**Component 4: Prose Study**

**Supporting the planning and editing process.**

The recommendation is that teachers read and comment on only one full draft, and any feedback at this stage given must be **constructive guidance rather than detailed marking**.

The following approach, using the theme of journeys in *A Room with a View* and *Brooklyn*, is a **suggestion** only, and centres are free to devise their own ‘plan of attack’ for supporting students in the planning, redrafting and proofreading stages of Component 4.

This outline plan might therefore be a helpful way to support candidates while allowing them the appropriate level of independence. It could also be a useful way to track the support given if evidence is required, for instance by senior management, Ofsted inspectors, parents, etc.

**Stage 1** *(page 2)*

Once the candidate’s topic has been decided and the wording of the task discussed and finalised, the next step could be a detailed outline plan of the essay which must cover **only one side of A4.**

This would help the candidate focus on exactly **what to include** and **how to structure** the material but would prevent the temptation to present the teacher with copious pages of loose notes as a ‘plan’.

**Stage 2** *(page 3)*

The candidate could **highlight where the AOs are to be targeted in the A4 page plan**, using different colours to check the balance is appropriate, with AO2 as the cornerstone and all others arising out of literary appreciation and analysis.

This could be the focus of a peer or self -assessment task in which candidates consider the balance of AOs and how it could be improved at this planning stage.

**Stage 3** *(page 4)*

The teacher gives **constructive advice on the highlighted plan**, helping the candidate to edit and reshape the response where necessary before the first drafting begins. Candidates are often reluctant to omit material after writing their first draft, even when it is not relevant or helpful so this could be a good way to head them off at the pass!

**Stage 4** *(pages 5 and 6)*

As the candidates begin their first drafts, the teacher could ask them to submit **short extracts** or paragraphs for focused advice which can then be applied to whole essay.

The focus for the teacher’s feedback could be general, for the whole group, or tailored for individual candidates, such as:

* Focusing on the candidate’s **introductory paragraph** with the emphasis on giving a clear overview of the argument and the direction of the response
* Looking closely at the **first two paragraphs of the essay’s main body**, perhaps to focus on AO1 and AO2 (as in example), especially when the candidate’s written expression and/or literary emphasis might be an issue
* Considering **a paragraph or extract from anywhere in the essay** in which the candidate addresses a particular AO, such as integrating context, engaging with other views or making illuminating connections between the texts. The teacher could then give specific feedback on the targeted AO.

**Stage 5**

The candidate submits a **full draft for constructive guidance** (see example of candidate’s full draft on the theme of failed communication in *The Remains of the Day* and *On Chesil Beach* in a separate Word document)

 **A Level Component 4: Prose Study**

**Candidate’s A4 plan/outline (Stage 1)**

**Introduction**

 ***“Journeys are the catalyst; only by travelling away from all that is familiar can the heroine begin to see her life – and her mistakes – clearly enough to change.”***

**With this critical view of Jane Austen’s heroines in mind, explore the connections between the ways in which the writers present journeys in *A Room with a View* and *Brooklyn.***

* Both protagonists take **literal journeys**: Lucy’s “Italian tour” for upper-middle class Edwardian polish/leisure part of preparation for marriage to “the ideal bachelor”; Eilis to America for “suitable position” escaping economic hardship of 1950s Ireland – diaspora.
* Also **metaphorical journeys**: Lucy’s from self-delusion/blindness and “darkness” of suffocating propriety to self-awareness and clearer, wider “view”; Eilis from small town respectability and passivity to greater self-determination and confidence.
* Both end with some **reservations/ambiguity:** hints of less than perfect “happy ending” of Lucy and George’s marriage and return journey to Florence; Eilis’ difficult choice at end and forced return to New York.

**Home/start of journey**: Lucy takes “home” with her to Italy – description of pension; Charlotte; other guests/Englishness; Baedeker. Irony: “It could be London”. Claustrophobic Edwardian values as repressive force. Enniscorthy as stifling with no hope of change/improvement: job at Miss Kelley’s; small town gossip; dance at Anatheum; example of sister Rose and brothers in England. “Brooklyn is…just like Ireland…full of Irish”. Contrast between motives for journeys – highlights Lucy’s cossetted/privileged lifestyle yet both constrained/restricted.

