

AQA Paper 1 Question 4 November 2024

Response A:

The writer vividly conveys that Rita's ambition to become a nurse in London is not only a career goal but also a deeply personal longing for reinvention and escape. Rita "dreamed of it longingly," revealing the intensity of her desire to break away from her past in Salford and the trauma of "everything that had happened," including the accident that defined her life. The phrase "the Rita she might be there" suggests that London represents a place where she can become a better version of herself, free from the limitations and hardships she has endured. It's almost as if London is more than just a city to Rita; it symbolises hope, transformation, and the possibility of healing.

The writer develops this dream further through Rita's imagination of the family she hoped to join, describing them as "just like the Darlings in Peter Pan." This **comparison** not only conveys her idealised view of the family as loving and nurturing but also infuses a sense of magic and adventure, highlighting how she associates the role with emotional fulfilment. Furthermore, the writer ties Rita's aspirations to a need for stability and security, as symbolised by "a tall, warm house" without "a rain-puddling electricity meter." This **contrast**, to her Nan's dampstone emphasises her yearning for a comfortable, dependable home life. It's almost as if Rita isn't just seeking a job but rather a sanctuary where she can rebuild her life and find the belonging she has been missing.

In stark contrast to her dreams, the writer portrays Rita's current reality as a nightmarish unravelling of her hopes. The fire that destroyed the London house is central to this **shift**, representing the collapse of everything Rita believed she was building. The fact that her clothes "told what of smoke" even after repeated washing not only serves as a physical reminder of the disaster but also suggests an emotional weight she cannot shake. It's almost as if the fire has marked her dream irreversible, leaving her unable to fully escape the trauma and loss it caused.

Additionally, the writer emphasises the disparity between Rita's aspirations and her present circumstances through her salvaged belongings. Her second-hand blouse, packed alongside her smoke-damaged clothes, symbolises her diminished state. Not only does this detail underline the fragility of her situation, but it also highlights how far she is from the "supper-white walls and creaking victrola" of the house that had once promised a fresh start. Now faced with Poverty Manor, described as "a wrecked beauty," Rita confronts the harsh reality of neglect and decay. The "ragging roof" and "overgrown ivy" not only **contrast** with the perfection she had envisioned but also mirror the crumbling of her dream.

Joan's presence intensifies the emotional strain Rita feels. The description of Joan clutching her handbag "as if for dear life" evokes desperation, while her fragile appearance, emphasised by her weight loss and tear-creased sunglasses, hints at the unresolved grief and tension between them. It's almost as if Joan's own struggles amplify Rita's burden, making her feel responsible not just for herself but also for the well-being of others. This mounting pressure highlights the nightmare-like quality of Rita's current experience, where every element seems to push her further from the stability and hope she once sought.

Through the juxtaposition of Rita's dreams and her current reality, the writer explores the fragility of aspirations and the profound impact of unexpected setbacks. The use of the fire as a turning point not only represents loss but also serves as a reminder of how quickly stability can unravel. It's almost as if the writer is challenging the reader to reflect on the unpredictability of life and the resilience required to rebuild in the face of adversity. Ultimately, the writer examines themes of disillusionment, responsibility, and adaptation, showing how individuals grapple with the stark contrast between their hopes and the realities they encounter.

Response B

The writer conveys Rita's dream of being a family in London through her hopeful imagination, rich symbolism, and idealistic perceptions of her future. Rita romanticises the family she might work for as being "just like the Darlings in Peter Pan," evoking an image of an idyllic, nurturing household. This **literary allusion** to a magical family setting reflects her childish innocence and longing for a perfect, storybook life, emphasising her desire for love, safety, and belonging.

The **imagery** of the "tall, warm house" **contrasts** sharply with her Nan's dampstone, which is described as having a "rain-puddling electricity meter." The **metaphor** of the electricity meter highlights the oppressive poverty and instability of her current life, further intensifying her yearning for comfort and prosperity in London. Additionally, Rita's imagination focuses on a maternal figure who is "delicate and kind and soft," with "fine eyebrows and buttery smiling hands." The **repetition** of soft, fragile imagery like "buttery" and "birdlike" conveys a sense of gentleness and grace, mirroring Rita's fuzzy memories of her late mother. The writer also employs **sensory detail**, such as the imagined "churning, thrilling city" seen from her future bedroom window, to reflect her excitement for a dynamic life filled with possibilities. These details collectively illustrate Rita's dream as one of emotional fulfilment and liberation from her past.

