only then will their worry go away.

That, you tell me now in between ~~new~~ repetitions of your mantra, is something else you would never give them.



Question Part

It is a stroke of luck that they are both out when the letter comes. Practically a miracle, in fact. At least one has been playing the role of your Shadow since your nose began, and only now ~~are~~ ^{are} you able to extinguish it with a shaming cough and an insisting 'no, really, go and see Aunt Luna without me, I'll stay ~~here~~ here and rest'.

The brown envelope was pushed through the front door just two minutes later. Had they stayed to hunt for lost keys or check the iron wasn't still plugged in or changed their mind about loosening your shackles, your story could have ended very differently.

The formality of the letter pleased you. You had always found comfort in the loops and curves of the words in your books, each one forming a handle for you to hold on to, ~~but~~ ^{but} these ~~curves~~ ^{curves} were different. Orderly. Clinical. Much more fitting for the earnest nature of the letter.

You love your parents. You do. You love that they provided for you for so many years. You love that they never lied about your origin story. You love that they are not with you right now, and don't have to be much longer.



Question Part

		<p>The moon is not yet in the sky, but you can think the mantra ^{nonetheless} anyway, body relaxing as the truth is finally allowed to be thought in the freedom of an empty, forgiving space.</p>
		<p>You spent your life gratuitously writing words down, trying to build yourself a life you just was in to and craft yourself answers you didn't know how to find. But now, someone ^{has} been written your next chapter for you - and it all ^{starts} starts with an address.</p>
4		<p>I chose to manipulate the bullet points of the second storyline by having having the adoptive parents be the anonymous and ominous figures, rather than creating a mystery about the unknown birth-mother. In order to emphasise the forbidding nature of the adoptive parents, they are never named as - including by a familial vocative such as 'mum' - in order to retain distance between them and the reader, in order to symbolise the emotional distance the voice feels in her relationship with them. The exact reason as to why this distance exists is never explicitly stated, however but the sense of tension is still felt due to techniques such as manipulating the fielding metaphor of their their overbearing nature causing the the speaker to drown. Whilst perhaps tension would have been more effectively created were</p>





Unit code	H	4	7	4	/	0	3
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Write here how many booklets you have used in total	2
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4 PAGE CONTINUATION BOOKLET

Write the information required clearly in the boxes above using capital letters.

Question Part

4		<p>it more explicitly stated that 'they' were perhaps abusive or emotionally manipulative, enough tension is still created for the reader to understand that the voice has a discordant relationship with them.</p> <p>The voice narrates the narrative in second person. This has the effect of engaging the reader with the story as the constant use of direct address forces them to become involved in the plot, and heightens any feeling such as tension that they feel in the duration of it. Due to it rarely being used for fictional pieces of writing, the use of second-person narration also contributes to the tone of unfamiliarity in the text, which helps the reader to understand how</p>
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This document consists of 4 pages



Question Part

the voice feels in her own home. Furthermore, the use of present tense adds the tension in the text. For example, phrases such as 'you tell the moon' make the reader feel like they are experiencing the narrative alongside the voice, which increases the confusion they may feel due to the in media res ~~beginning~~ opening (which is the same confusion the voice feels as to why her parents are so excessively worried), as well as how invested in the course of events they feel.

As there was not enough time to establish the voice's ^{personality,} ~~emotional~~ which would have helped the reader to feel more[^] invested in her, the motif of meta-language is used to indicate her love for writing. This begins subtly, such as the metaphorical description of her pushing syllables together, and it is then more explicitly stated that writing stories became a lifeline for her, emphasised through her attention to the detail of the font of the letter with the adoption site, for example. This highlights that she has a desire to escape her reality through fiction, thus giving the reader an insight into her personality so they can better engage with her as the narrator, without dedicating too much of the narrative to this exposition.

Finally, a ~~the~~ ^{the} greater use of dialogue could have enhanced the



Question Part

tension of the narrative. However, the lack of it better
 recreates the 'staging' atmosphere the ~~reader's~~ voice
 experiences, as her relationship with her parents is
 so tense that this transcends words. This silent
 yet overbearing tone created by the piece makes it
 have a surreal effect on the reader, aided by the
 stark unfamiliarity of second-person narration - for
 example, the rule of three in 'You love ... You
 love ... You love' is more dramatic because of the
 unusual technique of the reader feeling personally
 involved through direct address, yet simultaneously
 alienated by not understanding exactly how the ~~reader's~~
 voice feels due to the copious amount of assumed
 knowledge in the narrative. Hence, the atmosphere the
 voice describes is too felt by the reader, due
 to a sense of ~~stark~~ tense, heavy silence settling
 over them.

Overall, all these techniques contribute to adding
 meaning to the opening of a narrative.