**Actual journey**: physical discomfort and loneliness of Eilis’ actual crossing highlights absence of any travelling in RWAV. Writer’s intentions? Narrative conventions: social comedy of manners versus 21st century realism?

**New world and exposure to “real life**”: colour, vibrancy and vitality of Florence and Italians juxtaposed with “brown” Englishness: view from window in Chap 2 vs Miss Lavish’s “true Italy”; Italian’s violent death in Loggia and blood-stained postcards. Eilis’ job at Bartocci’s: racism - selling stockings to black customers; Jewish professor and Holocaust; Miss Fortini’s sexuality; opportunity.

**Pivotal daytrips:** Lucy’s trip to Fiesole: Phaeton and Persephone; George’s kiss in field of violets (contrast with Cecil’s kiss at “home”?); Eilis’ parallel trips to coast – Coney Island with Tony and with Jim to Cush – less romanticised? What is revealed or learnt?

**Return journeys and cyclical structure**: Lucy and George in Pension Bertolini (which room?) – triumph of true love and conventional happy ending? Eilis’ return less satisfying? Problematic decision highlights romanticism of RWAV? Yet critical view of Forster’s ending as ambiguous: family disapproval; ref to “serpent” (in Eden?) CB’s involvement; last paragraph; appendix.

**Conclusion**: how much have protagonists learned? Changed?

**A Level Component 4: Prose Study**

**Candidate’s A4 plan/outline (Stage 3)**

 ***“Journeys are the catalyst; only by travelling away from all that is familiar can the heroine begin to see her life – and her mistakes – clearly enough to change.”***

**With this critical view of Jane Austen’s heroines in mind, explore the connections between the ways in which the writers present journeys in *A Room with a View* (1908) and *Brooklyn (2009).***

**Introduction**

* Both protagonists take **literal journeys**: Lucy’s “Italian tour” for upper-middle class Edwardian polish/leisure, part of preparation for marriage to “the ideal bachelor”; Eilis to America for “suitable position” escaping unemployment, economic hardship of 1950s Ireland – diaspora.
* Also **metaphorical journeys**: Lucy’s from self-delusion/blindness and “darkness” of suffocating propriety to self-awareness and clearer, wider “view”; Eilis from small town respectability and passivity to greater self-determination and confidence.
* Both end with some **reservations/ambiguity:** hints of less than perfect “happy ending” of Lucy and George’s marriage and return journey to Florence; Eilis’ difficult choice at end and forced return to New York.

**Home/start of journey**: **Lucy** takes “home” with her to Italy – description of pension; Charlotte; other guests/Englishness; Baedeker. Irony: “It could be London”. Claustrophobic Edwardian values as repressive force. **Enniscorthy** as stifling with no hope of change/improvement: job at Miss Kelley’s; small town gossip; dance at Anatheum; example of sister Rose and brothers in England. “Brooklyn is…just like Ireland…full of Irish”. **Contrast** between motives for journeys – highlights Lucy’s cossetted/privileged lifestyle yet both constrained/restricted.

**Actual journey**: physical discomfort and loneliness of Eilis’ actual crossing highlights absence of any travelling in RWAV. Writer’s intentions? Narrative conventions: social comedy of manners/comic moralist (links to 19th Century Romantic tradition) versus 21st century realism/economy of expression?

**New world and exposure to “real life**”: colour, vibrancy and vitality of Florence and Italians juxtaposed with “brown” Englishness: view from window in Chap 2 vs Miss Lavish’s “true Italy”; Italian’s violent death in Loggia and blood-stained postcards. Eilis’ job at Bartocci’s: racism - selling stockings to black customers; Jewish professor and Holocaust; Miss Fortini’s sexuality; opportunity.

**Pivotal daytrips:** Lucy’s trip to Fiesole: Phaeton and Persephone; George’s kiss in field of violets (contrast with Cecil’s kiss at “home”?); Eilis’ parallel trips to coast – Coney Island with Tony and with Jim to Cush – less romanticised? What is revealed or learnt?