The writer powerfully **connects** Rita's initial hopes with her grim reality, using symbolism, sensory language, and descriptions of physical and emotional loss to convey her unravelling nightmare. The fire that "bore through that London house" acts as a central **symbol** of destruction, representing not only the physical loss of her belongings but also the collapse of her idealised dream. The imagery of her clothes that "told what of smoke" despite repeated cycles of the laundrette symbolises the lingering trauma and emotional scars from the event. The use of the **onomatopoeic** word "whirr" suggests something flying yet persistent, emphasising how the disaster continues to haunt her. Additionally, the **shift** in her clothing from her "first blouse," once worn with pride, to her "second-hand blouse" highlights a loss of dignity and self-assurance. The description of her possessions being "ruined" reinforces the theme of survival amid destruction, showing how little she has left of the life she envisioned.

Joan's **physical appearance** is another vivid method the writer uses to portray the deteriorating situation. Her "stem-like neck" and her weight loss, accentuated by the cream strap skirt that is "tightly belted, another hole in," create a visual image of fragility and hardship. This physical frailty is mirrored in her emotional state, as seen in her "horrendous sunglasses" with "something as jammy like," which she wears to mask the visible evidence of nights spent crying. The **simile** of the scarf "wound like a bandage" around her neck reinforces the sense of emotional injury, as if she is barely holding herself together. The **simile** of her "defiantly dressed for London," clutching her handbag "as if for dear life," further reflects a desperation to cling to appearances in the face of overwhelming distress. These elements combine to depict a world far removed from the comforting family and warm home Rita once dreamed of, instead filled with loss, fragility, and despair.

Through Rita's experiences, the writer explores the fragility of dreams when confronted by harsh realities, as well as the emotional cost of unmet expectations. The fire acts as a symbol of desire that not just of possessions but of identity and aspirations, while the sensory language of smoke and the contrasting imagery of fragile bodies and salvaged belongings highlight the enduring impact of trauma. Rita's journey reflects a universal tension between idealism and reality, urging readers to consider the resilience required to rebuild when dreams shatter. Ultimately, the writer's use of contrasts and symbolic imagery underscores how easily the pursuit of a perfect life can become a nightmare when reality fails to meet expectation.

Compare and contrast each response, which is better and why? Make notes below:

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S Ben Porath



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Rural Transitions to Higher Education in South Africa Sue Timmis, Thea de Wet, Kibashini Naidoo, Sheila Trahar, Lisa Lucas, Emmanuel Mfanafuthi Mqgqwashu, Patricia Muhuro, Gina Wisker, 2021-09-14 This unique and timely book focuses on research conducted into the experiences of students from rural backgrounds in South Africa foregrounding decolonial perspectives on their negotiation of access and transitions to higher education This book highlights not only the challenges of coming from a rural background against the historical backdrop of apartheid and ongoing colonialism but also shows the immense assets that students from rural areas bring into higher education Through detailed narratives created by student co researchers the book charts early experiences in rural communities negotiations of transitions to university and in many cases to urban life and students subsequent journeys through higher education spaces and curricula The book will be of significant interest and value to those engaged in rurality research across diverse settings those interested in the South African higher education context and higher education more widely Its innovative participatory methodology will be invaluable to researchers seeking to conduct collaborative research that draws on decolonising approaches **Signal** ,2015

Parliamentary Debates India. Parliament. Rajya Sabha, 2017-08 The Cultivator & Country Gentleman ,1894

Metals Abstracts ,1987 **Computer Buyer's Guide and Handbook** ,1993 *Illinois Services Directory* ,2010

Dun's Healthcare Reference Book ,1995 Ward's Business Directory of U.S. Private and Public Companies ,1992 This multi volume set is a primary source for basic company and industry information Names addreses SIC code and geographic location of over 135 000 U S companies are included **Bellefonte, State College and Nearby Points Telephone**

Directory ,1984 **The Blue Book Building and Construction** ,2005 **Harris Pennsylvania Industrial Directory** ,1999 Polk City Directory ,2002 *Ulrich's International Periodicals Directory* ,1998 Telephone directory AT & T (Firm),1963 *Manistee Telephone Directories* ,1975 *Directory of Corporate Affiliations* ,2000 Described as Who owns whom the family tree of every major corporation in America the directory is indexed by name parent and subsidiary geographic location Standard Industrial Classification SIC Code and corporate responsibility **Braby's Commercial**

Directory of Southern Africa ,1991 **FaxUSA** ,1997 **Philadelphia Telephone Directory** Bell of Pennsylvania,2002

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