

Answer **one** essay question only. You must base your answer on at least two of the part 3 works you have studied. Answers which are not based on a discussion of at least two part 3 works will not score high marks. Your answer should address the ways in which language and context contribute to your reading of each work.

1. In what ways do at least two of the works you have studied (in form and/or content) question or subvert norms, conventions or traditions?
2. Explore how women are represented as stronger than men in at least two of the works you have studied.
3. How do at least two of the works you have studied show that good can come out of destruction or violence?
4. How and to what effect are strangers or strangeness represented in at least two of the works you have studied?
5. How do literary works both reflect and challenge the spirit of the times in which they were written?
6. How do the texts conform to, or deviate from, the conventions of a particular genre, and for what purpose?

Culture of time
spirit of time

Reflect

- ↳ illustration of [societal expectations] at that time
- ↳ illustration of [cultural expectations] at that time

Challenge

- ↳ by giving voice to the misrepresented
- 1879 APH: women
- 1958 TFA: Africans

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Handwritten name

At the start of each answer to a question, write the question number in the box using your normal handwriting / Avant de répondre à une question, inscrivez son numéro à la main dans la case appropriée / Al comienzo de cada respuesta, escriba a mano el número de pregunta en la casilla.

Example Exemple Ejemplo 27

Example Exemple Ejemplo 3

~~The~~ Literary works often reflect and challenge the spirit of the times in which they were written. This is true for A Doll's House (ADH) by Henrik Ibsen, a Norwegian play that was published in 1879. The play features mother and house wife Nora Helmer and her husband, Torvald Helmer, as it follows the deterioration of their supposedly happy marriage through three acts. ~~The~~ It is set in the same time period as the play was written, and thus ADH heavily revolves around the oppression of women and the strict gender roles of a mother and wife that they were expected to conform to in the 19th century Europe. It's spirit of the time, a patriarchal society, is thus depicted in ADH. Similarly, Chinua Achebe's Things Fall Apart (TFA) is also a text that both reflects and challenges the spirit of its times. The novel was published in 1958 during the wake of Nigeria's independence, and as a tribute to Nigerian culture that is to become free of foreign control, Achebe has written a story of the ~~the~~ native Igbo people set in pre-colonial Nigeria. ~~It follows~~ The story follows a man called Okonkwo, who is one of the

Good opening intro to text/context

Good

excellent way to describe this

greatest man in his village, and his experience will
 the diminishing of his (Ibo) culture that happens due
 to the introduction of western imperialism. As a
 post-colonial text, TFA captures the spirit of time
 in pre-colonial Nigeria that was a culture built
 upon rich and complex traditions. Both texts ~~then~~
 reflect the spirit of its respective times through the
 illustration of ~~current~~ culture that was
^{present} ~~accepted~~ in its time, and ~~challenges~~ then challenges
 such spirits through giving voice back to those
 who were ^{mistrusted} ~~misrepresented~~.

strong link
to EQ

strong
thesis
well
done

ADH reflects the patriarchal society that ⁱⁿ was
 19th century Europe through the illustrations of
 social expectations that existed ^{not necessary.} ~~during that time.~~ ^{redundant}

One social expectation was that women were to be
 wives and mothers only, with less authority than men
 as they were regarded as the inferior gender. This
 social expectation of women is established in the
 opening scene of ~~the~~ ADH, where "A bell rings
 in the hallway outside" and enters ^{Nora} "humming
 contentedly" to herself as the porter let's her in.