**Return journeys and cyclical structure**: Lucy and George in Pension Bertolini (which room?) – triumph of true love and conventional happy ending? Forster’s “sunniest” novel? Eilis’ return less satisfying? Problematic decision highlights romanticism of RWAV? Yet critical view of Forster’s ending as ambiguous: family disapproval; ref to “serpent” (in Eden?) CB’s involvement; last paragraph; appendix.

**Conclusion**: how much have protagonists learned? Changed?

**A Level Component 4: Prose Study**

**Are you actually addressing this point about “seeing” and “changing” directly enough?**

**Candidate’s A4 plan/outline (Stage 3)**

 ***“Journeys are the catalyst; only by travelling away from all that is familiar can the heroine begin to see her life – and her mistakes – clearly enough to change.”***

**With this critical view of Jane Austen’s heroines in mind, explore the connections between the ways in which the writers present journeys in *A Room with a View* (1908) and *Brooklyn (2009).***

**Introduction**

* Both protagonists take **literal journeys**: Lucy’s “Italian tour” for upper-middle class Edwardian polish/leisure, part of preparation for marriage to “the ideal bachelor”; Eilis to America for “suitable position” escaping unemployment, economic hardship of 1950s Ireland – diaspora.

**Try reading LIONEL TRILLING on *RWAV* AO4**

* Also **metaphorical journeys**: Lucy’s from self-delusion/blindness and “darkness” of suffocating propriety to self-awareness and clearer, wider “view”; Eilis from small town respectability and passivity to greater self-determination and confidence.

**Good overview and focus on task but is it too much for introduction? Could some of detail implied here be better placed in main body?**

* Both end with some **reservations/ambiguity:** hints of less than perfect “happy ending” of Lucy and George’s marriage and return journey to Florence; Eilis’ difficult choice at end and forced return to New York.

**Home/start of journey**: **Lucy** takes “home” with her to Italy – description of pension; Charlotte; other guests/Englishness; Baedeker. Irony: “It could be London”. Claustrophobic Edwardian values as repressive force. **Enniscorthy** as stifling with no hope of change/improvement: job at Miss Kelley’s; small town gossip; dance at Anatheum; example of sister Rose and brothers in England. “Brooklyn is…just like Ireland…full of Irish”. **Contrast** between motives for journeys – highlights Lucy’s cossetted/privileged lifestyle yet both constrained/restricted.

**Best place for this? Make sure terms aren’t used assertively. Needs development and should be closely linked to texts AO2**

**Actual journey**: physical discomfort and loneliness of Eilis’ actual crossing highlights absence of any travelling in RWAV. Writer’s intentions? Narrative conventions: social comedy of manners/comic moralist (links to 19th Century Romantic tradition) versus 21st century realism/economy of expression?

**New world and exposure to “real life**”: colour, vibrancy and vitality of Florence and Italians juxtaposed with “brown” Englishness: view from window in Chap 2 vs Miss Lavish’s “true Italy”; Italian’s violent death in Loggia and blood-stained postcards. Eilis’ job at Bartocci’s: racism - selling stockings to black customers; Jewish professor and Holocaust; Miss Fortini’s sexuality; opportunity.

**Opportunities for illuminating links here? Relevance to task/overall themes?**

**Be careful with sweeping terms. Be precise. Don’t leave it as a question: offer some alternative views/readings (AO4)**

**Opportunities for illuminating links here?**

**Pivotal daytrips:** Lucy’s trip to Fiesole: Phaeton and Persephone; George’s kiss in field of violets (contrast with Cecil’s kiss at “home”?); Eilis’ parallel trips to coast – Coney Island with Tony and with Jim to Cush – less romanticised? What is revealed or learnt?

**Return journeys and cyclical structure**: Lucy and George in Pension Bertolini (which room?) – triumph of true love and conventional happy ending? Forster’s “sunniest” novel? Eilis’ return less satisfying? Problematic decision highlights romanticism of RWAV? Yet critical view of Forster’s ending as ambiguous: family disapproval; ref to “serpent” (in Eden?) CB’s involvement; last paragraph; appendix.