The ringing of the bell serves as an opportunity for
 the main character, Nora, to enter the stage, but
 it also serves a greater purpose in reflecting the
 norms of 19th century Norway, where women did not
 own any keys to her own house, ^{incompleting} ^{thought} subsequently being
 let in by someone inside. Though it is Nora's house,
 she cannot come in with her own power depicting
 the lack of authority women had. ~~Regardless of~~
~~her limited authority~~ However, regardless of the
^{input} ⁱⁿ power that is given to Nora, she enters the
 stage "humming contentedly", signalling to the

How does this
support the
context? Laws
around owning
property

audience that Nora is utterly unbothered by this reality, in which she cannot enter the house by herself, as the act of humoring is something that one does when they are in a social novel. This is supported with the adverbs "contentedly"; which means to be at peace, and so the actor would portray Nora as being nonchalant about being let in by the porter, hoping to emphasize the novel in which women had less power than men, as it was the culture that was accepted during that time. In addition, Nora is seen decorating the Christmas tree in Act 1, ~~then~~ reciting to herself that the Christmas tree "must be beautiful"; ~~and that~~ in favor of Torvald, her husband's orders. ~~But~~ whilst she is decorating the Christmas tree, Nora also says "I'll do anything you like, Torvald. I'll sing for you, dance for you -"; and this ~~is~~ speech in combination with the act of decorating the Christmas tree represents the cultural expectation of 19th Century Europe that ~~from~~ a woman's job was to please her husband and maintain the image of a perfect family, one where the woman unquestionably serves for the man. The Christmas tree is a symbol of Nora's mental state, and the act of decorating it beautifully suggests the high value of appearance that is placed upon women in that time, as it would bring the man honor to see a beautiful wife waiting at home, similar to the joy a decorated Christmas tree sitting in the middle of a living room would bring. Nora's speech, "I'll do anything for you, Torvald. I'll ^{sing} ~~do~~ for you ^{dance} ~~for~~ for you" is significant for its repetition and parallel structure of "for you";

Perhaps a bit much, repetitive support another example - almost too much decoration.

Good example + analysis

which ~~indicates~~ highlights Nora's ^{constant} ~~repetitive~~ thoughts that aim to please Torvald. The dash at the end "I'll sing for you, dance for you -" indicates that Nora was about to continue the list of things she would do to ~~plea~~ satisfy her husband, ~~showing that~~ making it seem as if there was ~~a~~ never ending list. This combined with the parallel structure "sing for you, dance for you" ~~is~~ ~~also~~ almost makes it sound ~~so~~ robotic, as if Nora is ~~repeating~~ ^{receiving} a mantra that she must follow as her role of a wife whose primary aim is to please her husband. The two examples here illustrate the patriarchal culture present in 19th century Europe where women were regarded as a gender inferior to men, ~~by~~ which their jobs as mothers and wives were expected to raise men on a pedestal.

It also reflects the rich spirit of culture ~~during~~ present during pre-colonial Nigeria through the depictions of various traditions that existed in its ~~time~~. An example of a tradition that illustrates rich Igbo culture would be the people's reverence for its ancestral gods and spirits. Thunder is once described as "the low mumbling of Amadioa's thunder", where by a god is associated with the nature of weather, allowing the reader to understand that the Igbo people recognized the spirit of their gods in nature. The Chi, or personal god is also mentioned multiple times in the novel, with a memorable quote being "when a man says yes his Chi says ^{yes} also". Here, readers can recognize that Igbo people believed there to be a god inside every individual, further supporting the idea that gods and spirits were respected highly in Igbo culture. This

Interesting analysis. I like this idea - reexamined

Good topic sentence

How does this connect to writing part 5?

4 PAGES / PÁGINAS

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~~Enri Komo~~

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Example
Exemple
Ejemplo

27

2 7

Example
Exemple
Ejemplo

3

3



5

Excellent
discussion

What does
this proverb
mean?