**Conclusion**: how much have protagonists learned? Changed?

**Seems a bit inconclusive. Perhaps needs to be more closely linked to task?**

**Component 4: Prose Study (Stage 4)**

**Sample extract for AO1/2 Feedback**

**Explore the connections between the ways in which the writers make use of place or setting *in A Room with a View* (1908) and *Brooklyn* (2009).**

Both writers use description of setting at the start of their novels to convey a sense of the heroines imprisonment in a claustrophobic world of repressive respectability. Forster uses satire to mock the suffocating insularity of the English middle classes in the Edwardian era whose proper ladies with their chaperones and single clergymen venture into foreign territory but surround themselves with the safe and familiar. The novel begins, literally and metaphorically in a room *without* a view *en media res* with Charlotte Bartlett’s complaint that their rooms in the Pension Bertolini have “no view” but look out instead “into a courtyard”. Lucy questions if this is “really Italy” after taking in the “Cockney” Signora and the solidly English features of the dining room with its’ “two rows of English people” and the pictures of the “late Queen and the late Poet Laureate”. Forster repeats the word “English” four times in one sentence, even the notice is for the English church presided over by “Rev. Cuthbert Eager”. When they are “attacked” by the Emersons offering to exchange rooms Charlotte “disappeared through the curtains” as quickly as possible, and even the curtains “seemed heavy with more than cloth.” When they enter the “curious” drawing-room, Lucy is perplexed by how it “attempted to rival the solid comfort of a Bloomsbury boarding-house.” When they are finally persuaded to take the Emerson’s rooms, Lucy immediately “opened the window and breathed the clean night air”. Forster juxtaposes the stifling pension with the “lights dancing in the Arno…” It is symbolic that Charlotte “fastened the window-shutters and locked the door.” Whereas Lucy seems pinned in a very particular era, Toibin makes it less clear at first when exactly his novel takes place, although the small-town Irish setting is immediately established. It’s important that Eilis is described in the opening paragraph as “sitting in the window of the upstairs living room in the house on Friary Street” watching her sister Rose arrive home from work. We are told the name of every street: the girl who calls on Eilis is from “Kelly’s grocery shop beside the cathedral” and when Eilis agrees to answer Miss Kellly’s summons she walks “along Friary Street and Rafter Street into the Market Square.” Later, she walks with her friends “down Friary Hill and across the Mill Park Road to the river and then down along the prom towards the Ringwood.” Eilis knows Miss Kelly “by sight” and that she lives in the “upstairs part” reached by a “side door”. Even though Miss Kelly “turned on a light” when she came in, everything seems gloomy and stifling in the shop and Eilis notes the “number of black umbrellas resting against the hallstand.” Like Lucy, Eilis seems trapped even though it’s not totally clear when the story is set.

Good example of just embedding useful quotation without analysing technique or evaluating effect: giving commentary of meaning. Candidate gains credit for AO1 but wastes opportunity to address AO2.

**AO1 Feedback:**

* Good use of topic sentence at start of paragraph to signpost line of argument to reader.
* Generally precise vocabulary to make point succinctly (lines 8 to 12) and appropriate use of literary terminology such as “juxtapose”; “metaphorically”; “*en media res*”, etc
	+ Some careless sentence punctuation, especially comma-splicing, and check use of apostrophe.
	+ Use paragraphing to organise points more clearly. Would a paragraph break here be helpful?
	+ Some awkward repetition in sentence openings: “When they…” (lines 19 to 25)

**AO2 Feedback:**

* Lots of textual support shows grasp of implied meaning. Good selection of relevant detail.
* **Commentary rather than analysis**. You’re not explaining ***why*** the writers have made these choices or explaining ***how*** they convey their wider themes:
	+ Effect of details in pension? Why mention Queen and Poet Laureate? Why “rows”? Why repeat “English”? Significance of room without view? Curtains? Window?
	+ Why hasn’t Toibin made era/date clearer? What is implied by Eilis sitting at window? Opportunity for link? (AO4)
* Avoid assertion: have you done enough to prove that either Lucy or Eilis is “trapped”?
* Keep the writer’s conscious choices firmly in mind. Remember these characters are constructs used to convey meaning and not real people.
* Avoid empty device-spotting/use of terms: why mention opening *en media res*? Effect of *juxtaposition*? Why is Charlotte’s action *symbolic?*
* Try to use more tentative or conditional language to show awareness of other possible readings/ambiguity rather than statements: *could be; suggests; might indicate* etc (AO5)