portrayal of gods and spirits that ^{word choice} inhibited daily Igbo lives demonstrate the spiritual culture that was the Igbo, reflecting the humanity that existed in pre-colonial Nigeria in the contrary to their western beliefs that the native people of Africa were "black devils", as Joseph Conrad mentions in his account of Africa, The Heart of Darkness. Moreover, Achebe provides attention to the vivid language of the Igbo people with the inclusion of their proverbs. ~~with~~ ~~the~~ Proverbs are described as "the palm-oil in which words are eaten"; the metaphor here illustrating the necessity of proverbs in Igbo culture as Achebe equates proverbs with ~~the~~ palm-oil that ^{is} ~~was~~ used for cooking. The recurrence of proverbs and poetic metaphors similar to the one quoted above demonstrates the incredibly artistic and articulate culture of the Igbo people, despite them not having a written language. Igbo artistry is highlighted further with the significance of ~~the~~ various instruments, where ~~an~~ ~~instrument~~ is regarded as "every man learns the language of the hollowed instrument"; the instrument here referring to the ~~gong~~ ~~of~~ instrument that is used to signal messages to the village. The multiple methods in which the Igbo people communicate.

Strong
example

great man for he owns "two barns full of yams, three wives" that grants him "two titles". The reality in which a man's worth is determined by the number of his wives suggests that men are expected to exercise greater control over women. This gender dichotomous spirit of time in pre-colonial Nigeria is supported further with the phrase "if a man cannot wife his women and his children (and especially his women) then he is not really a man". The parenthesis "especially a woman" ~~the text~~ immediately restates the idea that a man must "rule his women"; aiming to stress the idea that for a man to be a man he must be ~~greater than~~ possess greater authority than women, reflecting the patriarchal society that was present in pre-colonial Nigeria as it was in 19th century Europe. Thus, both texts ~~reflect~~ reflect the spirit of time that was a patriarchal society in which men were the dominating gender through the expectations of strength men were under.

While both texts certainly reflect the spirit of their respective times, they also challenge the spirit of time as well, by giving voice back to the ~~mistreated~~ ^{treated} mistreated. In A Doll's House, the mistreated are the women, who experience oppression from their patriarchal ~~the~~ environment. Instead of Nora staying oblivious to the injustice she is experiencing due to the culture of 19th century Europe as she was in the opening scene when she enters the stage by ringing a doorbell in addition to decorating the Christmas tree for Torvald, Ibsen illustrates the dissatisfaction Nora feels with her oppressive lifestyle. Ibsen does this through the symbol of the Christmas

A good discussion
 A new. Now
 discuss why
 why expose this
 particularly in
 1958?

Good to pick
 sentence

tree that appears "Stripped and dishevelled, with the candles burned to their sockets" in the beginning of Act 2. As previously mentioned, the Christmas tree is a symbol for Nora's mental state, and the disastrous state of the Christmas tree represents the surfacing of Nora's inner turmoil as she begins to realize the suffocation she feels with her designated role as a mother and a wife. The strong adjectives "Stripped and dishevelled" suggest that Nora is worn out and in a frantic state of mind due to her lack of willingness to conform to the social standards of a wife and mother that she is expected to. The tree that occupies the center of the stage would bring the attention of the audience immediately, its messy appearance and Nora anxiously "pacing" in front of it allowing the audience to realize Nora's dissatisfaction with her current lifestyle that then questions the justice of treatment ^{for all} ~~of women~~ women in 19th century Norway. Furthermore, Ibsen challenges the oppressive spirit of ~~the Victorian~~ Europe in the Victorian era most clearly with the ending of the play, where Nora decides to leave Torvald ~~dead~~ to become free of the oppressive standards given to women in families. Nora explains to Torvald at the end that their house had been nothing but a "playroom", where Nora was Torvald's "doll-wife", "just like [she] was papa's doll child". The speech here alluding to the title of the play, "A Doll's House", Ibsen exposes the culture of 19th century Europe where women were treated as possessions of a man's, whereby she would be ~~be~~ dressed up and controlled as desired, much like a doll. This challenges the notion of women being the inferior gender as Nora explicitly points out the flaw in such

take clear
what has
happened with
Torvald & Nora
to spur this

Good
examples
of Ibsen
+ discussion

ANSWER BOOKLET
LIVRET DE RÉPONSES
CUADERNILLO DE RESPUESTAS

4 PAGES / PÁGINAS

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~~Emily Ford~~

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Example
Exemple
Ejemplo

27

2 7

Example
Exemple
Ejemplo

3

3



5

patriarchal society where "men are not expected to throw away their lives "even for the person he loves", while "millions of women do it everyday". ^{is this the quotation?} Nora's retort against Torvald gives voice to all the oppressed women in 19th century Norway and Europe, as Nora voices the opinion of a woman dissatisfied with the injustice and oppression towards their gender. The play finishes with "the street door is slammed shut downstairs", where the verb "slammed" is representative of the jarring noise of the door shutting that signifies Nora's permanent and resolved decision to leave Torvald and the oppressive household. This ending is very challenging for its time when women were to be under the control of men and to serve their duties that was "first and foremost" to be "a wife and mother". But Ibsen's humanist view becomes apparent with this ending of Nora leaving Torvald, as she, like all women, are "first and foremost a human being". (Ibsen AHA was first released in Germany criticism erupted over Nora's decision to leave her family, so much that Ibsen was forced to rewrite an alternative ending in which Nora did not leave. This exemplifies the radical notion that was women's independence from men, the achievement of such control for Nora in the

correct use of examples



strong how
+ why in
this
paragraph

end of AFI demonstrating its challenge towards the spirit of time in 19th century Europe, which was an oppressive, patriarchal society.

Likewise, Achebe utilizes the ending of TFA as critique of a spirit of time held by the westerners, that the Igbo people were African savages. Through the illustrations of vivid Igbo culture ~~th~~ Achebe has succeeded in giving voice back to the previously misrepresented African people, who were mistreated through the exploitation of their simplified stereotypes in colonial texts. In the end, Okonkwo commits suicide, the "Pining Flame" that was the greatest Igbo man is killed by the western imperialism. Okonkwo symbolized the purest Igbo culture, with his being passion that did not once question the ways of Igbo life and traditions. The embodiment of Igbo culture dies in the end through suicide, an act regarded as abomination to the Earth goddess. The way of Okonkwo's suicide is tragic, for he dies for his Pining culture but is, in the end, condemned by it.

The novel concludes with the missionary Mr. Smith reflecting on Okonkwo's death as a passage from his colonial text, ~~that~~ highlighting the trivial death and life that was Okonkwo's in the eyes of a western man. However, the reader has experienced a life time of an Igbo man through Achebe's words, and is witness to the multitudes of rich Igbo culture that devalued Okonkwo's great life. TFA serves proof to the fact that African people and its culture cannot be reduced to a single passage in a colonial text, as a whole novel has been dedicated to Igbo people and their intricate ways of life. Thus, Achebe challenges the

unclear what this means since you established "spirit traditions" to be

Good ideas + solid analysis however the reader do not further develop your argument. Consider how the use of the missionaries challenge the spirit of Igbo life.

notion that Africans were simply black-savages, a spirit that was held by westerners in pre-colonial and colonial times.

ADH and TFA are both significant texts that reflect their culture present in the time periods of 19th century Europe and pre-colonial Africa, their reflections of the spirit of time consequently allowing the writers to challenge some of the flawed perceptions and ideals accepted in their respective times. ADH illustrates the ~~oppression~~ oppression of women and the strict gender roles of men in 19th century Europe, and challenges the patriarchal society of the Victorian Era. TFA illustrates the rich culture of the Igbo people to ultimately challenge the misconception of pre-colonial times ~~that~~ held by western people the Africans were inhuman and savage. The courage of the writers, Ibsen and Achebe, to recognize the flaws that exists within a society and to give a voice to those that are oppressed or misrepresented is one that is admirable, and should be respected. These stories teach us the humanity that must exist within us, allowing the reader to become more aware of the justice that must be given to all men and women, and equally, to all races.

stop conclusion

If you run out of time, summarize the intro + jump to the core conclusion. This is a core conclusion isn't necessary.